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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 14, 2001

SENATE HEARING TACKLES INTERNET MUSIC ISSUES

BY BILL HOLLAND

WASHINGTON, D.C.—Of the many issues presented by the 14-witness panel at the Senate Judiciary Committee hearing April 3 to examine the growing pains and problematic implications of online music, lawmakers reacted most responsively to the problems facing artists in the digital era—and demands by them that they must be part of future negotiations between the industry and Internet businesses and be fairly compensated for their creative work.



HENLEY



HATCH

The Senate hearing focused mainly on the issues of licensing product from labels and music publishers, but no lawmakers hinted at legislation to help solve the many marketplace problems. In fact, committee chairman Sen. Orrin G. Hatch, R-Utah, said he would like to see growth of Internet music continue “without the almighty hand of government.”

Hatch told *Billboard* afterward that he also plans to call for non-

(Continued on page 77)

COMMENTARY

How To Revive Singles Market

BY MICHAEL ELLIS

The collapse of the U.S. singles market—down more than 40% this year so far—is terrible for the U.S. record industry. The cause of the decline is not a lack of interest among U.S. consumers in the single format: The cause is simply that U.S. labels are not releasing commercial singles. Only five of the top 20 singles on last issue's Hot 100 were available in the formats that

(Continued on page 84)

MUSICNET PROPOSAL RAISES QUESTIONS OF FAIRNESS

BY FRANK SAXE

NEW YORK—While the music industry was busy touting its new MusicNet digital download initiative, critics were calling into question the teaming of three-fifths of the music business into a single entity that may one day encompass nearly every sound recording ever made. Their fear is that this monstrous entity may shut out other Web initiatives and artists, while at the same time dramatically limiting consumers' choices as a greater share of the profits from their CD purchases

goes into the label's pockets.

Streaming media developer RealNetworks is teaming with Warner Music Group (WMG), BMG Entertainment, and the EMI Group to create the online subscription music service, which is set to bow this fall. Under the agreement, RealNetworks will own a 40% stake, while EMI, BMG parent Bertelsmann, and WMG parent AOL Time Warner will each own a 20% stake in MusicNet, which will operate as a stand-alone,

(Continued on page 75)



Plug.In
Focuses
On Europe
Page 6

Issues Remain As Miami Lands Latin Grammys

BY LEILA COBO

MIAMI—The official announcement of Miami as host of the second Latin Grammy Awards ceremony—to take place Sept. 12 at Miami's American Airlines Arena—solidifies the city's standing as the epicenter of Latin music. It also sets in motion plans to make the Latin Grammys a traveling event.



Yet whether future editions of the ceremony will take place outside the U.S. in other Latin countries is still very much in the air. “We have a challenge, because I'm not willing to do this show at a reduced budget,” says Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS) and the Latin Academy of Recording Arts and Sciences (LARAS)—the latter of which staged the first Latin Grammys in Los Angeles last year.

“If we were to try to take it outside the U.S.,” Greene says, “we'd need a media partner that would have the same financial commitment [as current media partner CBS].”

CBS, which has held the general-market Grammy

(Continued on page 78)

Whiskeytown On Lost Highway

BY WES ORSHOSKI

“Ugh,” Whiskeytown's Mike Daly mutters, as he begins to describe the two-year delay in the release of the alt-country band's third full-length album, *Pneumonia*. “It was like waiting in a really long line at the bank. No, not even the bank, the DMV.”

Daly explains that he and his fellow Whiskeytown principals—Ryan Adams and Caitlin Cary—had an unforeseeable brush with bad timing in spring 1999, when they emerged from a Woodstock, N.Y., studio with the songs that would become *Pneumonia*. The record's completion

coincided with the unfolding of the Universal/PolyGram merger, which eventually caused the closure of the band's then label, Outpost, and complicated the highly anticipated release of *Pneumonia*.



DALY

ADAMS

CARY

The Mercury Nashville imprint Lost Highway issues *Pneumonia* May 22, putting an end to this exasperating period for the band—a period that Daly says was worsened by the fact that the at-times-beleaguered group was in such good spirits while recording *Pneumonia*, perhaps its best album yet.

“It was such a great process

(Continued on page 74)

AOL Time Warner Denies Plans For Video Network

BY CARLA HAY

NEW YORK—If AOL Time Warner ever launches a music video network to compete with Viacom's MTV Networks, it would be the first U.S. music video network to share the same parent with several major record labels. But such a channel should not encounter conflict-of-interest problems with federal regulating agencies, according to the Federal Communications Commission (FCC).

AOL Time Warner

Reports have surfaced that the New York-based AOL Time Warner is considering plans to launch a music channel as early as next year (Billboard, April 7). AOL Time Warner owns several labels, including Warner Bros., Reprise, Atlantic, and Elektra.

FCC Chairman Michael Powell tells *Billboard* that if AOL Time Warner were to have a new music TV network, “it shouldn't present a problem if they don't have a monopoly on the market and don't exclude [competing record companies].”

The new channel, which some have said would be

(Continued on page 78)

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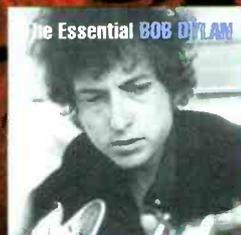
[from the movie, **Wonder Boys**] is so strong that it would have been one of the three or four most commanding tunes on that album...

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— Robert Hilburn, Los Angeles Times

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Clubs Scale Back Freebies, Employees

BY ED CHRISTMAN

NEW YORK—After negotiations on merging the two major record clubs ended, Columbia House and BMG Direct have downsized and restructured in order to maintain profitability.

On April 3, Columbia House said it would shutter its Bloomington, Ind., warehouse by the end of June and its Colorado City, Colo., warehouse by the fourth quarter, consolidating operations into its 1 million-square-foot Terre Haute, Ind., facility. The two shuttered facilities employ 700 people, but the addition of video business and order-processing to Terra Haute will increase its work force by 300, resulting in a net reduction of 400 people at the warehouses.

In addition, Columbia House's 500-person headquarters staff will be downsized by about 100 people. Total layoffs will be 500, or about 10% of the work force.

During the week of March 26, BMG Direct let go 65 people, or 4% of its work force, including 50 people at its New York headquarters, among them Neal Goff, senior VP of marketing, and Nancy Rachman, VP of new member acquisition. In their place, Sharon Siegel, VP of member marketing, was placed in charge of the marketing department. BMG Direct declines to comment beyond acknowledging the changes.

Record clubs, which accounted for 14.7% of all albums sold in the U.S. in the mid-1990s, have hit hard times over the past three years, and their share is about half as much as before, *Billboard* estimates. It is estimated that the two record clubs' combined revenue was about \$1.6 billion last year, of which about \$500 million was Columbia House's video business.

The record-club decline was fueled by the end of the consumer trend of replacing vinyl albums with CDs; the growth of online stores, which have stolen catalog market share; and the increasingly competitive record-club environment, which resulted in more free product distributed to club members. The latter element put an end to the record clubs' role as cash cows for their owners.

In its heyday, Columbia House could generate as much as \$100 million in cash flow, but last year and this year, the company has been bleeding red ink.

Believing that the marketplace could no longer support two clubs, Warner Music Group (WMG) and Sony Music Entertainment, co-owners of Columbia House, had been trying to unload it. First, they tried to merge it with CDnow, but that deal fell apart when WMG parent Time Warner agreed to be acquired by America Online.

Then the two owners resumed talks with BMG about selling Columbia House. Since talks had taken place on and off throughout 1999 and 2000, the two parties decided once and for all, sources say, to push for a do-or-die resolution late last year, which apparently failed in the opening months of 2001. With the ending of those talks, each company has embarked on its own strategy to strengthen its business.

At Columbia House, CEO Scott Flanders says that downsizing is just part of the reorganization. The company is restructuring its business model as well. He says the company has worked hard to reduce the amount of free CDs given to new and existing members. Due to the competitive nature of the record clubs,

"we were moving to a business where two-thirds of CDs were free and one-third were sold," he says. "Now, we are approaching a 50/50 split."

In an attempt to increase revenue and rationalize the opening of the Colorado City facility, which was built in the mid-'90s when the record clubs appeared on their way to becoming a \$2 billion annual

'We cannot make a profit if we get ripped off by consumers who are looking for a physical Napster.'

—SCOTT FLANDERS, COLUMBIA HOUSE

business, Flanders says that Columbia House weakened its credit-screening practices. That resulted in the acquisition



FLANDERS

of customers who took advantage of front-end offers like the popular 12 CDs for a penny, without fulfilling the back-end of the agreement that required buying four to six CDs at full price during the first two years of membership.

"We cannot make a profit if we get ripped off by consumers who are looking for a physical Napster," Flanders says. "The challenge we had to face is eliminating the amount of fraud . . . and keeping our credit screening strong."

Eliminating such customers has resulted in a decrease in free CDs and an increase in revenue per unit, he says. Last year, Columbia House reduced the num-

Taiwan Piracy Threatens Trade

BY TIM CULPAN

TAIPEI, Taiwan—Taiwan's poor track record in stamping out CD piracy has landed it in hot water, and the country now faces the threat of trade sanctions.

A report released by the U.S. trade representative (USTR) has attacked Taiwan's attempts to protect intellectual property (IP) rights, which suggests that the country may move onto the USTR's Special 301 Priority Watch list. The annual "National Trade Estimate Report," which includes a 10-page chapter on Taiwan, pointed to "conflicting or unclear lines of bureaucratic authority" as stymieing intellectual property rights enforcement efforts.

Released March 31, the report outlines the U.S.' trading status with other nations and is seen as a guide to the USTR's policy on Special 301 Priority Watch status, which is due to be announced at the end of April. Taiwan is already on the USTR Special 301 Watch List but now has a high chance of receiving the more severe "priority" status, which could result in a range of retaliatory trade sanctions from the U.S. aimed at penalizing Taiwan and forcing it to take stronger action to curb intellectual property piracy.

The report addresses a range of trade issues, such as trade barriers, government procurement, and corruption. But it's the area of IP rights that is likely to put Taiwan on the priority watch list. The report said that despite recent efforts by such govern-

ment agencies as the Intellectual Property Office, "significant deficiencies remain with respect to Taiwan's IP protection." While Taiwan's government has been working since 1998 to improve laws and regulations on intellectual property rights, enforcement and prosecution have been hampered.

"U.S. industries remain concerned that the judicial system is not effectively addressing IP cases," the report says. "Generally, IP holders find that the procedures themselves acting as barriers and penalties are inadequate. The fact that only prosecutors can initiate cases and bring charges also limits active enforcement."

In 1999, the U.S. Customs Service seized \$42 million worth of counterfeit goods coming from Taiwan, which made Taiwan the No. 1 source of pirated CDs and DVDs. Enforcement by Taiwan authorities resulted in success last year: Taiwan-sourced counterfeit goods fell to 12% of total seizures by the U.S. in the first half of 2000, compared to 43% in 1999.

But the report also points to the absence of laws requiring source ID codes on such "optical media" as CDs, DVDs, and Video CDs, as well as the lack of licensing and tracking mechanisms for optical media. Both of those concerns are being addressed by the Ministry of Economic Affairs, which has drafted an optical media law that is expected to be passed by the Legislative Yuan later this month.



offer increased from 8 to 13 units, before dropping back to 12. The back-end commitments

were weakened as well.

"In January, in VHS, we went from seven to five free in our offer," Flanders notes. "So we are moving in that direction. The challenge is that, with a competitor, we cannot unilaterally disarm."

BMG Direct traditionally uses an approach that advertises, "12 CDs for the price of one with nothing more to buy ever." Columbia House has tried to fight that by offering a club called CDHQ, which copies the BMG offer. Flanders says he will keep CDHQ running as long as BMG retains its approach to front-end offers.

On the other hand, another club that Columbia House was experimenting with, Play, has been shut down, he says. Play dispensed with the negative-option policy employed by record clubs whereby members have to mail back postcards refusing product each month or else it would be sent and billed to them.

Another advantage that Columbia House has over BMG Direct is its video club, which has been growing quickly and profitably. "Our DVD sales are exceeding even our aggressive expectations," Flanders says.

Similarly, its online club is exceeding the expectations, says Flanders, who adds that Columbia House generated \$150 million online last year.

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 • ★ UNTIL THE END OF TIME • 2PAC • AMARU/DEATH ROW	82
CLASSICAL ★ VERDI • ANDREA BOCELLI • PHILIPS	43
CLASSICAL Crossover ★ CROUCHING TIGER, HIDDEN DRAGON SOUNDTRACK • SONY CLASSICAL	43
COUNTRY ★ O BROTHER, WHERE ART THOU? • SOUNDTRACK • MERCURY	42
HEATSEEKERS ★ L.D.50 • MUDVAYNE • NO NAME	20
INDEPENDENT ★ WORLD WRESTLING FEDERATION: WWF THE MUSIC VOL. 5 JIM JOHNSTON • SMACK DOWN!	59
INTERNET ★ DROPS OF JUPITER • TRAIN • AWARE	62
JAZZ ★ PURE JAZZ • VARIOUS ARTISTS • UTV / VERVE	44
JAZZ / CONTEMPORARY ★ KISSES IN THE RAIN • RICK BRAUN • WARNER BROS	44
NEW AGE ★ A DAY WITHOUT RAIN • ENYA • REPRISE	18
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	17
R&B/HIP-HOP ★ UNTIL THE END OF TIME • 2PAC • AMARU/DEATH ROW	36
• THE BILLBOARD HOT 100 • ★ ALL FOR YOU • JANET • VIRGIN	80
ADULT CONTEMPORARY ★ I HOPE YOU DANCE • LEE ANN WOMACK • MCA NASHVILLE	71
ADULT TOP 40 ★ THANK YOU • DIDO • ARISTA	71
COUNTRY ★ WHO I AM • JESSICA ANDREWS • DREAMWORKS	40
DANCE / CLUB PLAY ★ IS IT LOVE? • CHILI HI FLY • RAZOR & TIE	38
DANCE / MAXI-SINGLES SALES ★ STRANGER IN MY HOUSE • TAMIA • ELEKTRA	38
HOT LATIN TRACKS ★ SOLO QUIERO AMARTE • RICKY MARTIN • COLUMBIA	47
R&B/HIP-HOP ★ ALL FOR YOU • JANET • VIRGIN	34
RAP ★ WHAT WOULD YOU DO? • CITY HIGH • BOOGA BASEMENT	33
ROCK / MAINSTREAM ROCK TRACKS ★ DUCK AND RUN • 3 DOORS DOWN • REPUBLIC	72
ROCK / MODERN ROCK TRACKS ★ DRIVE • INCUBUS • IMMORTAL	72
TOP 40 TRACKS ★ ANGEL • SHAGGY FEATURING RAYVON • MCA	71
• TOP VIDEO SALES • ★ MEET THE PARENTS • UNIVERSAL STUDIOS HOME VIDEO	64
DVD SALES ★ CHARLIE'S ANGELS: SPECIAL EDITION COLUMBIA TRISTAR HOME VIDEO	64
KID VIDEO ★ LADY AND THE TRAMP II: SCAMP'S ADVENTURE WALT DISNEY HOME VIDEO	66
RENTALS ★ MEET THE PARENTS • UNIVERSAL STUDIOS HOME VIDEO	64

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

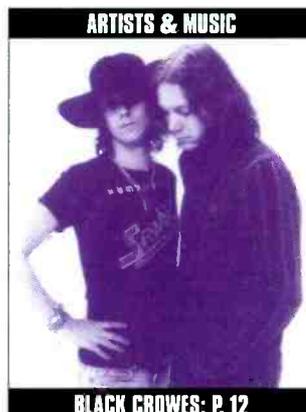
BLUES ★ RIDING WITH THE KING • B.B. KING & ERIC CLAPTON • DUCK/REPRISE
CONTEMPORARY CHRISTIAN ★ SONGS 4 WORSHIP - SHOUT TO THE LORD • VARIOUS ARTISTS • INTEGRITY
GOSPEL ★ LIVE IN LONDON AND MORE... • DONNIE MCCLURKIN • VERITY
KID AUDIO ★ TOY STORY 2 • READ-ALONG • WALT DISNEY
THE BILLBOARD LATIN 50 ★ ANSIA DE AMAR • CONJUNTO PRIMAVERA • FONOVISA
MUSIC VIDEO ★ THE UP IN SMOKE TOUR • VARIOUS ARTISTS • EAGLE VISION
REGGAE ★ CATCH A FIRE-DELUXE EDITION BOB MARLEY AND THE WAILERS • ISLAND
WORLD MUSIC ★ WHO LET THE DOGS OUT • BAHIA MEN • S-CURVE

TOP OF THE NEWS

6 MTVI and RioPort launch download service with majors.

ARTISTS & MUSIC

8 Executive Turntable: David Massey is promoted to senior VP, A&R, for Sony Music Entertainment.



BLACK CROWES: P. 12

12 The Black Crowes make their V2 debut, *Lions*.

12 The Beat: Twin concerts to celebrate a classic folk-music anthology.

16 Boxscore: The Allman Brothers Band grosses more than \$1 million at New York's Beacon Theatre.

19 Continental Drift: Singer Mark Islam offers country-inflected tunes on *The Fine Print*.

20 Popular Uprisings: Saul Williams sets his poetry to music on his American/ Columbia debut, *Armenystruck Rock Star*.

29 Reviews & Previews: Albums from Bosavi, pianist Fazil Say, and Rammstein are in the spotlight.

32 R&B: Missy Elliott readies to hit the road in support of her Gold Mind/Elektra release.

33 Words & Deeds: MC Solaar dances with the devil on the first single from his latest set, *Cinquime As*.

33 Rhythm Section: Janet's "All for You" gets bumped to the top of the R&B/hip-hop singles chart, thanks to strong first-week sales.

37 Dance: The Beggars Group offers a feast of dance music via its eight imprints.

39 Country: Hatch Show Print's classic posters get the historical treatment with a coffee-table tome from Chronicle Books.

43 Classical/Keeping Score: Dawn Upshaw performs works of Bach and Henry Purcell on her latest Nonesuch release, *Angels Hide Their Faces*.

44 Jazz/Blue Notes: *Drift*, the newest album from saxophonist Michael Blake, borrows from his experiences with the Jazz Composer's Collective.

45 Songwriters & Publishers: Raquel Bitton expands her repertoire to include songs of Edith Piaf and others.

46 Pro Audio: The Zumpano Audio Complex's new Amek console gives it a leg up on the competition.

47 Latin Notas: Rafael Gil is appointed president/CEO of EMI Recorded Music—Latin.

INTERNATIONAL

51 Japan's e-License claims it is the country's first Internet copy-



TIM BUCKLEY: P. 29



MISSY ELLIOTT: P. 32

right-clearance system.

54 Hits of the World: Hear 'Say's *Papstars* holds on to the top spot on the U.K. albums chart.

55 Global Music Pulse: The success of No Angels' *Elle-Ments* has Polydor ready to break the group across Europe.

MERCHANTS & MARKETING

56 Rock River Communications is providing soothing sounds to online shoppers via its Web-sound division.

59 Declarations of Independents: The Dream Syndicate's Steve Wynn issues a new solo disc, *Here Come the Miracles*, on his Down There imprint.

60 Retail Track: Valley Media hopes to see business improvements under new CEO Peter Berger.

62 Sites + Sounds: Wireless delivery of audio and video is slowly making progress.

63 Home Video: DataPlay is emerging as an alternative format for home video.

66 Child's Play: Globalstage brings the theatergoing experience home for kids with its upcoming videos.

PROGRAMMING

70 NPR's *Mountain Stage* lets artists in various genres show-

case their sounds.

72 The Modern Age: Staind's Aaron Lewis discusses the spontaneous nature of "Outside," his collaboration with Limp Bizkit's Fred Durst.

73 Music Video: Napster, Burly Bear, and Palm team to promote the band Skindiver.

FEATURES

67 Classifieds

69 Update/Goodworks: Country singer Tim Rushlow joined hundreds of families to honor Alzheimer's sufferers with a candlelight vigil.

78 The Hot 100 Spotlight: Janet's "All for You" captures the pole position.

84 Between the Bullets: For the second time since his 1996 death, 2Pac tops the albums chart.

WORDS & MUSIC



RAQUEL BITTON: P. 45

85 Billboard.com: What's online this week.

86 Market Watch

86 Chart Beat: Motown's India.Arie makes chart history with her debut set, *Acoustic Soul*.

86 Homefront: Billboard and Telemundo announce performers for this year's Latin Awards.

Canada's Koffman Recalled As Jazz Master

BY LARRY LeBLANC

TORONTO—After a lengthy battle with cancer, Canadian jazz icon Moe Koffman died March 28 in Orangeville, Ontario—the same day he and pianist Oscar Peterson were named as the first inductees into the Canadian Jazz and Blues Hall of Fame, scheduled to open this June in Barrie, Ontario. Koffman was 72.

Koffman released 30 albums in his five-decade career, playing saxophone, clarinet, and flute. He is best known for his 1958 international hit "Swingin' Shepherd Blues," which was recorded by more than 100 artists. His final album, Moe Koffman Project's *MKP*, was released by Universal Music Canada in June 2000—the same month he made his last public appearance, at the Toronto Jazz Festival.

Ross Reynolds, chairman emeritus of Universal Music Canada, says Koffman never took his music for granted. "Despite being an incredible musician, he still practiced four to five hours a day," Reynolds says.

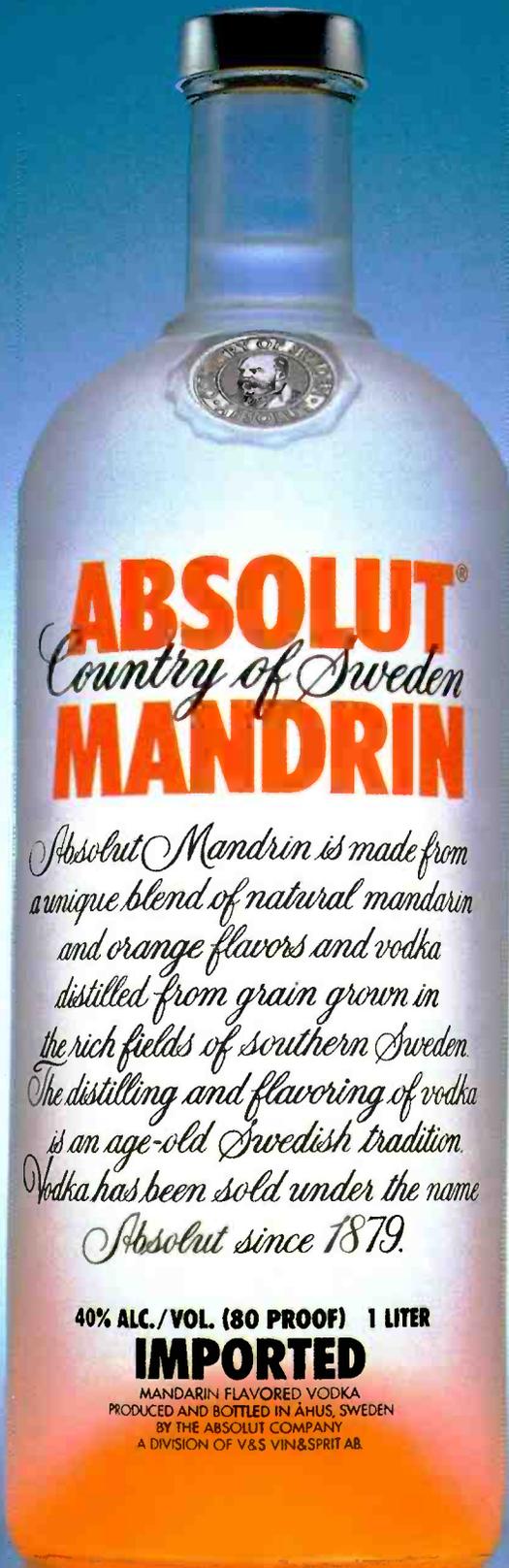
Koffman was music director of Toronto's premier jazz club, George's Spaghetti House, from 1956 until its closure in 1998. From 1968 to 2000, Koffman also played in Canada's most prominent big band, Rob McConnell & the Boss Brass, and in leading Canadian orchestras led by Jimmy Dale, Guido Basso, and Peter Appleyard. Over the years, he was a featured soloist with the bands of Benny Goodman, Quincy Jones, Dizzy Gillespie, and Woody Herman. And Koffman was a first-call player in Canada for film soundtracks and TV and commercial work.

Koffman first found success as a recording artist. In 1957, he landed his group a record deal with Jubilee Records in New York. During the session for their first album, *Cool and Hot Sax*, at the RCA Victor Studio in Toronto, his

composition "Blues à la Canadiana" was retitled "Swingin' Shepherd Blues" by producer Morty Palitz, who wanted a title with greater appeal. "Swingin' Shepherd Blues" became an international hit in 1958, reaching No. 23 on *Billboard's* singles chart in the U.S. and hitting the same position on the U.K. singles chart. It has been recorded by such artists as Ted Heath (No. 14 in the U.K. in 1958) and Ella Fitzgerald (No. 15 in the U.K. the same year).

In the 1970s, Koffman recorded nine albums for GRT Records of Canada, including pop-styled recordings of classical music—*Moe Koffman Plays Bach* (1971) and *Vivaldi's Four Seasons* (1972)—that reached gold status (50,000 units sold) in Canada. In the '80s, Koffman recorded a series of jazz recordings for the Toronto-based independent Duke Street.

"Moe set a standard that all musicians try to achieve," says keyboardist Doug Riley, a longtime collaborator. "He was a master player who had so much soul."



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Digital Delivery In Europe Is The Focus Of Plug.In

BY BRIAN GARRITY

BARCELONA—The European online music market will grow by more than 80% in the next five years, from 323 million euros (\$284 million) in 2000 to 2 billion euros (\$1.85 billion) in 2006, according to a new forecast from Jupiter Media Metrix unveiled at the Plug.In Europe conference, held April 2-3 here.

Sales of CDs figure to be the primary driver of Europe's online



music revenue over that period. According to the Jupiter study, E-commerce sales of CDs will still account for 63% of European online music revenue in 2006.

But most of the talk at the confab—presented by Jupiter in association with *Billboard*—centered around emerging next-generation digital-distribution opportunities in Europe, which are expected to make up the other 37% of online music retailing in five years, with subscription sales totaling 463 million euros (\$407 million) in 2006 and download sales totaling 321 million euros (\$282 million).

"The European music consumer is demanding more and more services online—the opportunity is there for the taking," Jupiter analyst Mark Mulligan told attendees.

However, modest Internet adoption rates due to high connection costs and the slow development of improved wireless-commerce platforms (see Sites and Sounds, page 62)—coupled with the strategic and financial complexities of Pan-European E-commerce, which involves multiple currencies—promise to make the rollout of rich-

media streaming and download offerings anything but easy, executives and analysts say.

"What this industry has to do over the course of the next year is hunker down and make these technologies and business models work for consumers," says Universal Music International executive VP Tim Bowen.

Among the most outspoken supporters of the potential of digital distribution was Bertelsmann eCommerce Group (BeCG) president/CEO Andreas Schmidt, who in the conference keynote declared that reports of the demise of the beleaguered Napster file-sharing service are overstated.

"Napster is still alive," he said, pointing out that it is adding about 300,000 users a day. He said it now

(Continued on page 16)

New Download Service Launched

MTVi And RioPort Offer Music From Web Radio Stations

BY EILEEN FITZPATRICK

LOS ANGELES—Industry analysts predict that even with all five major-label record companies aboard, it will take more than label participation for RioPort and MTVi's new download initiative to succeed.

MTVi, the online arm of MTV Networks, and online music service RioPort have launched a service whereby consumers can access downloadable content through new radio stations on MTV.com and VH1.com. If a consumer wants to download a song, it will cost between 99 cents and \$1.99 for the track. Complete albums will be available for \$11.98-\$18.98 (**Billboard** *Bulletin*, April 4).

Between 8,000 and 10,000 tracks should be available when the service launches at the end of this month from BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Universal Music Group, and Warner Music Group.

"It's great that they've gotten all five labels together, but we don't see a future for à la carte downloads," says Jupiter Media Metrix analyst Dannielle Romano. "This is a great first step, but we think a subscription model would work better."

Indeed, consumers have not warmed up to the various download programs launched by each of the five majors over the past year. Online retailers, such as Emusic, have also struggled to attract customers.

MTVi president/CEO Nicholas Butterworth expects that by the end of the year, the sites will be able to offer 50% of music seen on the MTV and VH1 cable channels. Another radio channel, Country.com, will also offer the service later this year.

The ability to burn a CD or transfer tracks to a portable device will vary, depending on the digital rights granted by each label, says RioPort president/CEO Jim Long. "That's still being worked out," he says. Some tracks may not be available at all due to additional clearances required by publishing companies.

Using Microsoft Windows Audio and Intertrust security and digital rights management, consumers will not have the option to share the track or upload it to Napster.

While enticing all the majors to finally release content to an Internet distributor is a huge step, enticing consumers to buy it is another matter.

"It doesn't matter how many deals are made," says Forrester Research analyst Bruce Kasrel. "The issue is, How do they make money? You can't treat this like an existing medium."

Kasrel says that in order for consumers to purchase digital downloads, the experience must be creative and fun. "If you think about it in traditional retail terms, what fun would it

be if Tower Records were just a big warehouse?" he asks. "Going to Tower is fun because of the way they market the music in the store."

Like Romano, Kasrel agrees that offering downloadable singles and albums isn't enough to convince consumers to purchase digital product online.

Butterworth says that the site will offer consumers a "comprehensive and complete online experience." He and Long were unclear about whether the tracks would come packaged with any bonus or exclusive material to encourage customers to buy them.

In addition to being an almost one-stop shop for downloads, the service will offer reliability and quality, unlike Napster, the partner companies say.

"Napster has filled a demand, but it's in a static form," says EMI VP of new media Ted Cohen. "Right now, it's a phone book with a bunch of files. Competing against free is impossible, but free is illegal, and when Napster is monetized it will be another option."

Napster, which is partnered with Bertelsmann, is expected to launch its subscription service July 1. It is under a court order to block copyrighted material from its service but hasn't effectively filtered out all of the major-label content.

Modern Jazz Quartet's John Lewis Dies

BY BRADLEY BAMBARGER and STEVE GRAYBOW

Renowned as a pioneer in taking modern jazz from the nightclub to the concert hall, composer/pianist John Lewis was eulogized by Atlantic Group co-CEO Ahmet Ertegun as a "great gentleman"—typifying the esteem in which Lewis' dignified manner and elegant music have long been held by colleagues and fans. Lewis died March 29 at age 80 after a lengthy battle with prostate cancer.

In 1953, Lewis formed the Modern Jazz Quartet with vibraphonist Milt Jackson, bassist Percy Heath, and drummer Kenny Clarke (with Clarke replaced by Connie Kay in '55). With Lewis as musical director, the quartet was known for presenting jazz in a serious, high-toned manner, wearing tuxedos onstage and performing in more formal settings than the usual jazz club. Likewise, the MJQ's music was an ambitious mix of jazz and classical, a "bop meets Bach" sound that would remain a hallmark of Lewis' career, earning him both accolades and criticism.

The MJQ's trailblazing style was not only a key aspect of the classically minded "third stream" movement in late-'50s jazz but also an influence on the free-minded '60s avant-garde. The group's classic albums include 1955's *Django* on Prestige (featuring Lewis' beloved title composition in homage to Gypsy guitarist Django Reinhardt) and the Atlantic titles *Dedicated to Connie* ('60) and *Lonely Woman* ('62). The deluxe *MJQ 40* boxed set surveys

the group's Atlantic years across four discs.

The MJQ disbanded in 1974 but reformed in '81, continuing to record for such labels as Pablo and performing live into the '90s. With Kay's death in 1994, drummer Mickey Roker sat in, and Albert "Tootie" Heath joined later. Atlantic issued the star-studded *A 40th Anniversary Celebration* in 1994, with the guests including Phil Woods, Freddie Hubbard, Wynnton Marsalis, and Bobby McFerrin. Five years later, Jackson passed away, putting an end to the MJQ legacy.

Although devoted to the MJQ for most of his working life, Lewis began recording on his own in the mid-'50s, including not only solo albums but many film, TV, and theatrical scores. In January, Atlantic issued *Evolution II*, the sequel to Lewis' well-received 1999 solo-piano set, *Evolution*. With a quartet setting, *Evolution II* featured Lewis again revisiting some vintage originals ("Django") and favorite standards ("Come Rain or Come Shine").

Among Lewis' earlier solo albums, Atlantic still has 1961's *Wonderful World of Jazz* album in stores, but many of his later discs are out of print. The Collectables label, though, has reissued several of his recordings on CD as two-fers, including *The John Lewis Piano/The International Piano*

School, The Golden Striker/Jazz Abstractions, and A Milanese Story/Animal Dance.

Born May 3, 1920, in La Grange, Ill., Lewis studied music and anthropology at the University of New Mexico. His education was temporarily interrupted when he served in a special services unit in Europe during World War II. After the war, Lewis joined trumpeter Dizzy Gillespie's band, replacing Thelonious Monk. He also toured and recorded with the likes of Charlie Parker and Miles Davis. Lewis' first major compositional work, *Toccata for Trumpet*, was performed with Gillespie in 1947 at Carnegie Hall.

In the late '50s, Lewis helped found the Lenox School of Jazz in Massachusetts. He was musical director of the Monterey Jazz Festival from 1958-82 and musical director of the American Jazz Orchestra from 1985-92. Lewis taught at Harvard and City College of New York during the '70s and '80s.

Ertegun—whose association with Lewis stems back to the MJQ's mid-'50s signing to Atlantic—said in a statement that "the passing of the incomparable John Lewis is a deeply tragic moment for all of us at Atlantic Records who have worked with him for so many years. He occupied a singular place in modern music, and he will forever be a cherished member of our label family."

Lewis is survived by his wife, Mirjana; a son, Alexander; a daughter, Nina; three grandchildren; and his sister, Marylyn Gore.



LEWIS



FIELD

ArtistDirect Enlists Field

BY EILEEN FITZPATRICK

LOS ANGELES—After struggling in the online music space, ArtistDirect will begin concentrating on more traditional businesses.

In the first step toward reorganizing its efforts, the company is launching Radar Records, a label helmed by former Interscope co-chairman Ted Field. In a preliminary agreement, Field will also be named chairman/CEO of ArtistDirect (**Billboard** *Bulletin*, April 3). Radar Records will operate independently of Field's Radar Pictures Inc.

The label will be a 50/50 partnership between ArtistDirect and Field, who exited Interscope in February (*Billboard*, Feb. 17). "Among all the options they could have taken, [forming the label] is complementary to their existing businesses," says Field, who calls ArtistDirect an "undervalued asset."

Radar Records is still lining up distribution, but Universal Music and Video Distribution is the leading contender, which is not a surprise, as Universal owns Interscope. Field says that all staffing should be in place by June and that he will begin signing acts shortly.

The anticipated arrival of Field—and his industry clout—is welcome news to ArtistDirect, which has seen its stock price fall from a high of \$12.75 to around 69 cents

within the past year. The 4-year-old company went public in March 2000, just before the dotcom bust. Last fall it laid off about 30 employees, leaving about 120 staffers.

Primarily an E-commerce site, ArtistDirect sells merchandise through exclusive deals with artists and bands. The site also provides a limited amount of music programming and community features.

Forrester Research analyst Bruce Kasrel says a market still exists for record labels that are "skilled in using the Internet to market their artists." "Look at Pixar. They're a movie company that is savvy in the digital world, but you still need good stories," Kasrel says. "And ArtistDirect needs a former Interscope executive to turn out the hits."

Current ArtistDirect chairman Marc Geiger will become vice chairman and president of artist services and will focus on building the company's talent-agency division. Geiger says the company has \$80 million in the bank and plans on releasing a new Internet jukebox technology within the next few weeks.

Despite that coming move, Geiger says the company is now focused on more traditional means of earning revenue. He says, "We've capped the spending for our online business, and betting on Ted Field is a good bet."

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ACCC Case Goes To Trial

BY CHRISTIE ELIEZER

SYDNEY—The case by the Australian Competition and Consumer Commission (ACCC) against four record companies went to trial in the Federal Court April 2, with the ACCC dropping charges against one company.

Court papers filed August 1999 named Universal Music Australia, Sony Music Entertainment Australia, Warner Music Australia, and seven of their executives, including Warner finance director Gary Smerdon, Sony business affairs director Adrian Fitz-Alan, and former PolyGram/Universal business affairs director Sue Cohen. Also named in the suit was Paul Dickson, former group managing director of PolyGram's music operations in Australia and now a director at Festival Mushroom Records.

Consumer watchdog ACCC alleged that following the lifting of parallel-import restrictions in July 1998, record companies that had fought the move for 10 years then tried to prevent retailers from stocking cheaper imports by threatening to cut off local supplies and advertising support. This was a possible breach of sections 46 and 48 of the Trade Practices Act of 1974, which prohibits exclusive dealing and using market power to deter retailers from engaging in competitive conduct.

The ACCC alleged that the companies colluded with their Asian affiliates to prevent Asian wholesalers from supplying product to Australian retailers. It further alleged Sony and Music Industry Piracy Investigations (MIPI) schemed with an Indonesian wholesaler to deny CDs to an Australian company, named in court documents as Tempo, a Perth-based importer.

ACCC's chairman, Alan Fels, a longtime critic of major-label practices, is pursuing penalties of \$20 million Australian (\$9.6 million). Fels was chairman of the now defunct Prices Surveillance Authority, which led the battle to lift

restrictions on parallel imports, claiming CD prices would drop significantly.

Australian law provides for penalties of up to \$10 million Australian (\$4.8 million) per offense for companies and \$500,000 Australian (\$240,000) per offense for individuals.

Sony Music was dropped from the case (*Billboard* Bulletin, April 3) after it agreed to pay costs of \$200,000 Australian (\$96,000) and agreed not to take action to discourage the import of inexpensive Asian-made CDs for two years.

A statement from Sony Music says Sony always considered it had a strong case but did not see the point in continuing "long and expensive litigation when it could agree on a positive outcome with the ACCC, even though Sony Music always firmly believed it

had at all times acted within the law.

In a separate case, the ACCC's prosecution of MIPI and its GM, Michael Speck, has also been dismissed, by agreement, by the Federal Court. The ACCC's proceedings against MIPI in September 1999 alleged it breached the Trade Practices Act by assisting a record company in cutting off trading opportunities. The ACCC has changed its charges against MIPI five times.

Speck says, "To this day, I have absolutely no idea why the unit or myself was pursued. I am not aware if any complaints were made about MIPI. We were routinely investigating if stores were stocking pirated releases when these charges were laid, or asking a record company executive to confirm if a company in another country had an office."

MIPI long disputed the ACCC's claim that there is no connection between the deregulation of the local music market and the rise of piracy. According to MIPI, piracy has increased to 7% of the Australian music market—equivalent to \$70 million Australian (\$33.6 million) a year—up from 4% before restrictions were lifted in July 1998.

'I have absolutely no idea why the unit or myself was pursued.'

—MICHAEL SPECK, MIPI

Sony Makes Strategic, Int'l Moves Offices To Launch In Lebanon, Egypt New Focus Will Be Broadband

BY STEVE McCLURE

TOKYO—Sony Corp. announced March 29 its intention to transform itself into a "personal broadband network solutions company."

"As an integrated entertainment company, Sony is making organizational changes aimed at deepening its interactive relationship with millions of customers worldwide, offering a

SONY

variety of products and services optimized for the broadband society," the Tokyo-based electronics and entertainment company said in a statement.

Sony said the changes will capitalize on what it describes as its unique combination of hardware and content assets. The company said its five existing "network companies," organized according to product categories, will be restructured into seven "solution-oriented" network companies.

"Resources will thus be directed into growth areas and authority further devolved to companies within the network companies in accordance with the integrated, decentralized management system," the statement announced.

Sony chairman/CEO Nobuyuki Idei said in the statement, "Sony will continue to focus on and consolidate its unique resources in brand recognition, electronics hardware expert-

ise, entertainment business know-how, and venture business development both within and outside the company. In enhancing group corporate value, we will pursue soft alliances with outside companies that will complement our existing internal resources and accelerate the pace of change."

The changes announced by Sony include the creation of a new group headquarters led by Idei, president/COO Kunitake Ando,

and executive VP/CFO Teruhisa Tokunaka to develop group strategy; expanding the network connectivity of its electronics devices; and pursuing a network-compatible business model for both its entertainment and financial services, largely focused on content distribution.

Sony said a key part of its broadband strategy will be to emphasize network-based distribution of such content as music, games, and films.

One Tokyo-based music-industry source criticized the plan for its lack of specifics about Sony's entertainment-business strategy. The source said, "It looks like their music and film assets are certainly not the focus, and in many ways it almost seems like there is less emphasis than even when they were an old-fashioned electronics company."

BY GORDON MASSON

LONDON—Sony is ramping up its presence in the Middle East by opening two new stand-alone operations in Lebanon and Egypt.

The man charged with setting up these offices is Kevin Ridgely, who has been appointed VP of Middle East operations, Sony Music International, by Paul Burger, president of Sony Music Entertainment Europe. Ridgely will report to Tony Woollcott, senior VP of Sony Music Entertainment Europe, and will initially operate out of offices to be established in Beirut, Lebanon, and Cairo, Egypt. To date, Sony Music product has been available through nonexclusive distribution deals.

Ridgely has served as VP, business development, for Sony Music International since 1998. He joined the company in 1994 as senior director, business development, but prior to his Sony career, from 1987 to 1994, he was with PricewaterhouseCoopers, working in its offices in New York and, more relevantly, Cairo.

Universal is also rumored to be looking at establishing a firmer footing in the Middle East market, which, according to International Federation of the Phonographic Industry figures, was worth \$358 million in 1999 from unit sales of 106 million. Although the

(Continued on page 77)

EMI Bolsters Scandinavian Presence

This article was prepared by Kai R. Lofthus in Oslo, with additional reporting by Jonathan Mander in Helsinki and Charles Ferro in Copenhagen.

Being the No. 1 label in Denmark and Finland, as well as No. 2 in Sweden and Norway, simply isn't good enough for EMI Music Scandinavia and Finland president/CEO Michael

Ritto. In recent days, Ritto has taken several steps to grow EMI's business in the region, with a focus on increasing the company's involvement with local repertoire.

On April 2, EMI's affiliate in Helsinki said it had purchased one of Finland's most significant indies, the Tampere-based Poko Rekords, from founder/managing director Kari Epe Helenius, while giving him autonomy to continue running the 10-man company. Helenius will report to Ritto. Among Poko's acts are Eppu Normaali, J. Karjalainen, Ismo Alanko, Popeda, the 69 Eyes, and Aknestik.

The following day, EMI announced the appointment of Nils Heldal, channel manager at public top 40/alternative radio station NRK P3, as its new managing director in Oslo, effective June 1.

In Denmark, Ritto is now effectively delegating his local duties to four new operational heads in order to dedicate more of his time to addressing new-media-related issues, developing Pan-Scandinavian goals and strategies, and helping his local managing directors identify and sign suitable artists and labels.

For EMI Music Denmark's local repertoire, primarily consisting of the Medley and RecArt labels, Ritto has promoted Mik Christensen and Nikolaj Foss to co-GMs. They were previously marketing director and head of A&R, respectively. EMI sales director Michael Wermuth has been named director of sales and marketing, international repertoire.

"We need to have a sharper focus on specific market areas," Christensen says. "There are different processes involved in marketing local and international repertoire. We have an extremely high market share, and to maintain it in such a tough market, we need to be specialized, as it takes a lot of resources when attempting to market artists abroad."

EMI will retain Flex Records and RecArt as separate A&R sources in Denmark, but Flex's marketing and promotion activities will be integrated into Medley. Flex GM Kenneth Bager will remain with the company and will launch a label, Music for Dreams.

RecArt, which will handle the marketing and promotion of its own artists (while outsourcing sales and administration to EMI), is currently based at the headquarters of the CMC Records division in Aalborg, but will be moved by its managing director, Jens Ove Friis, to Aarhus at the beginning of May. CMC, meanwhile, will become responsible for all special marketing activities (except for such core EMI catalog artists as the Beatles).

Under Ritto's management, EMI has considerably tightened its grip on the local markets in Scandinavia. The market shares are as follows: 29% in Denmark, 18.6% in Sweden, 17% in Finland (more than 20% including Poko), and 17% in Norway. The shares for Denmark and Norway include figures from CMC, which has separately operated offices in those countries.

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Massey is promoted to senior VP of A&R for Sony Music Entertainment in New York and London. He was executive VP of A&R for Epic Records Group.

Randy Acker is promoted to VP of Def Jam/Def Soul Records in New York. He was VP of A&R.

Essential Records promotes Brian Mitchell to VP/GM and Nina Williams to senior director of marketing in Nashville. They were, respectively, VP of marketing and marketing director.

Leroy Whitaker is named VP, compensation and benefits, for BMG Entertainment in New York. He was VP, human resources, for VH1/MTV Networks.

Marnie Nieves is promoted to senior director, business and legal affairs, for MCA Records in Santa Monica, Calif. She was director of business and legal affairs.



MASSEY



MITCHELL



NIEVES



GOMEZ

Kom Farhang is named director of publicity for GoodVibe Recordings in Santa Monica, Calif. He was assistant to the director of publicity at First American Title Insurance Co.

Doug Barrett is promoted to director, royalty finance, for Arista Records in New York. He was associate director, audits and special projects.

Kira Daniels is promoted to manager of artist relations for Universal Records in New York. She

was executive assistant to the chairman/CEO of Universal Music Group.

PUBLISHERS. Eddie Gomez is promoted to VP of creative services for Bug Music in Hollywood. He was senior director of creative.

RELATED FIELDS. Robert Harth is named executive and artistic director of Carnegie Hall in New York. He was president/CEO of the Aspen Music Festival and School.

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ASIA PACIFIC QUARTERLY II - Issue Date: May 26 • Ad Close: May 1

BLACK MUSIC MONTH - Issue Date: June 2 • Ad Close: May 8

TRISHA YEARWOOD - Issue Date: June 2 • Ad Close: May 8

ARIE KADURI 30TH ANNIV - Issue Date: June 9 • Ad Close: May 14

JAZZ - Issue Date: June 9 • Ad Close: May 14

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Belafonte Revives Black Music Anthology Set On Buddha

BY GAIL MITCHELL

LOS ANGELES—Lost and forgotten for nearly 30 years, *The Long Road to Freedom: An Anthology of Black Music*—a boxed set chronicling the African-American experience and its rich contribution to America's musical culture—will finally be heard starting Sept. 11.

A dream of entertainer Harry Belafonte's, the endeavor languished in BMG Entertainment's vaults for nearly three decades until archivists rediscovered the music two years ago. BMG archival imprint Buddha Records will release the 80-song, five-CD set. The original project was shelved in the early '70s, when the BMG-owned RCA label and *Reader's Digest* magazine dissolved a partnership that would have utilized the monthly magazine's marketing and promotional expertise to push the set.

Researched and recorded between 1961 and 1971, the collection traces the history of black music, starting with the 17th century (see story, this page). It's a far-reaching journey that takes listeners from the shores of slave-trading West Africa and the roots-preserving Georgia Sea Islands community to Louisiana's Creole mix to the Delta blues and modern big-city sound. In addition to African chants and the blues, the music encompasses work songs, minstrel tunes, spirituals, and children's songs.

Among the artists providing musical accompaniment on the journey are blues pioneers Sonny Terry and Brownie McGhee, crooner Joe Williams, Sea Islands Singers progenitor Bessie Jones, chanteuse Gloria Lynne, a very young Irene Cara in the children's choir, and Belafonte himself.

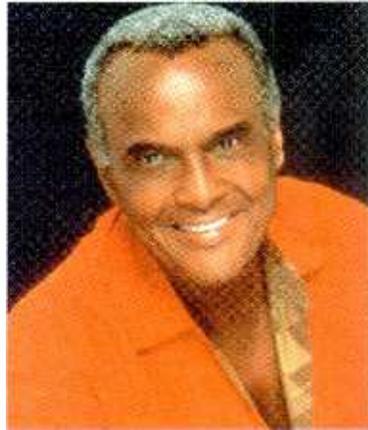
WHAT HAPPENED?

The Long Road to Freedom represents a journey born out of Bela-

fonte's still-unquenched thirst for knowledge about the history and diversity of American music.

"My real intention was to provoke an appetite to know more," says the singer/actor/human-rights activist, among whose best-known albums is the 1955 smash-hit *Calypso*. "I spent a lot of time in the Library of Congress listening to the large volume of recorded material gathered from the hinterlands of America and the back alleys of the big cities."

While combing through those archives, Belafonte also began to learn more about black music's then-unchronicled history. "I felt it



BELAFONTE

was critical that this music be put before a broader public, so that others—including African-Americans—could learn and understand the importance of our people's history and culture," he says. "It's really a tiny work in relation to what's out there."

A history lesson in itself, the anthology's own long road to completion—three years of research and seven years of recording—was paved when George Marek, then president of Belafonte's label RCA, gave his unqualified support to the project after being approached by the singer. A deeply committed

musicologist in his own right (whose eclectic taste fostered such label signings as Elvis Presley, Leontyne Price, and Jefferson Airplane), Marek marshaled the services of *Reader's Digest*. Having earlier entered into a Record of the Month Club agreement with the publication, Marek thought the *Reader's Digest* marketing expertise would provide the ambitious project with an added advantage in terms of ancillary materials and distribution.

Given that the quality of some of the Library of Congress recordings "left a great deal to be desired," as Belafonte recalls, it was decided that this retelling of the black musical experience would encompass new recordings, state-of-the-art for the time. The most difficult aspect, notes Belafonte, was then "trying to retain the project's authenticity and find the right voices, so it would be attractive to both the listener and student of music." Enter African-American choral arranger/conductor Leonard de Paur.

Internationally known for his De Paur Infantry Chorus (whose services were enlisted to boost troop morale during World War II) and later for his pioneering role in developing community-outreach programs on behalf of New York's Lincoln Center, the Juilliard-trained De Paur was also passionate about the preservation and presentation of African-American folk music.

"Leonard is one of the unheralded pioneers and contributors to American music in this century," says Benjamin Roe, senior producer for music and special projects at NPR, which plans to help promote *The Long Road to Freedom*.

To protégé and friend J. Hamilton Grandison, who became a member of De Paur's chorus in 1953 and sings on the anthology, "De Paur made choral singing in America respectable, making people pay big
(Continued on page 85)

Anthology Reflects Impressive History

Buddha Black Music Box Spans Late 1600s To 20th Century

Singer/conductor J. Hamilton Grandison estimates that another two CDs could probably have come out of Harry Belafonte's resurrected labor of love, *The Long Road to Freedom: An Anthology of Black Music*. "I can remember at least 47 African songs [Belafonte had researched] that were unrecorded," says the musician—who appears on the calypso-influenced "Good Mornin'," one of the 80 songs that did make the final cut.

The subject matter of the five-CD boxed set dates from the late 1600s to the advent of recorded sound in the 20th century. Intent on providing the utmost authenticity, Belafonte, arranger Leonard de Paur, and other researchers interviewed slave descendants and other sources to identify various songs that had been handed down from generation to generation, later re-creating these songs by using both adult and child performers. In one instance, a group of African musicians landed in New York harbor on a freighter from Ghana. A few hours later, they were in a studio recording the Ghanaian contributions contained in the package's first disc.

According to Buddha VP Alex Miller, each CD in the anthology breaks down as follows:

Disc one: The roots of African music (tribal chants), plus shout songs and early spirituals;

Disc two: Louisiana Creole music and a re-cre-

ation of a slave Christmas, plus songs from the Underground Railroad and the Civil War;

Disc three: The first half is about country moods, featuring songs/stories of rural regions; the second half focuses on city moods and children's songs;

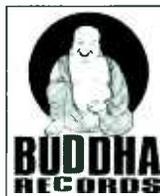
Disc four: Ballads that encompass "bad men" and booze, plus a minstrel show re-creation;

Disc five: The first half is about muscles and sweat—work songs sung while in fields and building the railroads; the second half includes more spirituals and an excerpt from Dr. Martin Luther King's historic 1963 "I Have a Dream" speech.

The CDs will be housed in a box featuring a hardcover book, a forward by Belafonte, a bonus DVD Video, and an extended essay and track-by-track analysis by noted educator/writer/musician Mari Evans, plus images by esteemed artist Charles White and photos from the original recording sessions by acclaimed photographer Roy DeCarava.

Ironically, the photos themselves were nearly lost. On the final deadline date for artwork, a photo company warehouse called, saying it was preparing to toss out several filing cabinets filled with pictures dating from the 1950s to the 1980s. Inside one of the drawers: 8-x-10 negatives of several of the *Anthology* sessions with Belafonte.

GAIL MITCHELL



REPRESENTING THE RECORDING ARTIST IN THE NEW DIGITAL MARKETPLACE

While the giant media companies and their lobbyists and legions of attorneys attempt to dominate the emerging digital marketplace, recording artists actually have more leverage than ever before. This article by Kenneth D. Freundlich, Esq., originally published in the September, 2000, edition of *Entertainment Law & Finance*, has now been posted on our website at www.Schleimerlaw.com.

Schleimer & Freundlich LLP
Music & Entertainment Litigation

Crowes Find Themselves On 'Lions'

Band Enters New Phase With Sixth Album, First For V2

BY JONATHAN COHEN

NEW YORK—Black Crowes front man Chris Robinson says the Atlanta-based rock veterans feel revitalized by their forthcoming *Lions*, their sixth album and first fruit of a new deal with V2. Due May 8, the set follows a brief stint on Columbia that yielded only 1999's *By Your Side*.

Without abandoning the sound of past efforts, *Lions* re-emphasizes the Crowes' signature rock power, with shades of such stylistic forefathers as the Rolling Stones and Led Zeppelin. (The band spent parts of 1999 and 2000 on the road with Zeppelin's Jimmy Page, a pairing that yielded the acclaimed Musicmaker.com/TVT live album *Live at the Greek*.)

The Black Crowes' hooks are stronger than ever, especially on the steamy "Greasy Grass River," roof-



BLACK CROWES

raising "Come On," and first single "Lickin'," powered by Rich Robinson's effect-drenched guitar lead.

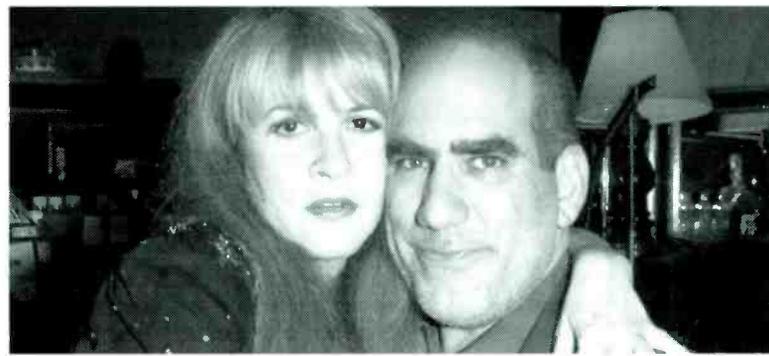
Other tracks like "Soul Singin'" and "Miracle to Me" find the Crowes delving deeper into the soul and R&B-tinged styles previously indulged in on 1990's *Shake Your Money Maker* and 1992's *The Southern Harmony & Musical Companion*, which have sold a combined total of 5.5 million copies in the

U.S., according to SoundScan. "We got to really explore all the different terrain we cover musically and really commit to it," Chris Robinson says. "We've always played it a little safer, and [we] kept an eye on the sound of our older records. But on this record, that wasn't really interesting to us."

Robinson and company attribute the album's air of rebirth to pro-

ducer Don Was, who recorded *Lions* at New York's Theater 99 Recording (Studio Monitor, Billboard, March 24), a cavernous converted Yiddish theater. Necessitated in part by the Crowes' revolving-door lineup—three bassists and a lead guitarist have come and gone since 1996—Chris Robinson, drummer Steve Gorman, keyboardist Ed Harsch, and Chris' brother/guitarist Rich recorded most of the songs live. Rich

(Continued on page 18)



Rockin' In Shangri-la. Stevie Nicks, left, recently previewed material from her forthcoming Reprise collection, *Trouble in Shangri-la*, at a showcase at SIR Studios in Los Angeles. The project shows the venerable rocker collaborating with such luminaries as Sheryl Crow, Sarah McLachlan, Natalie Maines of Dixie Chicks, and Macy Gray. Due May 1, the set is previewed by the singles "Planets of the Universe" and "Every Day." Nicks is expected to tour in support of the album this summer. Pictured with Nicks is Warner Bros. Records president Phil Quartararo.

Smith's Classic Anthology Of Folk Music To Be Celebrated In Twin Concerts

GO, HARRY, GO! This month, UCLA Performing Arts will pay tribute to one of music's most influential yet unheralded figures: anthologist and filmmaker **Harry Smith**.

On April 25 and 26, a collection of top folk-influenced artists will perform music from Smith's seminal *Anthology of American Folk Music*. The three-volume collection, originally released in 1952 on six LPs, contains 84 songs recorded between 1927 and 1932. The set, which first introduced the works of such pioneering acts as the **Carter Family**, **Mississippi John Hurt**, and **Blind Lemon Jefferson**, features bluegrass, Cajun, blues, and hill-billy music wrapped in murder ballads, love songs, and work tunes that helped define American folk music in the early part of the 20th century. First released on **Moses Asch's** Folkways Records, the set was rereleased as a six-CD package on Smithsonian Folkways Recordings in 1997.

Among the artists taking part in the musical celebration are **Elvis Costello**, **Beck**, **Philip Glass**, **Richard Thompson**, **T Bone Burnett**, **Sam Phillips**, **Percy Heath**, **Eliza Carthy**, **Bob Newirth**, **David Johansen**, **Todd Rundgren**, **Van Dyke Parks**, and **Victoria Williams**.

Producer **Hal Willner**, who put together similar tributes to Smith's *Anthology* in London and New York in 1999, is presenting the April performances.

Willner first met Smith in 1986 in a humorous scenario that could have had a very different outcome. "I had produced an album with **Allen Ginsberg**, and Ginsberg was opening for **the Fugs** at the Bottom Line in New York. I went out and there was this guy who looked like the wild man from Borneo with a tape recorder and a big microphone aimed at the stage," recalls Willner. "I was like, 'What is that person doing?' when the guy with Harry said, 'Don't you know this is Harry Smith?' I had [*Kiowa Peyote Meeting*]; I had a lot of the records that are on the anthology."

"Over the next few years, I spent a lot of time with him. He was just a great, brilliant guy who was from another planet," continues Willner. "I didn't understand the extent of his genius until after he passed." Smith died in 1991 at the age of 68.

The performances, says Willner, will include faithful reproductions of some of the *Anthology's* songs, but he promises that some of the tunes will be turned upside down.

A fourth volume of the anthology was released by Revenant Records in May 2000 (Billboard, April 22, 2000). The two-CD, 28-track compilation of record-

ings, originally released between 1928 and 1940 on 78 rpm discs, will give performers new fodder to choose from since the last two concerts. "I'm really hoping there are some songs from the fourth volume that people will take on," says Willner.

While he worries about the logistics of the evenings ("There's never a real dress rehearsal," he says), he knows such organized chaos can create the happiest of accidents. "There's always a great scene going on backstage; a lot of these people have never met. I think it's probably more typical of another era," says Willner. "I'm 44, and these evenings are how I romanticized the music community growing up."

Hal Willner's Harry Smith Project, as the concerts are being called, will be preceded by a two-day symposium on Smith presented April 20-21 by the Getty Research Institute and the Harry Smith Archives.



by Melinda Newman

LIKE A VIRGIN: Long rumored to be leaving Sony at

the end of her contract, **Mariah Carey** has inked a multi-album deal with Virgin Music Group Worldwide worth an estimated \$80 million. Carey's first Virgin single will be from her upcoming movie, *All That Glitters*, due in theaters in late August. The film's soundtrack, which had been slated to be Carey's last album for Sony, will now come out on Virgin.

CH-CH-CHANGES: **Richard Sanders**, president of V2 Records (U.S.), is slated to leave his position to become executive VP/GM at RCA Records, a position vacant since **Jack Rovner** ascended to president of the label earlier this year. According to a V2 representative, Sanders will stay at V2 until his current contract expires Aug. 31. BMG declined to comment... Epic Records has named **Ric Wake** and **Pete Ganbarg** senior VPs of A&R. Wake has been affiliated with Sony as a producer for years, working with a number of artists, including **Celine Dion**. Ganbarg was senior director of A&R at Arista, where he worked with a number of acts, including **Santana** and **Run-D.M.C.** As reported here in November, former Epic Records Group executive VP of A&R **David Massey** is now spending his time in his new role as senior VP of A&R for Sony Music Entertainment, while Epic VP of A&R **Lee Chesnut** has left the label... **The Counting Crows** are now managed by **Gary Gersh** and **John Silva's** G.A.S. Entertainment. The group, which is in the studio working on a new album, was formerly handled by Direct Management... **Duran Duran** has left Hollywood Records.

For Indie Label Eminent Records, Trooper's 'Rain' Is Pure Sunshine

BY JIM BESSMAN

NEW YORK—When Eminent Records president Steve Wilkison took charge of the RED-distributed Nashville indie label in 1999, one of the first artists he sought out was Greg Trooper.

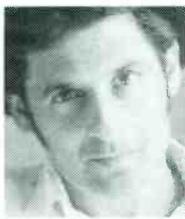
"He's just one of the best singer/songwriters out there, but he's never really gotten the kind of marketing and promotion he deserves," notes Wilkison, who handled A&R duties on Trooper's 1998 Koch International release, *Popular Demons*. It's with that in mind that Wilkison is approaching the artist's sterling new set, *Straight Down Rain*, due Tuesday (10).

A New Jersey native, Trooper's songs have been recorded by the likes of Steve Earle, Billy Bragg, Maura O'Connell, and Vince Gill. Trooper now resides in Nashville, where he cut *Popular Demons* with Buddy Miller producing. Phil Madeira produced *Straight Down Rain*, which features guest shots by O'Connell, Julie Miller, Claire Mullally, and Bill Lloyd.

Trooper says the experience of cutting *Straight Down Rain* with Madeira (who also contributes guitar and keyboards) challenged him to experiment with new sounds and ideas. The Welk Music (BMI) writer points to the cut "Doghouse"—which deftly combines drum loops with bass fiddle and trombone—as a prime example of their collaboration.

"I'm just kind of speaking the lyrics," Trooper says of the tune, which he co-wrote with John Sieger. The song manages to combine humor with a more serious message about communication within relationships.

Other songs on the set examine similar themes, Trooper says, albeit with a "deeper approach" than in previous work. "Some deal with characters who live inside me, whom I bring out. The first track, 'Nothin' but You,' is basically a road song, where a guy hits the road and regrets what he leaves behind. But beneath the surface, it gets to the way I've alienated myself in some relationships in searching for something... a prize that I really had all along."



TROOPER

In marketing *Straight Down Rain*, building a strong media presence will be key, Wilkison says. The label has issued the set to more than 1,400 publications and journalists, "which is far more than most indie labels do," he says. "We literally want everybody to know about this record."

Wilkison adds the set has been shipped to 900 radio outlets in the U.S. The label is focusing on breaking Trooper at triple-A formats, while also tending to the interest of folk and singer/songwriter specialty programs.

Trooper is managed by Leslie Rouffe and booked through Eastern Star Productions. The artist is planning to begin a lengthy tour of the U.S. Tuesday in North Carolina.

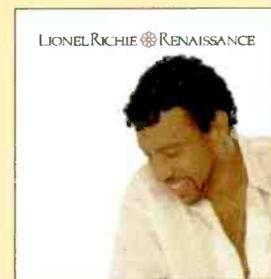
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ROTTERDAM, AHOY	Wed 25th April
SHEFFIELD, SHEFFIELD ARENA	Sat 28th April
NEWCASTLE, TELEWEST ARENA	Sun 29th April
GLASGOW, SECC	Mon 30th April
BELFAST, ODYSSEY	Wed 2nd May
MANCHESTER, MEN ARENA	Fri 4th May
BIRMINGHAM, NEC	Sat 5th May
LONDON, WEMBLEY ARENA	Mon 7th May
LONDON, WEMBLEY ARENA	Tue 8th May
LONDON, WEMBLEY ARENA	Wed 9th May
HAMBURG, SPORTSHALLE HALLE, ARENA	Fri 11th May
BERLIN, VELODROME	Sat 12th May
BERLIN, VELODROME	Sun 13th May
BERLIN, VELODROME	Sun 13th May
OBERHAUSEN, ARENA	Tue 15th May
MILAN, FILAFORUM	Thu 17th May
INNSBRUCK, OLYMPIC ARENA	Fri 18th May
VIENNA, STADTHALLE	Sat 19th May
FRANKFURT, FESTHALLE	Mon 21st May
PARIS, BERCY	Tue 22nd May
MUNICH, OLYMPIAHALLE	Wed 23rd May
ZURICH, HALLENSTADION	Fri 25th May
BONN, MUSEUMSPLATZ	Sat 26th May
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Germany's Rammstein Hopes 'Mutter' Helps Cross Borders Via Republic

BY CLAY MARSHALL

LOS ANGELES—It's been three years since German sextet Rammstein broke through in the States on the strength of fiery live performances and the hypnotic single "Du Hast." According to songwriter/guitarist Richard Kruspe, the delay in following up 1998's platinum-certified *Sehnsucht* can be blamed on band politics.

"The problem is that Rammstein is a very democratic band, and like a democracy, it takes three times as long to make any decisions," he says, speaking through a translator. "That's why we needed three years."

Kruspe hopes fans will think *Mutter*, due Tuesday (10) from Republic/Universal, is worth the wait. The album sees the band once again fuse pounding, industrial-tinged riffs with throbbing rhythms, dark-hued keyboards, and deep vocals. It's also sung entirely in German. But Kruspe says he's not worried about the lyrical content of the album's 11 tracks being lost on American listeners.

"One of the strengths of Rammstein, in my opinion, is its ambiguity," he says. "Even if they don't understand it, people can make up their own stories, their

own impressions."

For *Mutter*, Rammstein reunited with producer Jacob Hellner, who was key in creating an agreeable work scenario, Kruspe says. "For us, it is more important to have a creative ambiance than a well-equipped recording studio," he says of the South of France setting where the album was cut.

Kruspe notes that while *Sehnsucht* was heavily influenced by technology, the group made a conscious attempt to separate *Mutter* from that. "We wanted to get away from this dependency and diminish the role of electronic beats and write songs based more on instruments," he says. "As a result, the songs have become more mature."

Those songs include "Sonne," the album's first single in Europe, and "Links 2 3 4," the lead radio cut for the U.S. According to Kruspe, the latter song was written in response to critics who have mistakenly categorized the act.

"In the past, we were often accused of a certain militaristic leaning, but it seemed to us that no one was really interested in learning the truth," he says. "For those who want to put us into a certain

political corner; the song says clearly, 'My heart is on the left.' But we didn't want to make it too simple, so we combined this statement with military-style music to make it more artistic and more interesting."



RAMMSTEIN

An animated video for "Links 2 3 4" is in the works, and radio has already been serviced with a single. Active rock outlet KQRC Kansas City, Mo., is one of the stations that has started playing the track. "I think the song cuts through," says Vince Richards, the station's operations manager. "They have that unique sound that jumps through the speakers." Richards adds that KQRC did well with "Du Hast." "It was a big request record and a good reaction record that really set apart your station."

Terry Currier, owner of Music

Millennium in Portland, Ore., believes the success of that track bodes well for *Mutter*. "Even Canadian bands can never find the success down in the States that they find in Canada—there's almost a territorial wall," he says. "Rammstein breaks down those borders. They've been able to hit a nerve with music fans that are into a harder sound, so the language barrier hasn't been as much of a problem."

Don Van Cleave, president of the Coalition of Independent Music Stores (CIMS), agrees. "As long as it's singable, what does it matter?" he asks. "If the kids can sing along with it—even if it's in Swahili—it doesn't matter as long as it's got the right sound."

CIMS will co-sponsor a contest to send a winner to see the band perform live in Berlin. Meanwhile, Best Buy, the label's top retail account for the group, will offer an exclusive, limited-edition CD that includes a bonus track and the "Sonne" videoclip.

That clip is airing on M2, the first step in what Universal director of marketing Jill Capone describes as an aggressive TV campaign that also includes 15- and

30-second teaser spots on MTV centered around the album's street date. She says, "Visibility is the No. 1 marketing tool behind Rammstein, because their images are so great."

A large component of that strategy is the band's live show—in which singer Till Lindemann frequently sets himself ablaze. The band will tour Europe through June. It will then return to America for the first time since the 1998 Family Values tour to either headline their own tour or to open for Pantera.

Richards verifies that Rammstein's concerts are its best selling point. "What really captures this band is seeing them live and then hearing them on the air," he says. "They have such a dramatic stage show that it then translates over the air."

For the *Mutter* tour, Kruspe says, the group—booked by Mike Arfin at QBQ and managed by Emanuel Fialik at Pilgrim Management in Berlin—might have a new trick up its sleeve. "We're playing with the idea of combining water with fire, because our album is called *Mutter*—'mother'—and you think of birth," he says. "And birth, after all, has something to do with water."



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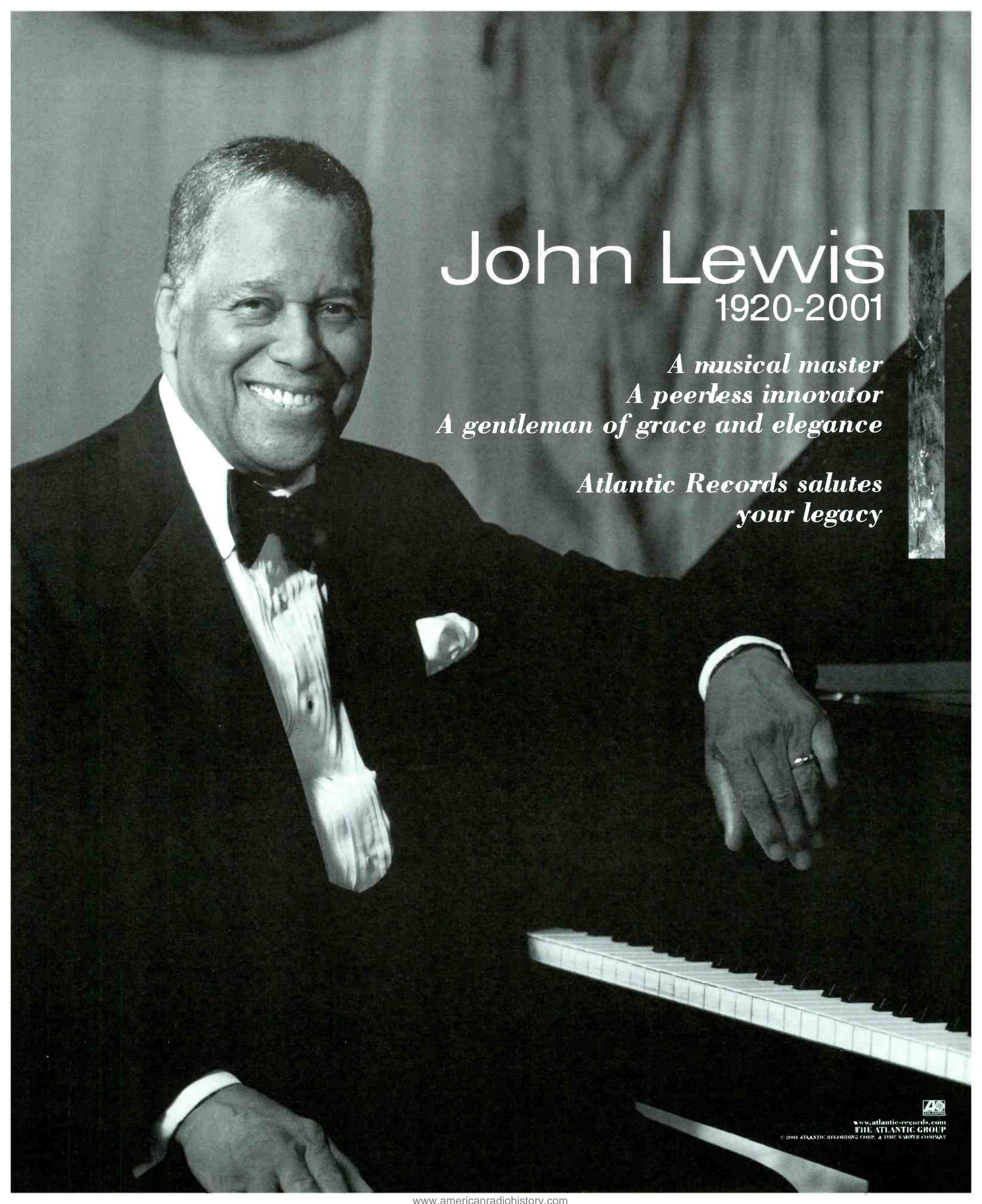
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Artists & Music

DIGITAL DELIVERY IN EUROPE IS THE FOCUS OF PLUG.IN

(Continued from page 6)

has more than 72 million registered users and 1.5 million users at any particular time daily.

Schmidt said that with traditional music sales soft, the industry must move to digital business models that will increase revenue.

In the case of Bertelsmann, Schmidt said the commerce group's long-range goal for current and future music properties—which will be now be known collectively as “BeMusic”—is to create a service that is a centralized destination for music content online regardless of format (physical CDs or digital files), distribution technologies (peer-to-peer, streaming, central server), business models (subscription, a la carte downloads, online radio), or

devices (PC, wireless phones, PDAs, digital music players, television).

With the new MusicNet service (see story, page 1)—the Warner Music, BMG, and EMI venture with RealNetworks—the topic of many discussions here, and with Jupiter predicting that digital subscription revenue will outpace sales of so-called “a la carte” downloads in Europe by 2003, much of the debate at Plug.In centered on the viability of subscription services and what form they should take.

Simon Bazalgette, CEO of Music Choice Europe, argued that music will likely have to be bundled with other subscription-based content.

‘The European music consumer is demanding more and more services online—the opportunity is there for the taking.’

—MARK MULLIGAN,
JUPITER MEDIA METRIX

“I’m not convinced stand-alone subscriptions will work,” he says. “It’s a tough business; it’s about brand and huge sales and marketing effort, so I’m not sure it will survive.”

Simon Wheeler, head of new media at the London-based Beggars Group of independent labels, expressed skepticism about broad-based offerings from the majors.

“I don’t think the labels have the talent to deal with consumers directly,” he says. “We have a good relationship with our consumers, but we’re also sensible enough to know that’s a very niche market. To reach a broader range of customers, you need to bring in specialist retailers.”

Although the Beggars Group was one of the first labels to offer repertoire to MP3.com for a subscription service last year, Wheeler says the venture is far from ready. “We’ve explained the benefits to artists, and practically everyone has taken us up on their idea. And we have publishing clearance with a major publishing house,” he says. “But I don’t think the climate is right for launching a subscription service.”

Jupiter’s Mulligan suggests that such music services ultimately may not be a stand-alone offering for European consumers. In Jupiter’s European study, consumers were most interested in a pay service that also bundles dis-

counts toward concert tickets, events, and merchandise.

“Consumers are looking for the most cost-effective experience online,” he says.

But to create such services, BeCG’s Schmidt said, labels and retailers must cooperate with digital companies and technologies. He argues that labels must not use copyright law as a “whip” against change. He also said Internet service providers and traditional retailers must collaborate to create new retail experiences.

“Ease of use is the most important element for consumer adoption,” he said.

Beyond Napster, another ease-of-use concept gaining in popularity with executives is personalization features in both subscription and online radio applications.

Among the fans of personalization features is recording artist Peter Gabriel, a co-founder of On Demand Distribution (OD2), a European digital commerce services company. He told attendees that music distribution on the Internet is at a point of transition in which consumption is becoming increasingly personalized, allowing for self-selected programming.

To that end, OD2 announced that it will launch an online music-rental service that allows consumers to stream whole catalogs of music before selecting the ones they want to rent for a fixed price as time-limited downloads.

But no matter how good the user features to date, Dave Goldberg, CEO of Launch Media, argued that European consumers

(Continued on page 19)



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BOXSORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ALLMAN BROTHERS BAND	Beacon Theatre, New York	March 15-25	\$1,625,106 \$65.99/\$50.99	27,404 27,839 nine shows	SFX Music Group
LUCIANO PAVAROTTI	Blue Cross Arena Rochester, N.Y.	April 1	\$1,083,720 Gross Record \$300/\$200/\$100/\$20	11,408 sellout	Tibor Rudas Presents
AC/DC, WIDE MOUTH MASON	Charlotte Coliseum Charlotte, N.C.	March 31	\$661,855 \$45/\$35	16,882 sellout	C&C Concerts
AC/DC, WIDE MOUTH MASON	Gaylord Entertainment Center Nashville	March 23	\$634,923 \$48.25/\$38.25	14,312 sellout	SFX Music Group, in-house
JILL SCOTT, CARL THOMAS	Radio City Music Hall New York	March 15-17	\$623,010 \$60/\$55/\$45/\$35	11,884 two sellouts	Radio City Entertainment
DON HENLEY, JOHN HUATT & THE NASHVILLE QUEENS	Staples Center Los Angeles	March 17	\$558,988 \$86/\$66/\$42.50/\$30	8,864 sellout	Nederlandler Organization
AC/DC, WIDE MOUTH MASON	National Car Rental Center Sunrise, Fla.	March 18	\$534,555 \$45/\$35	13,349 14,157	SFX Music Group, in-house
AC/DC, WIDE MOUTH MASON	Ice Palace Tampa, Fla.	March 21	\$498,836 \$44.25/\$34.25	13,144 15,087	SFX Music Group, in-house
AC/DC, WIDE MOUTH MASON	Greensboro Coliseum Greensboro, N.C.	March 29	\$490,555 \$45/\$35	12,557 13,503	C&C Concerts
SARAH BRIGHTMAN	Radio City Music Hall New York	March 24	\$476,061 \$103/\$78/\$53/\$38	5,857 6,013	Metropolitan Entertainment Group, Radio City Entertainment

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 52 weeks at No. 1	183
2	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	614
3	4	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	503
4	7	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	178
5	5	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	118
6	6	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	117
7	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	166
8	11	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	127
9	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	336
10	9	AEROSMITH ▲ ⁴ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	155
11	12	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	487
12	13	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1252
13	8	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	332
14	20	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	540
15	15	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	226
16	17	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	346
17	14	BON JOVI ▲ ³ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	89
18	21	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	55
19	18	2PAC ▲ ² AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	90
20	22	U2 ◆ ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	59
21	19	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	102
22	28	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	150
23	24	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	225
24	25	JANET JACKSON ▲ ² A&M 540399*/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	32
25	16	B.B. KING THE BEST OF B.B. KING - 20TH CENTURY MASTERS THE MILLENIUM COLLECTION MCA 111939 (6.98/11.98)		4
26	23	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	399
27	29	VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	BODY + SOUL: LOVE SERENADE	16
28	27	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	209
29	30	VARIOUS ARTISTS ◆ MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	13
30	36	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD	2
31	32	SUBLIME ▲ GASOLINE ALLEY 111474/MCA (12.98/18.98) HS	40 OZ. TO FREEDOM	125
32	26	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	247
33	—	EAGLES ◆ ²⁷ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	310
34	35	ABBA ▲ ¹ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	205
35	33	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	116
36	31	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	174
37	41	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	8
38	37	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	131
39	38	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	448
40	44	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	358
41	43	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	148
42	34	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	106
43	42	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	121
44	—	VARIOUS ARTISTS ◆ CEDARMONT KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		12
45	46	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	375
46	40	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	APPETITE FOR DESTRUCTION	481
47	39	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	288
48	—	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)	FAITH	136
49	48	JIMI HENDRIX ◆ EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)		54
50	49	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	176

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

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ever had a
boring dream?”
- Paul Gauguin



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Artists & Music

CROWES FIND THEMSELVES ON 'LIONS'

(Continued from page 12)

also played bass on 11 of the album's 13 tracks. (Bassist Andy Hess has since joined the group).

"Don told us it takes a band 10 years to really find themselves, and he felt like we really found ourselves on this record," Rich Robinson says. "I hate to use these types of words, but this is like a new phase for us."

It all began last summer, when the Crowes chose V2 over dozens of other labels. "We're able to offer them the support and commitment of an independent but are also able to work their records extensively as a major would," V2 president Richard Sanders says. "For me, the goal is to bring them back to gold and potentially platinum status."

To further that endeavor, band and label devised a truly unique promotion. As *Billboard.com* first reported March 13, the Crowes (who have long permitted fans to tape their shows) will make every performance from their upcoming summer tour available for streaming via a secure online site. Passwords will be encoded on CD copies of *Lions*, and fans will be able to copy an as-yet-undetermined number of full shows throughout the tour.

"Each show will be uploaded a

week after it's performed," Sanders says. "You'll be able to sample everything, pick the shows you like the best, and download them and have your own live CDs. This is the ultimate enhancement for a great record and for their fans."

The first concert tapped for the promotion is a March 16 performance in Austin, Texas, which will be available online the day *Lions* hits stores.

Hailed as one of rock's more exciting live acts, the Crowes will share stages with such heavyweights as Oasis, Neil Young, and Bob Dylan in spring and summer. Taking its name from the oft-reported antics of each group's sibling leaders, the monthlong Tour of Brotherly Love with Oasis kicks off May 11 in Las Vegas. The Crowes will perform last each night, but both bands are expected to play for the same amount of time.

"People don't even go out and enjoy music and stop everything for a couple of hours and let it hit them," Chris Robinson says, downplaying any inferred rivalry over top billing. "I think rock'n'roll is the best music to do that to—with lots of people around, outside, on a nice night. I hope we'll do some songs together."

Beforehand, on Monday (9), the Crowes will hit London's 700-capacity Scala club for a private gig similar to a February showcase

'It's important for us to give back to the Black Crowes' rock supporters something they can really sink their teeth into.'

—MATT POLLOCK, V2

in New York. The band has a number of its own shows planned prior to the Oasis trek, including an April 27 date with Dylan in Knoxville, Tenn.

Beginning in late June, the Crowes will share bills with Neil Young & Crazy Horse as well as the Stereophonics, before heading out on their own headlining tours of Japan and Europe (where *Lions* will be issued April 24 and April 31, respectively). Sanders expects the band to be on the road for upward of 18 months.

V2 director of promotion Matt Pollock says the radio campaign for *Lions* will begin with a huge push at modern rock. (Although *By Your Side* featured two top 10 hits on the *Billboard* Mainstream Rock Tracks tally, neither dented the modern rock chart.) "Lickin'," which was sent to all rock radio formats, is the ideal track to bridge the already blurry line between modern and mainstream rock playlists, according to Pollock.

"It's important for us to give back to their base of rock supporters something they can really sink their teeth into," he says. The uplifting "Soul Singin'" will be the second single released later this summer, as part of what Pollock calls an "all-format assault."

The Crowes will make on-air appearances at key stations, including Howard Stern's nationally syndicated morning show (which originates out of WXRK New York). The band will also appear on *The Tonight Show With Jay Leno* (May 10) and on *Late Show*

With *David Letterman* (June 6).

To further increase visibility, V2 has commissioned filmmaker Darren Ankenman to document the making of *Lions*. Four documentary-type videos were created and will be made available on the Crowes' official Web site (blackcrowes.com) and other fan sites. (They will not be available commercially.) Ankenman's footage was also used to create a video for "Lickin'," which will hit music TV outlets shortly before street date.

Chris Robinson, who married actress Kate Hudson last December, is truly excited for the future. "For the first time since we started this whole thing, there are people looking ahead—as opposed to looking at what we've done—where our music is, is where our music is taking us," he says. "That's a very simple thing for us, but I don't think that has translated sometimes with the people we've worked with. Being in a place where we can express that is really liberating."

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Billboard

APRIL 14, 2001

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	19	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA
2	NEW		LIVE! DAYSTAR 8832	ESTEBAN
3	2	8	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
4	3	26	IF I COULD TELL YOU ● VIRGIN 79893	YANNI
5	4	5	BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
6	5	18	POEM NETTWERK 30165 [CS]	DELERIUM
7	6	48	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
8	7	32	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
9	8	25	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
10	9	25	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
11	10	11	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
12	11	103	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
13	12	79	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
14	NEW		INSIDE THE TAJ MAHAL TRANSPARENT 50008	PAUL HORN
15	13	10	ETERNAL KNOT: VOLUME 4 HIGHER OCTAVE 49965/VIRGIN	ADIEMUS
16	14	10	SOUL MATES REAL MUSIC 5500	DANNY WRIGHT
17	16	4	20 YEARS OF NARADA PIANO NARADA 50713/VIRGIN	VARIOUS ARTISTS
18	20	19	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
19	18	53	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
20	15	27	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
21	19	31	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
22	17	32	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
23	23	30	WATER'S EDGE TIM JANIS ENSEMBLE 1103 [CS]	TIM JANIS
24	24	60	RIVER OF STARS REAL MUSIC 8802	2002
25	22	3	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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [CS] indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

THE FINE PRINT: Is there room in the Nashville music community for an out-queer artist? We're not talking about waving rainbow flags in a redneck bar—but, rather, a credible artist who doesn't hide his sexuality. The inherent conservatism of that corner of the industry leaves room for doubt. But it sure isn't stopping **Mark Islam** from forging forward and making the kind of music that would sound just dandy on a playlist that also includes **Dwight Yoakam** and **Tim McGraw**.

That said, even Islam has minor issues with the "country" tag, even though there's an undeniable twang and cry-in-your-beer lyrical quality to his latest effort, *The Fine Print*.

"I guess I could call it country music," he says, adding that he prefers to define his sound as "a hybrid of country, rock, and folk."



ISLAM

Islam's first album, 1998's *The Recent Past*, generated widespread praise and a pondering of the artist's country leanings. "A lot of critics wrote, 'I don't really like country music, but I do like this,'" he notes, pointing toward a particularly sharp review in Australian music journal *Revolver*, which applauded the country musical tone of the material, while also noting that "the routine and tortured sentimentality of [the genre] is avoided." Others wisely praised the sharp juxtaposition of character

portraits and social commentary in songs infused with insight, perception, frankness, sexuality, wit, and catchy choruses that seep into the consciousness.

Regardless of genre classification, Islam proves himself to be a tunesmith worthy of attention from a wide-ranging audience with *The Fine Print*. At the set's core are well-crafted songs, delivered in a rich, empathetic baritone voice. The artist describes the project, produced by **Edward Tree**, as a conceptual piece wherein all of the songs' characters are "hungering for something: the dream job, the attainment of celebrity, the maintenance of celebrity, the maintenance of youth, the perfect lover. Funny thing is when one acquires any of these, there is almost always an unforeseen catch involved."

Islam is plotting a busy spring/summer season of gigging around the U.S. Take our advice and grab the opportunity to hear his songs come to vivid life in a concert setting. He's quite a charismatic, endearing performer. For more information, visit the artist's Web site, markislam.com.

SUZANNE'S VIEW: When you're an artist whose music is steeped in simple acoustic strumming and diary-like lyrics, there's a danger of becoming too comfortable in a niche that doesn't demand much more than occasional replication. It's a challenge for such artists to stay fresh. Quite frankly, most don't. Fortunately, **Suzanne Buirgy** did.

We first encountered this Los Angeles folk/rocker via her stellar 1998 recording *A Small Word*. We were struck by her raw intensity. Her lyrics dug deep, while her melodies were unshakably infectious. Several years later, we still listen to it actively. Albums like that are hard for an artist to top. But that's what Buirgy does with *The View From Here*.

Once again, she strives to give the listener more than merely a handful of dewy-eyed tales of love in its various forms and stages. She successfully aims to infuse empathy and honesty into her material. In short, you believe every word that comes out of her mouth. There are moments, actually, when she even seems to be betraying herself, sharing almost too much. The pleading "Undertow" feels more like an internal whisper—the kind of words that you might say to yourself in an emotional moment, but words that you'd never say out loud.

On the flip side, Buirgy also gets in touch with her inner rocker. Although it's framed by a simple acoustic arrangement, "Simple Things" begs to be fleshed out as a full-tilt electric anthem. It has a riotous, fist-waving chorus that urges the artist to belt until her voice shreds to a sexy rasp. And speaking of sex, she oozes it on "Experience," an old-school blues number that will probably explode in a live setting.

The View From Here was produced by Buirgy with **Judy Wieder**. For more information, check out the artist's Web site (suzannebuirgy.com).

PLUG.IN

(Continued from page 16)

are still waiting for an online business that effectively serves them.

Kevin Malone, VP of international business at Liquid Audio, suggested that a simplified single-billing system is essential to meet consumers' requirements.

"Besides the lack of compelling content on the Internet, one of the things preventing the legitimate commercial model evolving for digital music is that the billing issue is a bit funky," he says.

Indeed, Gianluca Dettori, CEO of online music site Vitaminic, argued that digital music E-commerce in Europe is challenging because there is no "clear framework" for dealing with tax systems and copyright societies that vary from country to country.

David Stockley, CEO of DX3, a digital commerce services compa-

'What this industry has to do over the course of the next year is hunker down and make these technologies and business models work for consumers.'

—TIM BOWEN,
UNIVERSAL MUSIC INTERNATIONAL

ny, noted that intermediary services operating in the European marketplace and on a global basis bear the burden of supporting localization, which is necessary.

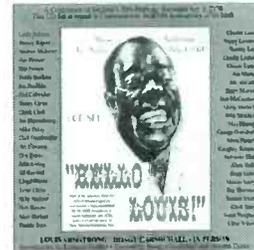
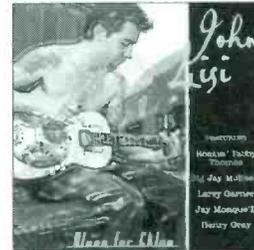
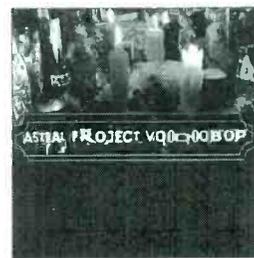
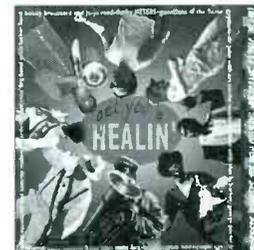
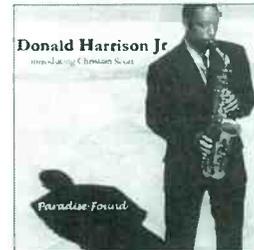
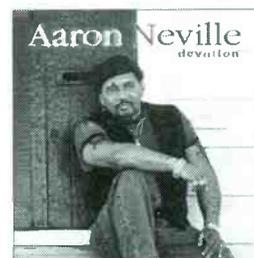
Developing localization in Europe are two leading U.S. online music properties: MTVi and GetMusic. GetMusic, an online music venture of Universal and BMG, unveiled a new international home page, getmusic.com/international, which will serve as a hub for future country-specific Web sites. The launch marks the company's first major move outside the U.S. since announcing the rollout of its London-based international arm.

Meanwhile, MTVi Europe, whose largely localized strategy also allows for Pan-European promotions, plans to launch sites in France, Holland, and Spain this summer, with the French site first.

Nora Rothrock, senior VP for MTVi Europe, said that the company benefits from that flexibility because programming includes a mix of regional content and Pan-European music, all of which must be tailored to meet local tastes.

Additional reporting for this story was provided by Juliana Korentang and Lars Brandle.

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APRIL 14, 2001

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	3	21	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
2	28	18	SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
3	1	5	AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD)	AMERICAN HI-FI
4	NEW		CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
5	6	18	NEW FOUND GLORY DRIVE THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
6	8	7	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
7	10	2	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP
8	5	4	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
9	NEW		ANASTACIA DAYLIGHT 69948/EPIC (12.98 EQ/17.98)	NOT THAT KIND
10	12	17	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
11	4	48	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
12	9	14	PAULINA RUBIO Δ ² UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
13	14	14	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
14	17	2	BANDA EL RECODO FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
15	7	2	SKRAPE RCA 67935 (13.98 CD)	NEW KILLER AMERICA
16	29	9	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
17	11	25	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
18	15	2	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98)	LOVE IS LIVE!
19	2	2	OLD 97'S ELEKTRA 62531/EEG (17.98 CD)	SATELLITE RIDES
20	16	4	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
21	26	31	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
22	NEW		THE LIVING END REPRISE 48063/WARNER BROS. (11.98 CD)	ROLL ON
23	20	43	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
24	22	32	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
25	24	19	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1

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	30	2	JERRY RIVERA ARIOLA 82955/BMG LATIN (10.98/15.98)	RIVERA
27	23	13	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
28	21	22	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
29	19	7	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
30	27	37	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
31	13	4	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)	THE IRISH TENORS: ELLIS ISLAND
32	18	2	ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 620* (14.98 CD)	BLOW IN THE WIND
33	25	3	CLUTCH ATLANTIC 83433/AG (11.98/17.98)	PURE ROCK FURY
34	33	31	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
35	RE-ENTRY		SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN
36	31	24	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
37	37	87	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
38	36	3	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
39	32	23	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
40	35	4	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
41	44	3	JOHN HAMMOND POINTBLANK 50764/VIRGIN (17.98 CD)	WICKED GRIN
42	RE-ENTRY		GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
43	38	7	AZUL AZUL SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
44	45	21	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
45	NEW		POWDERFINGER REPUBLIC 549092/UNIVERSAL (8.98/12.98)	ODYSSEY NUMBER FIVE
46	41	6	TIM RUSHLOW ATLANTIC (NASHVILLE) 83326/AG (10.98/16.98)	TIM RUSHLOW
47	NEW		HUEY DUNBAR SONY DISCOS 84297 (10.98 EQ/17.98)	YO SI ME ENAMORE
48	39	13	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
49	46	16	PRU CAPITOL 23120 (6.98/9.98)	PRU
50	RE-ENTRY		SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS

POPULAR UPRIISINGS

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

HIP-HOP 'ROCK STAR': Hip-hop/spoken-word artist **Saul Williams** is a name that may be more familiar in the film industry than the music business. He co-wrote and



Rhythm's 'Everything.' Washington, D.C.-based Christian rock band Circa-rian Rhythm makes its album debut with *Over Everything*, due April 24 on 40 Records. Drummer Dan Cuomo says of recording the album, "It was great to take our time." The album's first single, "Beautiful Savior," has been released to Christian, AC, top 40, and rock radio.

starred in the 1998 film *Slam*, which won the Grand Jury Award at the Sundance Film Festival that year, in addition to being honored with the Camera D'Or prize at the 1998 Cannes Film Festival.

Now Williams makes his debut in the music world with his first album, *Ame-*

thyst Rock Star, due May 8 on American/Columbia Records. The album was co-produced by Williams and American Recordings founder **Rick Rubin**. Guest artists on the album include **DJ Krust**, **Chad Smith of the Red Hot Chili Peppers**, and **Esthero**.

This month, *Amethyst Rock Star* will be serviced to college and rock radio, and a video for "Coded Language" will be released to TV, video, and independent retail outlets. Williams is expected to launch a U.S. tour sometime next month.

GET LUCKY: Rock band **Lucky Boys Confusion** has a sound that combines punk, hard rock, hip-hop, and reggae influences. The Chicago-based band has established a loyal following through touring and the release of two indie albums.

The band's major-label debut album, *Throwing the Game*, is set for release May 8 on Elektra Entertainment. The album was produced by **Howard Ben-**



Bonham's 'Interpretations.' Jerry Bonham returns with a double-CD of remixes, *Spundae Presents... Interpretations II*, due April 24 on Spundae/Mute Records. The San Francisco-based Bonham says support for him at his label is "unparalleled." He is currently on a North American tour that will continue through the summer.

son (Sepultura, P.O.D.) and mixed by **Randy Staub (Metallica, U2)**.

The album's first single, "Fred Astaire," has been serviced to rock radio, and the band is currently on a U.S. tour. Modern rock station WKQX (Q-101) Chicago, which has the single in significant rotation, will host a May 12 record release party for the band at the House of Blues in Chicago.

The party will be Webcast on the House of Blues Web site, hob.com.

LEXI'S LIFE: Gospel singer **Lexi** may experience a second wind in sales for the album *And That's the Way It Is*. The project, released last year on **Evander Holyfield's** Real Deal Records, will be rereleased May 8 on Real Deal/Orpheus Music, with distribution by EMI.

The album reached No. 19 on the Top Gospel Albums chart last year and No. 10 on the regional Northeast chart. The album also received a Stellar Award nomination last year for rap/hip-hop gospel

performance of the year. **Lexi's** current single, "Conversations/That's How I Know," has been serviced to gospel and R&B radio.

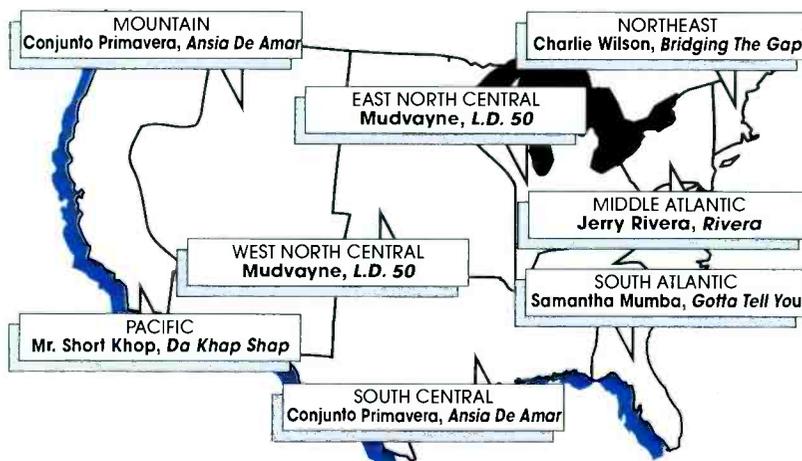
Lexi is currently touring as part of the stage production *Listen to Your Woman*. Upcoming performance dates include April 24-29 in Detroit,



Healing Power. Hard-edged rock band Ünloco has a "heavy but melodic sound," says lead singer **Joey Duenas**. The band—which hails from Austin, Texas—has been touring the U.S. in support of the album *Healing* (Maverick Records), produced by **Johnny K** (Disturbed). Ünloco recently completed a video for "Face Down," directed by **Marcos Siega** (Blink-182, Papa Roach).

May 1-6 in Dallas, May 8-13 in Houston, and May 15-20 in Chicago.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Mr. Short Khop Da Khop Shop	1. Conjunto Primavera Ansia De Amar
2. Conjunto Primavera Ansia De Amar	2. Mudvayne L.D. 50
3. Banda El Recodo Contigo Por Siempre...	3. Keith Urban Keith Urban
4. American Hi-Fi American Hi-Fi	4. Big Moe City Of Syrup
5. Samantha Mumba Gotta Tell You	5. Paulina Rubio Paulina
6. New Found Glory New Found Glory	6. Samantha Mumba Gotta Tell You
7. Lupillo Rivera Despreciado	7. American Hi-Fi American Hi-Fi
8. Paulina Rubio Paulina	8. Pat Green & Cory Morrow Songs We Wish We'd Written
9. Mudvayne L.D. 50	9. Lonestar Ridaz Wanted
10. Alien Ant Farm ANThology	10. Rodney Carrington Morning Wood

San Francisco

View From The Bridge: Diverse Sounds Connect A Music-Rich Town

BY RICHARD HENDERSON

“San Francisco is the land of make-believe,” observes New Albion Records president Foster Reed. “If people want to live in a world of imagination, they come to places like San Francisco; if they want to inhabit a world of commerce, they go to Los Angeles or New York. San Francisco has always attracted creative and offbeat people and always will.” The city once dubbed “Baghdad by the Bay” by the late *S.F. Chronicle* columnist Herb Caen still resembles Reed’s description. This, despite over-crowding, escalating rents and the siege mentality that the city’s arts community has been forced to adopt as the dot-com hordes threaten to crowd the bohemian element out of the Bay Area altogether. Though gentrification fueled by an infusion of Internet money has left many musicians without studios or affordable housing, San Francisco and its neighboring communities remain home to one of the country’s most vital and diverse music scenes.

For decades, San Francisco has been synonymous with rebellion and experimentation, dating back to the North Beach scene of the '50s with its jazz-loving beat artists and poets. Then came the '60s, when the city was the epicenter of the hippie youthquake, the soundtrack to which was provided by local bands—the Grateful Dead, Jefferson Airplane, Steve Miller Band and the Charlatans. Dan Hicks & his Hot Licks combined singular wit, tunes tinged with retro jazz chops and a taste for vintage clothing; Hicks is currently enjoying a career renaissance

with his new release on Surf Dog, *Beatin' the Heat*. In the '80s, Bay Area acts such as Journey and Jefferson Starship rocked the national charts.

The city’s influence on pop culture continues through the present; seemingly every year, another local act breaks out to become a national hit. But, for every success story, such as Counting Crows, Chris Isaak, Green Day or, most recently, Third Eye Blind, there are as many bands deserving of comparable acclaim that are bottled up within city limits. In recent memory, acts such as the Birdkillers and Moth Macabre have suffered this fate, and other talents such as the Beth Lisick Ordeal and Creeper Lagoon have as yet to reach an audience commensurate in size with the quality of their music.

BEST OF TIMES

Molly Neuman, GM and co-owner of Berkeley-based Lookout Records, home to the Donnas (whose *Turn 21* album has just appeared) and Bratmobile, comments on the local rock scene. Neuman reflects on the changes that she’s witnessed since her label’s 1988 inception: “It’s a really good time for Bay Area rock, and things are going well for a lot of the independent labels in the Bay Area. There seem to be a decent amount of live venues, but those that accommodate all-ages shows—reaching out to younger artists—seem to be fewer and farther between.” Neuman cites Berkeley’s

Gilman Street club and Bottom of the Hill in San Francisco’s Potrero Hill district as examples of the latter. Neuman notes that her artists, rehearsing in East Bay communities such as Oakland, haven’t been affected negatively by San Francisco’s rising rents. Of the difficulties faced by many S.F. musicians, she responds, “To be honest, I think that there are too many bands in the world. Not that I want to discourage anyone from making music, but the hardest thing for independent labels and bands is that there’s so many of us now that we’re competing with each other.” All the same, she extols the current climate as being an exciting time for new bands, pointing to groups such as The Pattern with an EP coming out on Alternative Tentacles. She also notes the friendliness of area radio, such as Live 105 and college stations like U.C. Berkeley’s KALX, to local bands.

FOOTWORK APPRECIATED

Dance music, in its many forms, has found a solid footing locally. Explaining San Francisco’s affinity toward club culture, Bob Duski, co-founder of Six Degrees Records, observes that “It’s a politically open-minded climate, with the strong influence of deeply entrenched gay culture on the local club scene. There’s a liberal approach to music locally, in general, and the Bay Area loves to dance.” During his company’s four years in the area, Duski has found the Bay Area “receptive to and potentially a breeding

continued on page 22

San Francisco

DIVERSE SOUNDS

Continued from page 21

ground for the kind of music that we reflect. This is a city that's always been forward-thinking when it comes to European club culture; at the same time, it's a city that's very receptive to sounds from around the world. Obviously, there's a thriving Latin community here, as there are communities of expatriates from around the globe. It's a great world-music city and a great dance city, so it's a particularly fertile place for a label like ours."

Duskis' eclectic A&R policy reflects the variety of the region, with recently signed acts such as Los Mocosos, a classic barrio band, most of whose members grew up in San Francisco's Mission district. Overall, though, his feelings about the city's musical climate are far from sanguine. "I think it's

kind of a dark time for music here," he says. "Obviously, what's going on with cost-of-living here and the recent wave of recording and rehearsal studios and clubs being shut down in the wake of this dot-com phenomenon, it's not a great time for musicians. The saving grace is that, as technology con-

studios, working with samples and ProTools. Were it not for that, it would be really scary here now."

FANTASTIC DJ MACHINE

The three labels (CuBop, Love n' Haight and Ubiquity) comprising Ubiquity Records celebrated their 10th anniversary last year; a current CuBop release is *Back from Havana* by Jack Costanzo, an artist active since the late '40s and a veteran of Stan Kenton's orchestra. The company's VP, Andrew Gervis, notes that new money in the area has enabled people to throw parties and get sponsorship for tours. "There's a fantastic and possibly underrated DJ scene here. [San Francisco] doesn't have a huge media machine, so we're somewhat under the radar, as is much of the area's music.

It's allowed people to experiment a bit and grow their own scenes, start their own labels." He cites the expanding influence of *xbr8r* magazine, a local bible of club and electronic culture, as well as a number of the city's dance im-



The Donnas

times to advance and people have the ability to make really good-sounding recordings at home, that activity has proliferated locally. Dance music is such a big part of the Bay Area scene, and a lot of dance producers work out of home

Ones To Watch: New Bands By The Bay

Long a creative spark in San Francisco's new music scene, violinist Carla Khilstead has achieved notoriety beyond city limits with the Tin Hat Trio; their latest release, *Helium*, features Tom Waits' vocals on the title track. Concurrent with that group, Khilstead also performs with *Sleepytime Gorilla Museum*, avatars of East Bay art rock. Combining members of local iconoclast ensembles *Idiot Flesh* and *Charming Hostess*, the group's sound hearkens back unapologetically to mid-'70s prog-rock, with all the complexity and fastidious musicianship implied by that designation. *Sleepytime Gorilla Museum* has been known to turn up at the *Starry Plough* in Berkeley; broader exposure is warranted for this singular band.

Alex Nahas is the creative mainspring of *Laughing Stock*, which straddles the divide between alt-rock and a film-noir soundtrack. The quintet comprises Hammond B-3 organ, violin, cello, drums and composer Nahas on *Chapman Stick*. The group's sound is reminiscent of the evocative wide-screen cinematic arrangements of groups such as *Tindersticks* or *Talk Talk*; the quirk quotient is upped no little by the toy piano and other trashed instruments wielded by mad scientist/keyboardist Eric Glick. *Laughing Stock's* recent album, still being shopped, was produced by Lee Townsend, who numbers Bill Frisell among his previous clients.



Sleepytime Gorilla Museum

A couple of years ago, Etienne de Rocher was touted as the Next Big Thing by San Franciscans in the know. Unfortunately, his star never achieved the exit velocity required to project the Alabama transplant beyond local clubs. The singer-songwriter has recently emerged from a period of woodshedding, which would appear to have done wonders for his creativity. A great many new songs, all written in his patented chamber-pop style, are attracting crowds to his gigs in Market St. clubs like *Café du Nord*. His recent studio sessions have been produced by Dan Protheroe, who helmed the latest from New Orleans funksters *Galactic*.

Remember The Alimony is the first full-length release on Department of Ways and Means from country-rock punks Joe Buck. The band's filmic affections run deep: its name was purloined from the titular character in the film *Midnight Cowboy*, and the group's members are local filmmakers and Lucasfilm special-effects wizards. Joe Buck has coalesced into a potent party unit, playing regularly at street fairs and local dives to a growing cult following. Lead singer David Monroe sets the sartorial standard that competing S.F. alt-country acts can't ignore; sporting leather chaps and a pink feather boa, he made an indelible impression at the CD-release party, held at a Potrero Hill tango palace. A rotating cast of pedal-steel guitarists has been featured in recent Joe Buck sets, only serving to enhance the band's already scurrilous reputation.

Jazz traditionalists and avant-gardists alike find much to enjoy in a set by the Marcus Shelby Orchestra. *Un Faux Pas!* is the group's debut on local Noir Records, a label founded by Shelby. The album highlights bassist/composer Shelby's confident writing in a post-Ellingtonian mode. He's accompanied by pianist Matt Clark and drummer Jaz Sawyer, who has worked previously with Wynton Marsalis and Abbey Lincoln. Not merely a revivalist, Shelby reinvigorates the art of writing big-band jazz with his fertile imagination and keyboard dexterity. —R.H.

prints, naming *Naked Music*, *Panhandle*, *Tweekin' Records*, *Greyhound*, *Om* and others.

LATIN ROOTS

A Bay Area genre that has never lacked for community spirit is Latin music. Jesse "Chuy" Varela, MD at KCSM Jazz 91 in San Mateo, has hosted his Latin Jazz show on Sundays since 1984. He is well regarded as the region's top source for Latin sounds; his extensive knowledge of that music's local history extends back to the '50s. Arriving in the Bay area during the late-'60s hippie movement, Latino rockers Santana sparked Varela's interest in music. Describing that band's founder, he says, "Carlos opened the door to a whole music scene that was happening in Oakland and in S.F.'s Mission district, with bands like early-'70s hitmakers Malo and equally influential Azteca (featuring brothers Pete and Coke Escovedo with Neil Schon, later of Journey). Legendary San Franciscan concert impresario Bill Graham was responsible for

importing Latin sounds into the Bay, notes Varela; stranded in Cuba while emigrating to the U.S., Graham was attracted to the island's music, with his appetite further whetted by his exposure to Manhattan salsa.

Twenty-five years before Graham's Fillmore Auditorium, fans of Latin music flocked to Cesar's Latin Palace, where jazz cross-pollinated with salsa, or to Sweet's Ballroom in Oakland. Varela points out that the salsa dance scene here is more popular than ever, citing about 30 bands playing on that circuit and more than a dozen clubs around the Bay. Strong area acts include Pepe y su Orquesta, ("very popular, with original material"), Orquesta Kache and Julio Bravo.

HIP-HOP CHRONICLES

Hip-hop musicians in the Bay Area weren't waiting for cues from elsewhere; when Davey D arrived in Oakland in 1982, he found a vibrant, funk-influenced scene well under way, with musicians such as Too Short already garner-

Continued on page 24

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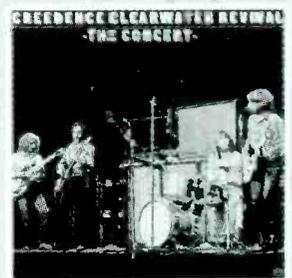
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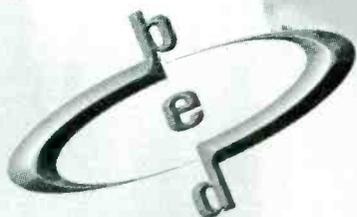


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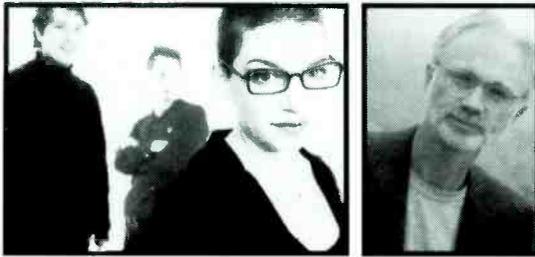
DIVERSE SOUNDS

Continued from page 22

ing attention. Now the host of four different radio shows on KMEL and KPFA, Davey D chronicles the latest developments in hip-hop on his own daveyd.com Web site.

He notes that "Nobody's looking for deals in New York or L.A.; the name of the game for Bay Area artists is to do it yourself." He rates several current acts as major local talents, including E-40, San Quen, Oakland's Zion I and Mystic from Digital Underground, the latter having scored recently with her song "The Life." Area labels devoted to hip-hop include Dog Day, out of Oakland, and South San Francisco's Nu Gruv. Now with national distribution, Vallejo-based *Murder Dog* magazine continues its in-depth coverage of the genre.

One of the leading specialty labels dealing with blues in the world is S.F.'s Blind Pig Records. According to the company's director of publicity, Christian Weyers, "We've tended to cover a large variety of artists, by genre, from zydeco to gospel to R&B to rockabilly to, of course, more blues-centric music,



Tin Hat Trio (left) and John Adams

with styles such as country blues, Delta blues, Chicago blues and more contemporary forms." A local artist on the label, Tommy Castro, is "an S.F. success story" in Weyer's words. Discovered at the Saloon in North Beach, Castro is now an international blues star heading for his second year as a participant in the B.B. King Blues Tour.

YEAR-ROUND JAZZ

The jazz scene remains vibrant here, with Oakland venue Yoshi's as its nexus, though the newly renovated Mission District lounge Bruno's has been programming jazz of late, with Cuban pianist Omar Sosa in residence recently. SFJAZZ is the presenter and producer of year-round jazz events, including the well-known San Francisco Jazz Festival. The organization has recently sponsored concerts by the Joshua Redman Quartet, Geri Allen and Italy's Paolo Conte. The Asian-American Jazz Festival held in Golden Gate Park is a recent and increasingly popular addition to the city's jazz calendar.

Though the Grateful Dead disbanded in the wake of founding guitarist Jerry Garcia's death, the audience for jam bands remains undiminished. Of late, their attentions have turned to like-minded local outfits such as Garaj Mahal, as well as Dead offshoot groups like the Other Ones and Bob

Continued on page 26

A City That Works: For Performing Musicians, S.F.'s The Place To Play

BY DAVID JOHN FARINELLA

In the grand melting pot of San Francisco nightlife, punks mix with rockers, electronica fans with blues enthusiasts. Thankfully, they don't have to do it all on the same stage, because the city and surrounding Bay Area that runs from Santa Cruz to Santa Rosa boasts a wide array of venues, from the enormous to the intimate.

The Northern California concert scene debuted in earnest during the late '60s. It was bands such as the Grateful Dead, Jefferson Airplane and Santana that helped build San Francisco's reputation for inspired live music. Both local and touring acts played at mid-sized venues across town, such as the Fillmore Auditorium, Winterland and the Avalon Ballroom. The Fillmore, with the help of the legendary Bill Graham, became one of the preeminent clubs in the area; closed after 1989's Loma Prieta earthquake, it didn't open again until 1994, three years after Graham died in a helicopter accident. These days, The Fillmore is one of the anchors of the city's music scene.

STARLIGHT AND SETZER

What the Fillmore has in history, Bimbo's 365 Club has in class. The mid-sized room features such acts as the Brian Setzer Orchestra and 10,000 Maniacs, as well as various local swing bands. Other showcase rooms include the Starlight Lounge and Café du Nord. Noe Valley Ministry has welcomed a number of well-known acoustic singer/writer types, as well as local folk artists.

The Warfield, one of the city's larger venues, welcomes mixed fare, as does the smaller Great American Music Hall, Slim's and the Maritime Hall.

Summer touring bands that have not quite graduated to the demand of the Oakland Arena, the San Jose Event Center or even the Cow Palace, will stop at the Shoreline Amphitheatre in Mountain View (35 miles south of town) or the Chronicle Pavilion at Concord (in the East Bay).

Local venues likewise welcome blues, jazz and cabaret acts. In fact, the new crop of blues clubs includes John Lee Hooker's Boom Boom Room, Biscuits 'N Blues, Blue Lamp and Lou's. On the jazz side of things, Jazz at Pearl's is a local favorite, as is the Plush Room. Newer local bands have found homes on some of the City's small-

er stages, including the punk/alternative stomping ground Bottom of the Hill, the Last Day Saloon and even smaller joints like Hotel Utah, Bruno's, Paradise Lounge and the Paragon.

There are just as many small stages for up-and-coming bands scattered around the Bay Area. As far south as Santa Cruz, there are Palookaville and the Catalyst, where such acts as Pearl Jam and Ben Harper have played. In San



Bimbo's 365

Jose, The Usual, Cactus Club and Club Ilex book local and national acts. The South Bay also boasts one of the most stunning venues, at the Villa Montalvo Arts Center in Saratoga.

The East Bay's Greek Theater is a smaller, yet just as storied, amphitheater where local favorites Counting Crows have shared the stage with alt-heroes Cracker. Just down the road is 924 Gilman

Street, launching pad for the likes of Green Day and Rancid. The folk/roots set has an assortment of locations to play in Berkeley, including Starry Plough, Ashkenaz and Freight And Salvage. Eli's Mile High Club, one of the best-kept blues clubs in the East Bay, can be found in Oakland, as can the world-class jazz venues Yoshi's and Kimball's East. Also in Oakland is the Paramount Theater, a stunning art-deco room with outstanding acoustics.

OPPORTUNITY KEEPS A-KNOCKIN'

Throughout Marin County and up to Santa Rosa (60 miles north of the city), there are a number of spots where local and established bands can ply their trade. 19 Broadway, in the small town of Fairfax, seems to welcome newer bands, as does New George's in San Rafael. Mill Valley's Sweetwater Saloon has been home to such artists as John Lee Hooker and Bonnie Raitt when they want to sit down and acoustically work out new material. In the North Bay, the Luther Burbank Center for the Performing Arts brings in some of the best national touring acts, as does the Mystic Theater in Petaluma.

What keeps a music scene alive is opportunity. Not only the chance to play with like-minded musicians who are bent on discovering new musical heartbeats, but the opportunity for artists to hone their craft. The Bay Area is home to just that. It turns out that the adventurous spirit of Bill Graham's '60s lives on, just not on the same stage. ■



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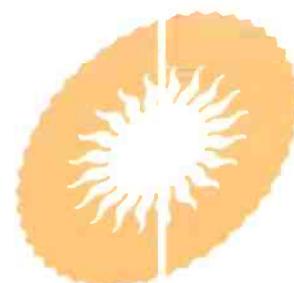




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DIVERSE SOUNDS

Continued from page 21

Weir's Ratdog, The Dead's Mickey Hart is a central figure in the world-music scene; his 360° label is distributed nationally by Rykodisc. Other world-music notables include Indian virtuosos Ali Akbar Khan and Zakir Hussain, both headquartered in Marin County, and Oakland-based Nubian troubadour Hamza el Din.

NO END TO SERIALISM

The contemplative sounds of New Age music are familiar to the Bay Area. Numbering among the local specialist labels are Real Music, Hearts of Space and Inner Peace Music; the latter company was founded by New Age keyboard pioneer Stephen Halpern, who has released some 60 titles worldwide.

Of the new-music releases on his New Albion imprint, Foster Reed reflects, "I'm pleased that we released a lot of work by the post-war generation of composers. Of the previous generation of music I'm pleased to have released the first CDs of Morton Feldman, John Cage and Lou Harrison [whose *Rhymes With Silver* was a recent release from Koch-distributed

John Adams' releases on Nonesuch. He cites local organizations that support new music, like Other Minds, the foundation whose annual festival features Gavin Bryars and Alvin Curran in its 2001 lineup. Also emblematic of contemporary composition in the Bay Area are the Paul Dresher Ensemble, the Contemporary Music Players, and, of course, Nonesuch recording artists the Kronos Quartet, for whom more than 400 works have been written or arranged. "The presence of Mills College makes a huge difference," adds Reed. "As an institution, all along it's had a door open to creative music, including world music. Peripherally, work that people like Pauline Oliveros did at the San Francisco Tape Center in the '60s historically laid the design for much contemporary electronic, trance and ambient music; some of these local pioneers, such as Oliveros and Morton Subotnick, are currently being recognized for their contributions." ■



From left: Jack Costanzo, Andrew Jervis and Tommy Castro

New Albion]. The idea is to reflect the best that we can find from living composition; composing didn't end with serialism, but it continued from there."

Reed comments on the impact of avant-garde composing, most famously represented by composer

Studio Scene: The City Is Firmly Grounded In Sound

BY CHRISTOPHER WALSH

Our culture, San Francisco has spawned more than its share of musical icons. Though it seems a world away from the production mecca of Los Angeles, San Francisco also has a long history of top-notch recording facilities, and the Bay Area is home to a lively, eclectic group of artists, producers and engineers.

The recent past, however, has not been kind to this community. Already short on affordable real

says studio-management consultant Janice Lee. "The real-estate changes were a real shock to the system and cut pretty deeply. It definitely feels like things have leveled out, but not back to before all the rent increases and evictions."

"We are so busy," says Nina Bombardier of Fantasy Studios in Berkeley, which has installed a 56-input Solid State Logic 8000 G console, acquired from producer/engineer Walter Afanasieff's private facility. "To deal with the

local Bay Area marketplace and economy, Fantasy did a promotional thing at the end of last year, to see what would happen. It was great, especially for local people. It was good for the staff as well, because it kept everybody in higher

spirits. And, because we got so busy, it kept a lot of the local independent engineers busy as well."

KEEPING BOOKED

Philip Steir, producer, remixer and owner of Toast Recording Studios, credits artists such as Neil Young, Third Eye Blind and R.E.M., as well as his own production projects, for keeping his facility booked. "I survived the last five years because I'm a producer and because I've gotten a lot of good projects," says Steir. "But I think the studio scene is going to come back, now that the dot-coms are dying."

Continued on page 28



Annex Digital (left) and Laughing Tiger

estate, the dot-com economy of Silicon Valley pushed prices ever-skyward. Evictions and rent escalation led many to conclude that this once-bohemian city had become emphatically artist-unfriendly. When the Downtown Rehearsal complex closed, some 500 bands were without a place to hone their craft; fed up, many musicians left town. Amid this backdrop, several studios closed their doors.

But the bottom fell out of the dot-com frenzy, and now there are signs of sanity on the horizon. "The climate seems to have lightened up a bit, though the operating mode is definitely 'proceed with caution,'"

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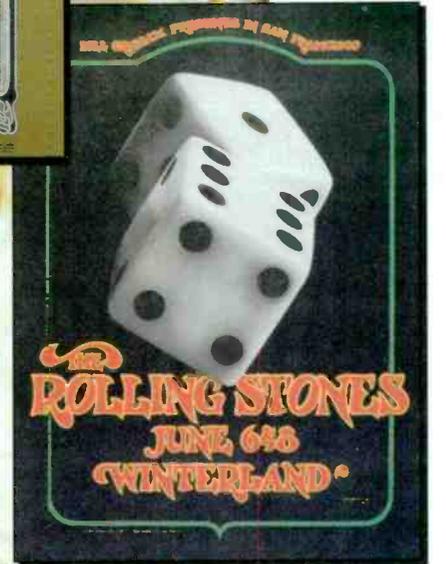
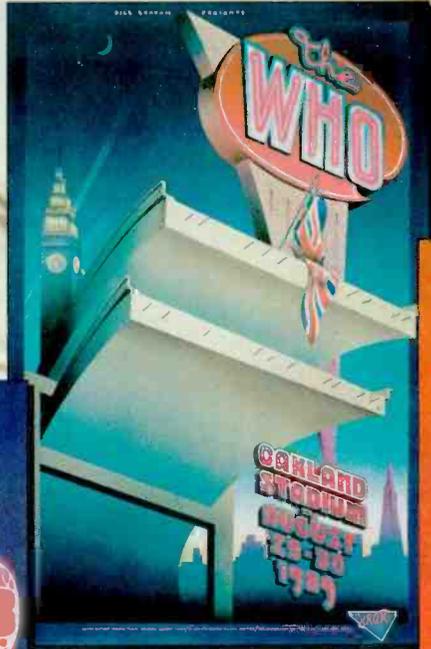
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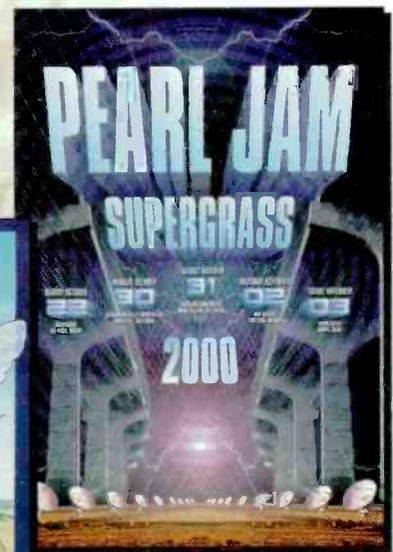
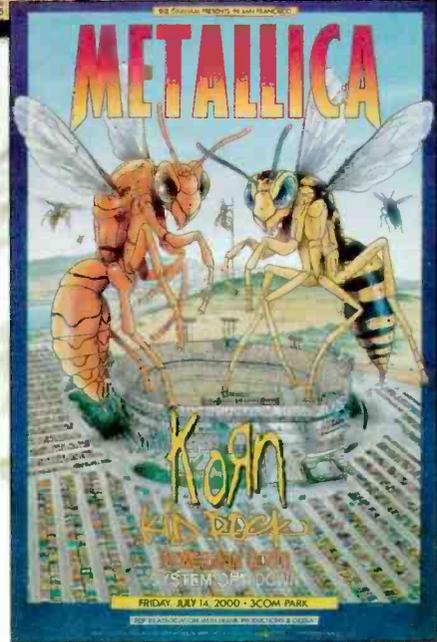
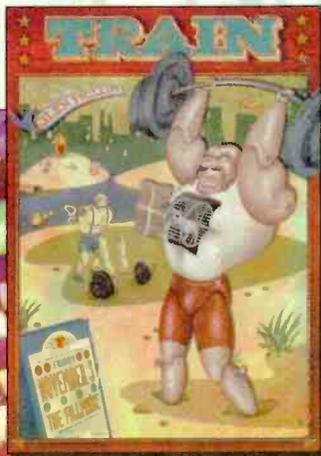
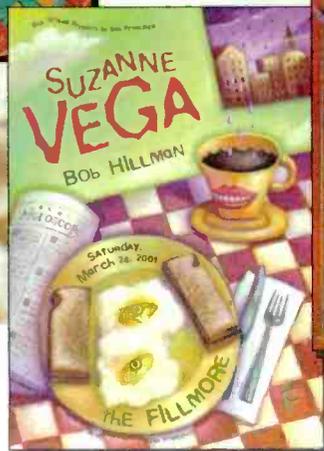
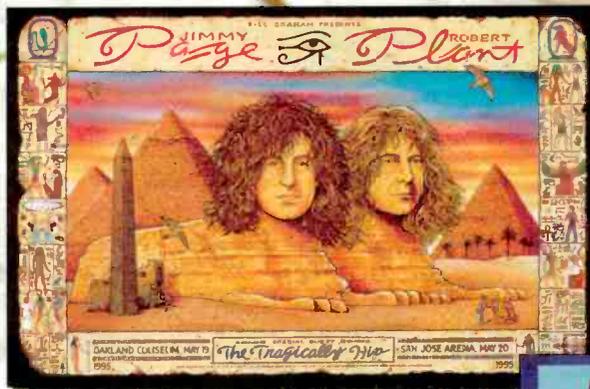
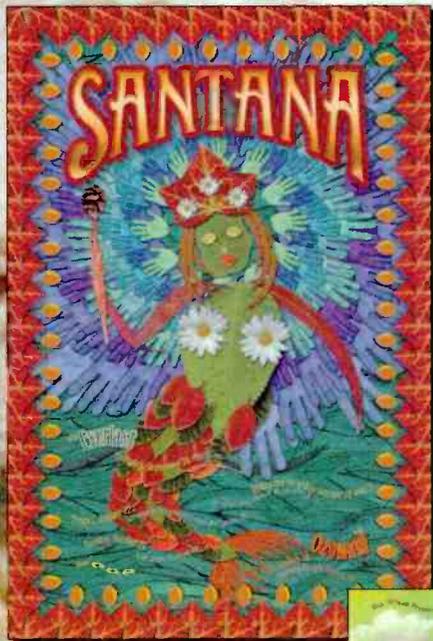
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— Paul Kantner

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STUDIO SCENE

Continued from page 26

John Lucasey, owner of Studio 880 in Oakland, notes that, in addition to leasing the equipment from the recently closed Coast Recorders, he is expanding his facility further, building 18 offices to be offered to Bay Area music businesses. "We really need to keep this place growing and strong," says Lucasey, "and the only way we're going to do it is to come together."

Arne Frager, owner of the Plant Recording Studios in Sausalito, is also expanding. Despite what he describes as an "average" previous



Skywalker Sound

year, The Plant is adding a second mastering studio, as well as a Solid State Logic 9000 console for its surround mix room, multichannel mixing being an anticipated growth area. "We didn't get a lot of the kinds of work that we usually get last year, which is new bands," says Frager. "But we have a lot of good projects lined up for this year."

PLAYING WITH TOYS

While the music-recording business is slow, Annex Digital, formerly Music Annex, is experiencing growth elsewhere. "We're making money in oddball areas," explains David Porter. "We provide sound for the toy industry. We work with the game industry, which has also done well, and telephony projects, with companies who do interactive voice systems. We're doing all kinds of programming where audio is a component and needs to be integrated into a system that has a computer control surrounding it."

Outside the city, studios have been less affected by San Francisco's dot-com fury; or, in the case of studios such as Laughing Tiger in San Rafael, positively impacted. "Garageband.com seems to be the exception," says owner/producer Ari Rios. "We have [garageband founder/producer] Jerry Harrison here now with [garageband act] Gimbo."

In addition to the many producer- or artist-owned private facilities, the Bay Area is also home to high-end commercial studios, including Studio D (Sausalito), Prairie Sun Recording (Cotati), Live Oak Recording (Berkeley), Hyde Street Studios, Different Fur Recording, and Paul Stubblebine Mastering (all in San Francisco), and Skywalker Sound, the recording/post-production facility in Marin County.

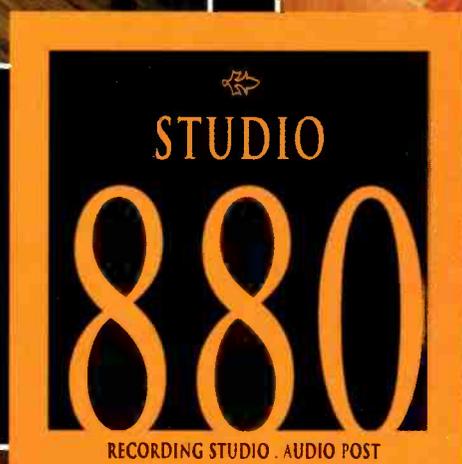
"It is busy, but it isn't like back in the '70s and '80s, when all the major labels were working up here," says Susan Skaggs of Different Fur, which has recently hosted such clients as George Winston, Ralph Stanley and Joan Baez. "Different Fur doesn't seem to have been affected, but I'm not blind to the fact that there must be fewer musicians in San Francisco." ■

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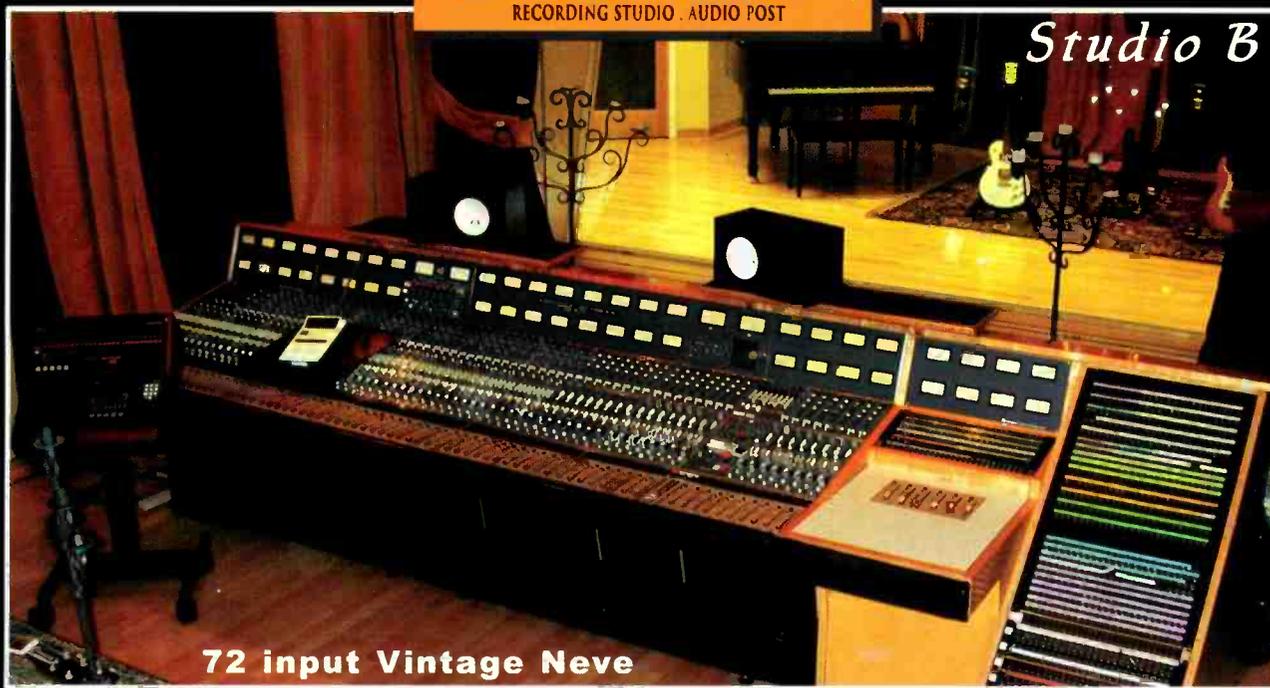


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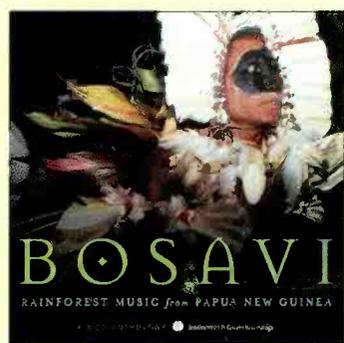
EDITED BY MICHAEL PAOLETTA

POP

★ **GREG TROOPER**
Straight Down Rain
 PRODUCER: Phil Madeira
 Eminent Records 25060
 As one of roots music's largely undiscovered gems, singer/songwriter Greg Trooper has released a trio of critically acclaimed albums while operating mostly under the mainstream radar. Too bad, because he is an artist of considerable insight and passion: his debut for Eminent showcases plenty of both. The reluctantly affectionate "Nothin' but You" shows Trooper's more Dylanesque tendencies, while the thumping "Staring Down the Night" is downright unnerving. A romantic at heart, Trooper makes "Real Like That" (with Julie Miller) a country love song that's too hip for the genre, and "Once and for All" is a declaration of Yankee love. Phil Madeira's production is adventurous; the downbeat "Doghouse" is interesting, if sonically weird, and "Trampoline" utilizes wah-wah pedals, melodica, and B3 organ to pleasing effect. If Trooper continues to release such solid material and radio finds a place for it, this well-kept secret will be a secret no more. Contact: 615-386-8373.—**RW**

★ **ORIGINAL SOUNDTRACK**
Bridget Jones's Diary
 PRODUCERS: various
 Island 314 548 797
 From the get-go, Helen Fielding's international best seller *Bridget Jones's Diary* seemed tailor-made for Hollywood, a town that rarely turns its back on the provocative, the hysterical, and the sexual—all prominent in Ms. Jones' lil' black book. Now, on the eve of the film's nationwide opening, along comes its accompanying soundtrack. Like Jones' wildly colorful life, the soundtrack brings together eclectic individuals, here ranging from Shelby

SPOTLIGHT



BOSAVI: Rainforest Music From Papua New Guinea
 PRODUCERS: Steven Feld, Pete Reiniger, Daniel Sheehy, D.A. Sonneborn
 Smithsonian Folkways Recordings 40487
 Over the course of repeated visits during the past quarter-century, ethnographer Steven Feld has studied—and studied with—the composers and musicians of the Bosavi, a people living in New Guinea's Southern Highlands. Theirs is a magical environment, where even insect drones smack of virtuosity. Music (especially singing that mimics the sound of weeping) is intrinsic to all aspects of Bosavi life, as revealed by these detailed, pristine recordings. The three discs in this handsomely presented set, which also includes an 80-page booklet, are devoted to guitar bands, sounds and songs of the Bosavi's daily existence, and the laments that are their ritual music. Feld researched and recorded the sounds and music here, as well as provided annotations and photographs. Unusual in the rarified arena of ethnomusicology, this is an accessible, moving portrait of a culture whose endangered cultural riches rival any in the so-called developed world.—**RBH**

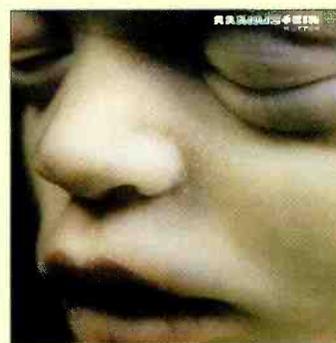
Lynne and Sheryl Crow to Robbie Williams and Gabrielle to Jamie O'Neal and Chaka Khan. The biggest surprise is how nothing sounds out of place; the songs complement one another. New tracks from Crow ("Kiss That Girl"), Lynne ("Killin' Kind"), and Gabrielle ("Out of Reach") are postcard-perfect pop gems. Williams' "Have You Met Miss Jones?," O'Neal's "All by Myself," and Geri Halliwell's "It's Raining Men" are clever takes on songs made famous by Frank Sinatra, Eric Carmen, and the Weather Girls, respectively. Rounding out the set is newcomer Rosey, whose Macy Gray-etched "Love" is an ultra-sublime hip-hop-spiked, alt-blues jam.—**MP**

STRAVINSKY: Le Sacre du Printemps
 Fazil Say, piano
 PRODUCER: Jean-Pierre Loisi
 Teldec 8573-81041
 Stravinsky's primal ballet score *Le Sacre du Printemps* (The Rite of Spring) famously caused a riot at its 1913 Parisian premiere. Some would say that the 20th century didn't actually begin until the hyper-sophisticated primitivism of these "pictures of pagan Russia" exploded in sound—and *The Rite* can still exert a powerful pull. An idiosyncratic, intrepid 30-year-old, the Turkish-born pianist Fazil Say has re-



corded the four-hand transcription of *The Rite*, overlubbing both parts—along with some prepared-piano tracks to add "orchestral" color. Purists may blanch, but fans of creative record-making will revel in the mix of visionary production and Say's vivid performances. At just over 30 minutes, though, even *The Rite* is short measure as the lone work on a full-priced disc. This is an enhanced CD, so there's an artful videoclip of Say playing Gershwin, Bach, and Stravinsky; this would've been a nice bonus at mid-price. Still, Say's *Rite* is a new-century classical venture *par excellence*.—**BB**

SPOTLIGHT



RAMMSTEIN
Mutter
 PRODUCER: Jacob Hellner
 Republic/Universal 31454
 It may have been three years since the German hard-rock act Rammstein scored platinum stateside success with the cathartic *Sehnsucht*, but time has not changed much about the band—including its hyper-aggressive attack. *Mutter* shows the sextet continuing to mine similarly harsh, guitar-seeded soil, while occasionally delving even deeper into dark, edgy terrain. Perhaps most striking is the decision by the band and producer Jacob Hellner to keep the studio tricks to a minimum. Instead (save for the creepy electro-symphonic flourishes of "Mein Herz Brennt"), the listener is offered raw, live-sounding tracks that prove that the group has the technical chops to match its undeniable passion. Ultimately, it's that high degree of passion with which Rammstein's fans connect, since the band continues to record exclusively in German—proof that sometimes kids aren't susceptible so much to words as they are to intense sounds. And Rammstein offers those in spades.—**LF**

R & B / HIP-HOP

► **GINUWINE**
The Life
 PRODUCERS: various
 Epic 69622
 Ginuwine continues to expand his R&B crooner repertoire. The Washington, D.C., native—whose 1996 debut, *The Bachelor*, and 1999 follow-up, *100% Ginuwine*, were both platinum-plus successes—offers a mix of sensitivity and sensuality on *The Life*. "There It Is," the album's lead single, is the singer's melodic stand against an ungrateful lover; and the emotional lyrics have apparently struck a chord with many. In this issue, the track continues its ascension up the Hot R&B/Hip-Hop Singles &

Tracks chart and now sits at No. 25. On the orchestral "2 Way"—produced by the singer and Raphael Saadiq—Ginuwine comments on the burgeoning two-way pager culture, with his tale illustrating the ins and outs of dating in the new millennium. For something tremendously up close and personal, listen to the heartfelt "Two Reasons I Cry," a moving tribute to the artist's parents. For Ginuwine—even with its ups and downs—*The Life* is good.—**RH**

★ **KAREN BERNOD**
Some Otherness for U
 PRODUCERS: Greg Spooner, Karen Bernod, Norman "Keys" Hurt, Elliot Wilson
 Natively Creative TBA 60355 6767
 You've heard the voice before. Karen Bernod has sung with such talents as

D'Angelo, Erykah Badu, Luther Vandross, C+C Music Factory, and Incognito. With this stellar independent debut, she may join the pantheon of background singers who rightfully command a solo spotlight. Her velvety vocals blend perfectly with her chief musical ingredients: soul, jazz, and blues—with a dash of hip-hop and trip-hop. The resulting mélange is a simmering, intoxicating brew in which no one element dominates, allowing the listener to fully savor Bernod's "otherness." Whether it's respect for black men in the haunting "Endangered Species" (inspired by Tupac's death), relaxing and enjoying life as on "Chillin' on the DL," or engaging in self-introspection via "Spirit," Bernod captures the essence of such '70s singers as Roberta Flack, Dee Dee Sharp, Gamble, and Zulema, while fashioning her own groove-honed style. In the end, she proves there's definitely room for one more on the neo-soul train. Contact: 212-802-8613.—**GM**

ORIGINAL SOUNDTRACK
The Magnat
 PRODUCERS: Akhenaton, Bruno Coulais
 OmTown Music/Higher Octave 72438-50810
 If for no other reason than the chance to hear new music by such genre icons as Millie Jackson, Isaac Hayes, the Dells, former Temptation Dennis Edwards, Manhattans mainstay Gerald Alston, and chanteuse Marlena Shaw, this soundtrack is worth listening to. The movie itself, described as a "hip-hop journey into France's Marseilles street culture," co-stars Akhenaton, the front man for European rap group IAM who teamed with French composer Bruno Coulais to coordinate the music for this soundtrack. But while the concept of melding the best of American and French soul/R&B (including Cunnie Williams) with New York hip-hop is a noble one, something gets lost in the translation. While Jackson's turn on "Prisoners of Love" is among the more noteworthy older-school offerings, it's the hip-hop element that stands out here: most notably Talib Kweli's "Prime Example."—**GM**

DANCE

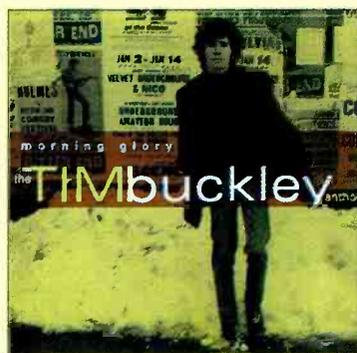
★ **LEMON JELLY**
lemonjelly.ky
 PRODUCER: Lemon Jelly
 XL Recordings/The Beggars Group 139
 Over the past 10 years, noted programmer/producer Nick Franglen has contributed to recordings by Björk, Primal Scream, Blur, All Saints, and the Spice Girls, among others. During the same time, Fred Deakin was manning turntables at clubs throughout the U.K. In the late '90s, the two formed Lemon Jelly and released three limited-edition EPs—*The Bath*, *The Yellow*, and *The Midnight*. For its debut album, Lemon Jelly has compiled these three impossible-to-find discs onto one CD, and *voilà*, the birth of *lemonjelly.ky*. Musically cheeky, as well as savvy sampleholics, Franglen and Deakin think nothing of merging Brazilian rhythms, Middle Eastern instrumentation, and jazzy atmospherics with references to Nana Mouskouri, Johnny Pearson, and Lani Hall. Those looking for peak-hour club music are advised to look elsewhere, but those in search of quirky aural landscapes to play alongside their Groove Armada and Bent discs need to investigate *lemonjelly.ky*.—**MP**

COUNTRY

► **THE STATLERS**
Showtime
 PRODUCER: Jerry Kennedy
 Music Box Records/Pamplin 01712
 The instantly recognizable harmonies of veteran vocal group the Statlers sound great on their first new album in five
 (Continued on next page)

VITAL REISSUES

TIM BUCKLEY
Morning Glory: The Tim Buckley Anthology
 ORIGINAL PRODUCERS: various
 REISSUE PRODUCER: James Austin
 Elektra Traditions/Rhino R2 76722
 The most promising of a crop of mid-'60s Californian singer/songwriters, Tim Buckley was blessed with a multi-octave vocal range and a rare poetic sensibility. Yet questing, even quixotic musical eclecticism proved elusive even for die-hard fans, many of whom he put off with his intrepid forays into jazz-inflected improv and raunchy soul singing. Prior to his fatal overdose in 1975, the artist's career was at an impasse. A generation or so on, though, Buckley's songs gained new currency via cover versions, with one of the most notable being the rendition of his haunting, troubadour-like "Song to the



Siren" by This Mortal Coil (with Elizabeth Fraser on lead vocals). With the two-disc *Morning Glory*, Buckley's own

work finally gets the attention it has long merited. The song selection is impeccable, covering all nine of his studio albums, two posthumous live collections, and the full arc of his chameleonic moods. A sumptuously packaged labor of love so typical of Rhino, *Morning Glory* is fitting testimony to the evergreen art of a troubled but astonishing talent (a talent passed along to another remarkably gifted, sadly doomed young artist—his son, Jeff Buckley). Here's to Rhino reissuing Tim Buckley's full catalog.—**RBH**

JOHN SCOFIELD AND JOHN ABERCROMBIE
Solar
 PRODUCER: Orrin Keepnews
 West Wind 2100
 Still newly acquainted at the time, world-class guitarists John Scofield and John

Abercrombie seemed utterly in sync when the fellow Connecticut natives cut this off-the-cuff collection in 1982-83 with ace producer Orrin Keepnews. Long out of print, *Solar* may come as news to even veteran fans. The mix of material is astute: the Miles Davis title track, numbers by Wes Montgomery and Tadd Dameron, and the Bill Evans-associated standard "I Should Care," plus two Abercrombie originals and a Scofield tune. Scofield eschews some of his usual grit in favor of Abercrombie's quicksilver sound; the result is shimmering, telepathic. It's odd that some major label didn't rescue *Solar* from obscurity long ago (since it is as good as Scofield's hit duet disc with Pat Metheny). Still, it's just as welcome now. The German West Wind label is distributed in North America by Allegro.—**BB**

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

Reviews & Previews

(Continued from preceding page)

years—and the primarily original songs are all up to par. The musically upbeat “She Never Altogether Leaves” belies its tender irony much as “Flowers on the Wall” did a generation ago. “Too Late for Roses” is classic country in the Statler style, and “You Just Haven’t Done It Yet” shows off the group’s upper and lower realms while demonstrating how corny can also be cool. Strings and Hargus “Pig” Robbins’ piano punctuate the sweetly romantic “In Love With You,” and the regretful “It Should Have Been Me” is endearing and well-played. Brothers Don and Harold Reid, Phil Balsley, and Jimmy Fortune all handle their turn at the mike with aplomb, and together their harmonies ebb and flow to great effect. A highlight is the amiable sing-along “I’ve Had a Good Time,” which indeed makes us glad these guys “didn’t give up and didn’t die young.” Light years away from contemporary country radio, the Statlers nevertheless own more personality and showmanship than a truckload of hat acts. Contact: 800-651-1535.—RW

JAZZ

► MOSE ALLISON

The Mose Chronicles—Live in London, Volume 1

PRODUCER: Ben Sidran

Blue Note 7243 5 29747 2 6

Even in the demimonde of jazz, pianist/vocalist/songwriter Mose Allison is a cult figure. His unique mix of blues and stride-influenced hard-bop piano with witty lyrics and droll delivery have made him hard to classify but easy to like. His material has been covered by Elvis Costello, Bonnie Raitt, the Yardbirds, the Who, Eric Clapton, and Van Morrison. This disc, the first of two volumes recorded at London’s Pizza Express, marks Allison’s 50th anniversary as a performer. The recording doesn’t fully capture the vibe of an Allison show, as producer Ben Sidran edits out the wry commentary that often brackets each tune, but this set offers many of Allison’s best-known songs, such as “Everybody’s Cryin’ Mercy” and “Middle Class White Boy,” as well as superb renditions of the Willie Dixon classics “Seventh Son” and “I Love the Life I Live.” This makes a fine starting point for those just new to Allison, while longtime cult members will find it a good addition to their collection.—MJ

★ JIMMY SCOTT

Over the Rainbow

PRODUCER: Todd Barkan

Milestone/Fantasy MCD-9314

Sting may have tried to claim the title, but the King of Pain crown rightly belongs to Jimmy Scott. For decades, Scott has been one of the best ballad singers in jazz, using his preternaturally high-pitched voice to plumb the depths of longing and loss. This latest collection of heartbreakers finds the 76-year-old Scott in peak form, as he enjoys a career comeback that began in the early ’90s. He emotes with cabaret-like urgency (and a vibrato that rivals Ethel Merman’s), even as the tempos slow to a mournful crawl. The set list is a straight-ahead batch of standards, and the backing band (including guitar great Joe Beck and harmonica ace Grégoire Maret) provides subtle, subdued accompaniment. A handful of tracks lighten the mood with gentle, sprightly swing. But the title track—famous from *The Wizard of Oz*—sets the tone: Over an ethereal bed of guitar and vibraphone, Scott pleads for a time and place where skies are blue and dreams come true. Also out this week is a reissue of Scott’s *The Source*, which originally came out on Atlantic in 1969 and is now being offered by Label M.—SA

LATIN

► SELENA

Selena Live—The Last Concert

Producer: Abraham Quintanilla

Q Productions/EMI Latin H2 7243 532119 2 9

Selena’s last recorded concert (Feb. 26, 1995, in Houston) is so—redundant as

this may sound—alive that it’s hard not to get caught up in the whole spirit of the event. The set kicks off with a disco medley—headed by “I Will Survive”—that in the wrong hands would run the great risk of being hopelessly hokey. But Selena’s natural vibrancy allowed her to transcend the simplicity, and sometimes the triteness, of her music. Following the disco kicker, Selena launches into a series of catchy *cumbia* hits like “Amor Prohibido,” “Como la Flor,” and the more evocative “No Me Queda Más.” Even if you’d never heard any of them, they stick like ear candy. And besides, everyone sounds like they’re having so much fun, you’d really be a drip not to tag along.—LC

★ ARMANDO MANZANERO

Duetos

PRODUCERS: Nacho Mañó, Armando Manzanero.

Emanuelle Ruffinengo

WEA Latina 86926

It’s hard to go wrong with an album that features some of the best Latin songs of all time, performed by some of the genre’s most distinctive singers. *Duetos* draws from Mexican composer Armando Manzanero’s endless composition arsenal and comes up with 11 little gems in which Manzanero sings with such artists as Alejandro Sanz, Miguel Bosé, Café Quijano, Edith Márquez, and Lucero, among others. It’s an eclectic bunch, but the arrangements are, for the most part, tailor-made. Standouts are a pared-down, jazzy version of “Adoro” with Sanz, a surprising “Esperaré” with pop/rock Spanish group Café Quijano that begins as a bolero and segues into a salsa, and a lyrical “No” with Márquez. Never a strong singer, Manzanero’s vocal contributions are as limited as possible here. That said, it is a duets disc, after all.—LC

WORLD MUSIC

★ LUIS DELGADO

El Hechizo de Babilonia

PRODUCER: Luis Delgado

Nub negra 1104

Easily one of the most conceptually inspired world titles released this year, *El Hechizo de Babilonia* (The Spell of Babylon) sets to music the poetry of medieval al-Andalus (Moorish Spain) women. The album was tracked in Delgado’s instrument museum in Valladolid, Spain, where he has collected all manner of premodern instruments. (He is a master of Magrhebian stringed instruments and a scholar of al-Andalus music.) Working with such vocalists as Maria del Mar Bonet and Mariem Hassan, Delgado creates haunting versions of *jarcha* and *moaxaja* poetry, authored by Hamda Bint Ziyat Al Mu’addib and Hafsa Bint Al Hayy Al-Rakuniyya, among others. He also includes four instrumental tracks, all in the Spanish/al-Andalus manner. Without question, Delgado has captured the sensuality and yearning of this unique medieval poetry while giving the authors an evocative new voice. Distributed by Allegro. —PJV

BLUES

★ MARIA MULDAUR

Richland Woman Blues

PRODUCER: Maria Muldaur

Stony Plain 1270

It’s not such a long way from “Midnight at the Oasis” to *Richland Woman Blues*, at least not for Maria Muldaur. Nowadays, many years after “Midnight,” her lilting voice has the fortitude and soul of a natural woman, and the song selection on this set reflects the depth of her blues connection. Working with an assortment of superb musicians—including Bonnie Raitt, Alvin Youngblood Hart, Roy Rogers, and Taj Mahal—Muldaur roasts 14 blues chestnuts. Minimal instrumentation and maximum feel are the rules here. Her duets with Raitt

on “It’s a Blessing” and Angela Strehli on “My Man Blues” are particularly sweet. So, too, are her cover of “Lonesome Desert Blues” (with Dave Matthews on piano) and her purely righteous duet with Mahal on the Blind Willie Johnson tune “Soul of a Man.” Muldaur has given these old tunes a new lustre.—PJV

CLASSICAL

★ DUTILLEUX: Works for Piano

Anne Queffélec, piano

PRODUCER: John H. West

Virgin/EMI 7243-5-45222

As one of the most indelibly individual of postwar composers for orchestra, the 85-year-old Henri Dutilleux is known far more for the supra-Debussyian impressionism of his large-ensemble works than for his few chamber or solo pieces. Still, his melodically modernist Piano Sonata of 1948 is one of the most striking of late-20th century French solo instrumentals—and it stands out as the earliest composition that the meticulous composer recognizes as part of his true *oeuvre*. Controversially, Anne Queffélec and her producer chose to include several early piano miniatures that Dutilleux has since withdrawn. A composer’s wishes ought to be respected—yet the subtle beauties of even 1946’s *Au Gré des Ondes* are such that it’s hard to argue. While not as commanding as John Ogdon (in his classic EMI take on the sonata), Queffélec is perhaps a more atmospheric, idiomatic player, and her renditions of the sonata and the latter-day three *Préludes* make a smart case for these unjustly neglected works. Christian Ivaldi joins for 1970’s dynamic *Figures de Résonances* for two pianos. This 1996 title is now widely available in the U.S. as part of Allegro’s commendable special-import distribution deal with EMI.—BB

CONTEMPORARY CHRISTIAN

SARA GROVES

Conversations

PRODUCER: Nate Sabrin

INO (IN Not Of) Music 08068861212

Singer/songwriter Sara Groves has a compelling, passionate voice, capable of conveying the emotional nuances of a song with a straightforward, no-frills integrity. But the most powerful component in her artistry is her songwriting. “Hello Lord” finds her wrestling with a decision and looking for divine wisdom. On “Painting Pictures of Egypt,” she sings of the difficulties involved in moving forward. The title track is the album’s emotional focal point and the ideal example of why this young artist should have a long-running dialogue with a wide audience for years to come. Contact: 615-777-2500.—DEP

NEW AGE

★ JOCELYN POOK

Untold Things

PRODUCER: Jocelyn Pook

Realworld 7243 8 50781 2 5

Jocelyn Pook is a subversive composer whose heart lies in the avant-garde classical world. A violist and co-founder of the Electra Strings, Pook is best-known for her minimalist score to Stanley Kubrick’s *Eyes Wide Shut*. But in England, she works in a music theater that is often challenging, including one performance in which she torched a wax effigy of herself. That edginess marks her latest album, *Untold Things*, in which Pook takes listeners between worlds, effecting a surreal global classicism. Ethnic vocal samples mix with live voices, including the fragile soprano of Melanie Pappenheim, and are set in beds of strings and Western choirs. Pook uses new-age and world-music signposts to seduce us, including the gorgeous Gothic lament of “Dionysus” that opens the album. Later, she reveals a sound that’s more dangerous and rewarding.—JD

IN PRINT

THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS, 2ND EDITION

EDITED BY STANLEY SADIE AND JOHN TYRRELL

Macmillan Reference

29 volumes; \$4,850

tion has the further advantage of being revised and expanded much more frequently than the print version.

It may well be true that music can express what language cannot, but historically that has not kept people from trying to put music into words—lots of them. The most recent and magisterial attempt comes with the second edition of *The New Grove Dictionary of Music and Musicians*. With 29 volumes, 29,499 articles, and 25 million words, it is, to put it bluntly, astounding—though not necessarily surprising.

Since the publication of the previous edition in 1980, the *New Grove* has been considered the authoritative, comprehensive source for reliable information on all topics musical. With this new edition, its breadth has only grown—particularly in its coverage of 20th-century music, with about 3,000 new articles on composers of the past 100 years.

Appropriately, the new edition also includes the dictionary’s first index volume, where

you can track down all the places your subject appears. As with the previous edition, most of the articles are written by top names in each particular subject area.

Some of the *New Grove*’s features—like, say, its appendices with lists of all the music periodicals published in Croatia or the complete musical archives of Peru—will be of use only to scholars. Likewise, its nearly \$5,000 price tag will deter all but the most serious researchers. Fortunately, this edition has also been published in an online version, to which one can purchase a subscription for the more reasonable price of \$295 yearly, \$30 monthly, or \$10 hourly (available starting in May.)

The online presence of the *New Grove* offers many advantages and essentially takes the product out of the exclusive domain of libraries and specialists. For one thing, you can search the full contents of all 29 volumes with just a few keystrokes. When displayed, the articles appear with clickable outlines so that you can jump easily to exactly what you’re looking for. There’s a separate section for searching for other musical links on the Web, and you can also browse by topic, generating lists of articles on, for example, 53 harpsichordists born after 1900. The online sec-

As for other improvements to the dictionary in general, this new *New Grove* includes entries designed to reflect recent influences in the field of musicology: namely, postmodernism and gender studies. So there are, for instance, articles on gay and lesbian music, feminism, and nationalism. There is also a lot more on non-Western music, as well as popular music. You can get a sense of the general expansiveness of the whole thing by simply surveying the titles on the spines of the volumes, such as No. 5, “Canon to Classic Rock,” or No. 25, “Taiwan to Twelve Apostles,” or No. 26, “Twelve-Note to Wagner Tuba.”

Yet the *New Grove*’s inclusiveness should not be mistaken for equality of treatment. Grove’s main turf—what it does best—is still Western classical music. Tcha-



kovsky, for example, receives 39 probing pages, while the entire genre of the tango re-

ceives a cursory three. The little-known 19th-century Russian composer Sergey Taneyev merits as long an entry as Duke Ellington.

Even in its superb classical coverage, the *New Grove* will occasionally surprise by what it leaves out. While writing this review, I received a call from someone with a question about Felix Galimir, an important Viennese violinist whose teaching in this country had an immeasurable influence on generations of chamber musicians. No problem, I thought smugly as I logged on to the *New Grove*’s home page (grovemusic.com).

But I had spoken too soon. First, the site’s server was down—a problem I would later learn was all too frequent. Second, I discovered to my astonishment that in the hard copy, Galimir does not receive a single mention, nor does he even appear in the list of 230 violinists of the past century.

Clearly, any project that aspires to be as expansive as this one will have holes and shortcomings, and thankfully the *New Grove*’s gaps seem to be few and far between. Even with its lacunae, this edition makes the dictionary more far-reaching and more accessible than ever. It will no doubt prove invaluable to scholars and lay listeners for years to come.

JEREMY EICHLER

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ **CHILI HI FLY** *Is It Love?* (no timing listed)
 PRODUCERS: S. Lewicki, N. Burgess
 WRITERS: S. Lewicki, N. Burgess, C. Smith, E. Deodato, J. Taylor, R. Mickens, R. Bell, R. Bell
 PUBLISHERS: Shock Music Publishing Pty. Ltd./Sony-ATV Music Publishing Pty./Warner Tamerlane/Second Decade
Razor & Tie/Tinted 730180778 (12-inch promo)
 The prevalence of modern-day disco continues with a track from Chili Hi Fly, a Sydney-based collective of a dozen dance-music artists. "Is It Love?" originally came out in 1999, topping the Australian dance charts and scoring an ARIA (Aussie Grammy) nomination. The track even made it to the U.S. via a U.K. Ministry of Sound pressing. The song samples Kool & the Gang's 1981 cut "Be My Lady," punctuating the vocal with the horn sample, while continually working the tension and release through the cut. Additional mixes offer varying levels of the high-energy sound: The F.I.S.T. mix takes it housier, dropping most of the vocals, and the De Funk remix tones down the effects and modern sound in favor of one more retro. Stateside clubs have already gobbled this up, resulting in a No. 1 on *Billboard's* Hot Dance Music/Club Play chart. The next step will be to see if it can follow Modjo and Daft Punk to crossover radio. The crisp radio edit here certainly puts it in the running.—EA

R & B

RAY-J FEATURING LIL' KIM *Wait a Minute* (3:53)
 PRODUCERS: The Neptunes
 WRITERS: P. Williams, C. Hugo, K. Jones
 PUBLISHERS: Waters of the Nazareth Publishing/EMI Blackwood Music/EMI April Music/Notorious K.I.M. Music/Undeas Music/Warner-Tamerlane, BMI; Chase Chad Music, ASCAP
Atlantic 300452 (CD promo)
 Entertainment has become the family business for the Norwoods. As older sister/labelmate Brandy takes some time out from the spotlight, Ray-J Norwood is working hard to make a name for himself. Known for his role on his sister's TV show, *Moesha*, and as host of the UPN series *The Source Sound Lab*, the singer/actor returns to the musical side of things with "Wait a Minute," the lead single from his upcoming album, *This Ain't a Game*. Foremost, this track shows that the former child singer is all grown up. Teaming with hip-hop diva Lil' Kim, Ray-J serves up a mature, sexually driven party song that some may consider beyond his 20 years. While his vocals are notably limited, the Neptunes' musical track really takes center stage here. Their good-time vibe will serve the single well at radio, while the equally racy videoclip that accompanies the song is already raising eyebrows (and temperatures) across the country.—RH

BABYFACE *There She Goes* (4:31)
 PRODUCERS: The Neptunes
 WRITER: not listed
 PUBLISHER: not listed
Arista 3942 (CD promo)
 There was a time when an artist like Babyface could release album after album of like-minded material and continue to

SPOTLIGHT



JESSICA SIMPSON *Irresistible* (3:13)
 PRODUCERS: Bag & Arnthor
 WRITERS: A. Bagge, A. Birgisson, P. Sheyne
 PUBLISHERS: EMI Music Publishing/Murlyn Songs, administered by Universal/PolyGram International Publishing, ASCAP; Plum Tree Tunes/Warner/Chappell, BMI
Columbia 16619 (CD promo)
 Sony's high-priority pop songbird Jessica Simpson can toss sophomore-slump trepidation to the wind with the justly titled "Irresistible," which sheds the pure pop leanings of past hits in favor of a decidedly more R&B/crossover—read: contemporary—groove. This first cut from her sterling second set, due in June, goes at it with 21-gun gusto, featuring a seriously funk-fortified vocal from the power-piped 20-year-old, lots of savvy production tics, and a killer chorus that sets the track ablaze with warm-weather glory. Production from Bag & Arnthor presses beyond the norm, with sexy spoken passages and a mean midsection breakdown that give the track a street edge. Meanwhile, the cover art on the CD promo is enough to catapult the gorgeous blonde to sex-symbol status, and a videoclip playing off that will only add to the allure. Lyrically, the track calls for total fulfillment: "More than just physical, deeper than spiritual/His ways are powerful/Irresistible to me." This one will electrify radios far and wide, as the spring thaw makes uptempo records all the more appealing. Expect instant action and the potential to take this true talent all the way to the top.—CT

score hits. Well, the times they are a-changin', as the Atlanta-based artist returns with a new sound and a new label. "There She Goes," the first single from his yet-to-be-titled NuAmerica/Arista debut, showcases the singer/songwriter on a surprisingly uptempo, hip-hop inflected track. Lyrically, "There She Goes" is an aggressive, adult-oriented tune, and Babyface shows that he still has the chops to carry the song—but the juxtaposition of a career artist taking such a dramatic musical turn is one that may take some getting used to. Arista is doing what it can to stir renewed interest in the artist by releasing an uncredited promo single to radio programmers in mid-March. Only time will tell how programmers respond.—RH

COUNTRY

★ **RICHARD MARX** *Straight From My Heart* (no timing listed)
 PRODUCER: Richard Marx
 WRITER: R. Marx
 PUBLISHER: Chi-Boy Music, ASCAP
Signal 21 10001 (CD promo)
 During the late '80s and early '90s, Richard Marx was one of pop's more prolific hitmakers, and he has continued to distinguish himself as a writer/producer. His numerous credits include Sarah Brightman's "Last Words You Said," the Barbra Streisand and Vince Gill duet "If You Ever Leave Me," and most recently, the 'N Sync hit "This I Promise You." He has also been spending time in the

SPOTLIGHT

LEE ANN WOMACK *Why They Call It Falling* (3:35)
 PRODUCER: Mark Wright
 WRITERS: R. Dean, D. Schlitz
 PUBLISHERS: WB Music/Maverick Music/New Hayes Music/New Don Songs, ASCAP
MCA 02137 (CD promo)
 The third single from Lee Ann Womack's stellar *I Hope You Dance* collection is a stunning ballad that showcases the chanteuse's heart-in-throat vocals. Penned by Roxie Dean and Don Schlitz, the lyric traces the path of a love affair from its early euphoric rise to its painful



downfall. The first verse finds Womack extolling all the joys of newfound love and questioning why such a feeling could ever be termed "falling." But by the time she gets to the last verse, you can hear the ache in her voice as she sings, "It's like a knife through the heart when it all comes apart/It's like someone takes a pin to your balloon/It's a hole, it's a cave/It's kind of like a grave/When he tells you he's found somebody new . . . Why they call it falling/Now I know." It's a savvy lyric, and Womack's tender, vulnerable delivery perfectly complements the song. Add to that Mark Wright's production, which keeps everything swirling and swelling around her vocals, and it's a small sonic masterpiece. Womack continues to distinguish herself as the most compelling young female vocalist in country music.—DEP

Nashville community (see story, page 39), writing for and/or producing Chely Wright, Meredith Edwards, Shedaisy, Kenny Rogers, Jamie O'Neal, and others. This gorgeous, understated ballad is from his *Days of Avalon* album, released last year on Signal 21 (the label he launched with former Blood, Sweat & Tears drummer Bobby Colomby). Marx wrote this poignant lyric after losing his father, and the heartfelt sentiment about love and loss will tap a universal emotion in anyone who misses a loved one. Bluegrass diva Alison Krauss lends her lovely vocals to the outing, and Marx's voice is so intimate, he just pulls the listener right in. All in all, it's a superb record that could totally fit the country format, if programmers could just get over the fact that Marx has an impressive history in the pop community. Some stations are playing Marx as a mystery artist and getting great response. This record deserves to be heard, and Marx has more where this came from.—DEP

ROCK TRACKS

7TH HOUSE *If You Want It* (3:21)
 PRODUCER: Machine
 WRITER: S. Elobar
 PUBLISHER: Ouch Music, BMI
Blackbird/Atlantic 300445 (CD promo)
 While its debut single, "Dirty Laundry," stalled at radio, in-your-face trio 7th House hasn't given up. Lead singer Sky Elobar furthers the Pittsburgh group's image on the cover of this promo, giving

SPOTLIGHT



CHRISTINA AGUILERA, LIL' KIM, MYA & PINK *Lady Marmalade* (3:38)
 PRODUCERS: Missy Elliott, Rockwilder, Ron Fair
 WRITERS: B. Crewe, K. Nolan
 PUBLISHERS: EMI April Music o/b/o Jobete Music/Kenny Nolan Publishing/EMI Blackwood Music o/b/o Stone Diamond Music/Tannyboy Music, BMI
Interscope 10371 (CD promo)
 Working over a classic as respected and ubiquitous as "Lady Marmalade" takes more than a spoonful of courage, but when you gather some of pop/R&B's leading female chart contenders and bond them with the production expertise of Missy Elliott and Rockwilder, chances are you're going to strike it rich. Fortunately, the collective here presents the classic 1975 LaBelle track with enough of the original intent intact to do it justice for a new generation, while riding the contemporary tip by allowing all the artists here—a soulful Christina Aguilera, fiery Pink, playful Lil' Kim, and youthful Mya—the chance to distinguish themselves. There's even a clever midsection breakdown where Elliott calls out each girl's name for a little jam time in the spotlight. As a whole, this track—a risky proposition, for sure—works surprisingly well. Each of the ladies here holds her own, while the music jams at a fierce clip. Best of all, there's a pervasive feeling of fun here, certainly enough to keep this "Lady" proud. Expect instant action at top 40 mainstream, rhythm, and crossover radio, as well as dance-floor revelry. From the movie soundtrack to *Moulin Rouge*.—CT

the camera the finger. "If You Want It" takes it louder than "Laundry," and the lyric is consistent with the group's attitude. "If you want it/You can't have it/If you need it/You can't have it." Musically, though, the upbeat rocker has a somewhat friendlier temperament, from the "woo-woo" over the intro to the peppy syncopated guitar that hints at ska. Machine's production adds some subtleties to the mix, including the layered harmonies on the catchy chorus and some semi-hidden yelling, and then the suddenly melancholy bridge shows Elobar's sensitive side. This may be the one to break 7th House.—EA

GARY MOORE *Enough of the Blues* (4:45)
 PRODUCER: not listed
 WRITER: G. Moore
 PUBLISHER: Moore Songs
CMC International 87334 (CD promo)
 Gary Moore adds another line to his impressive résumé—now with four decades' worth of entries—with this single from his new album *Back to the Blues*. The Irish musician—who has played with Thin Lizzy, as well as Cream's Jack Bruce and Ginger Baker in the mid-'90s trio BBM—handles double-duty on the cut, working the axe as well as the microphone, wailing in unison with his guitar through the chorus. Moore rips it up with his vibrato-laced tone in a couple of solo sections in a melodic manner in which he gives feeling to each note. Carlos Santana's 1999 return brought into the mass market the sound of a guitar with a simi-

lar emotive, single-note style. Fans of that sound will now be able to better appreciate Moore's work, but they'll have to tune into triple-A or album rock radio to hear it.—EA

A C

JOURNEY *All the Way* (3:34)
 PRODUCER: Kevin Shirley
 WRITERS: Rhodes, Cain, Schon, Augeri
 PUBLISHERS: Chrysalis Music/Rhodes House Music/So Much Music/Singers of Joy Music/Coney Island Cowboy Songs, ASCAP
Columbia 16090 (CD promo)
 As Bon Jovi enjoys renewed success with its *Crush* album, the reconfigured Journey appears to be looking for a piece of the action with its reunion set, *Arrival*. But first single "All the Way," featuring lead vocals from Steve Augeri, is the kind of simmering formula ballad that will leave longtime fans wishing the group had left well enough alone. This one pulls out all the stops, from a cascade of rising strings and a build that glistens with sprayed-on melodrama to a romance-driven lyric that's about as sophisticated as a Radio Disney ballad. Augeri does his best to imitate former lead Steve Perry, sounding less like a tribute than an attempt to mask the original's absence. This missive has all to do with commerce, and while it may appeal to some fans of the band's later output, most will find it in poor taste that Journey's name is stamped across this mediocre track.—CT

DANCE

★ **MIRWAIS** *Naïve Song* (4:23)
 PRODUCER: Mirwaiss
 WRITER: M. Ahmadzai
 PUBLISHERS: Warner-Tamerlane Publishing Corp. on behalf of Warner/Chappell Music Publishing Ltd./1000 Lights Music Ltd., BMI
Daylight/Naïve/Epic 16439 (12-inch promo)
 It's been quite the year for French producer Mirwaiss Ahmadzai. First, he lent his production and co-writing skills to the bulk of Madonna's *Music*. Then there's the Grammy nomination and the release of his debut album, *Production*, as well as landing the track "Disco Science" on the *Snatch* soundtrack. Now comes "Naïve Song," which takes the French scene somewhere new. The minimal introduction combines old-school synths with analog effects, much like the Commodore 64 video-game sounds in *Zombie Nation's* "Kernkraft 400." Mirwaiss pulls out some surprises on the cut—the acoustic guitar adds a nice texture, and the full vocal gets the vocoder treatment. This isn't much like anything on the airwaves right now, but given the fantastic response to Madonna's new sound, "Naïve Song" has a simple enough melody and a quirky enough sound to make the jump to radio.—EA

RAP

★ **EVE FEATURING GWEN STEFANI** *Let Me Blow Ya Mind* (3:43)
 PRODUCERS: Dr. Dre, Scott Storch
 WRITER: not listed
 PUBLISHER: not listed
Ruff Ryders/Interscope 10342 (CD promo)
 Eve continues to show promise as a star in the making with the second single from her sophomore set, *Scorpion*. "Let Me Blow Ya Mind" is an open letter to those who doubted the rapper's staying power. Teaming with fellow Interscope diva and No Doubt front woman Gwen Stefani, Eve flips a laid-back guitar-driven track courtesy of Dr. Dre and Scott Storch. The unlikely teaming of Dre and Philadelphia's Storch, known for his work with the Roots, creates a novel sound that complements the equally oddball pairing of Eve and Stefani. Stefani's soft singing on the hook embellishes Eve's self-confident lyric. Radio is already beginning to take notice; a video featuring the two starlets should enhance the song's already strong crossover potential.—RH

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, 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 bureaus.

Elliott's Third Album Is 'So Addictive'

Rapper Takes New Gold Mind/Elektra Project To The Streets

BY MARCI KENON

NEW YORK—With the May 15 release of *Miss E... So Addictive*, her third set on the Gold Mind/Elektra, Missy "Misdemeanor" Elliott is hitting the road like never before.

"It's exciting," says the Portsmouth, Va., native whose marketing campaign kicked off in early February during the NBA All-Star weekend in Washington, D.C. "You really don't know how much people love to see you until you get out. People are like, 'We're so glad you came here.' I'm like, 'Maybe I need to get out a little more.' With this album, I'm going out to meet radio and retail reps and do a lot more in-stores and parties."

Al Branch, Elektra's senior director of marketing, feels the reach-out-and-touch strategy will take Elliott's sales to the next level. According to SoundScan, her debut album, *Supa Dupa Fly*, has sold 1.1 million units in the U.S., while *Da Real World* has sold 1 million.

"I'm trying to take her over the top and make this album multi-platinum," says Branch. "My goal is to get at least



ELLIOTT

3 million in sales. So we're going to get her into a lot of cities to shake hands, kiss babies, and really meet her fans this time."

Elliott will also be on hand to play the full album for the sales staffs and buyers of four top retail chains later this month. And the winner of a national radio contest involving stations in the top 10 markets will have the opportunity to hang with Elliott

in Miami during a Memorial Day-weekend bash.

"Customers are asking for the album," says Bobby Moy, assistant manager of New York's New Bate Records.

Sean R. Taylor, music director at New York's WQHT (Hot 97), commends Elliott for keeping her music fresh, as well as for the new marketing approach. "Missy is one of those talented artists who always finds a way to reinvent herself," Taylor says. "She has great beats, great tracks. Her music is always pounding, moving, vibrant."

The new album mixes party tracks and ballads together with an inspirational tune and a track described as techno meets hip-hop. Elliott wrote and executive produced the set with her usual partner in beats, Timbaland. In addition to producing all the tracks, he appears on the cut "What Cha Gonna Do."

(Continued on page 36)

Web/Farmclub's ALKI Enters Hip-Hop Through Back Alley

BY MARCI KENON

NEW YORK—Alley Life is a hustler. The 28-year-old Detroit resident (born Marcellus Mitchell) is not one to wait for opportunity to knock. Even as a youngster, he created his own breaks.



ALLEY LIFE

"I did a play and convinced the teacher to write in a scene where I would rap on the playground," says the artist, who also goes by ALKI (Alley Life Krupt Individual). "I was freestyling every time we did it. I got better and better, and people liked it. Then I started doing talent shows, freestyle battles... I never lost the addiction to rapping and writing."

Alley Life's unwavering dedication to hip-hop powers his self-titled debut album on Web/Farmclub/Interscope Records, due May 15.

It's been a winding road for this BMI writer, whose songs are published through Alley Life Music and administered by Eight Mile Style. Focused on realizing his dream of becoming an artist, he's always done whatever it takes to keep his career moving in the right direction, Alley Life says.

"I've been signed to Web and doing stuff with the Bass brothers [Web owners] since 1995," he says of the

production company. "In Detroit, jkk route, the sly way to surface when you want to. I came in the back route, doing rock'n'roll collaborations. I've always wanted to do the type of music that I'm doing now. But I'd do rock, hardcore gangsta rap—whatever I have to do to get my foot in the door."

Marky and Jeff Bass produced Alley Life's 18-track set in conjunction with Mike Wilder. It sports such well-crafted, melodic tunes as "Addicted to Rhyme," "Death Ain't Got a Name," "Stuck in Da Game" (featuring Kurupt), and first single "That's the Way We Roll."

The single was sent to college radio and mix shows in early March. It goes to crossover and R&B radio the second week of April and will be commercially released on CD Tuesday (10). Commercial vinyl has been available since March 13. David Palmer directed the single's video.

"The best thing about Alley Life is that he's bringing something new," says Christian Clancy, marketing director at Interscope. "Hip-hop's become somewhat stagnant, with a lot of people doing the same thing. His sound is different."

DJ Lenn Swann, manager of Detroit's Westside Music, underscores Clancy's sentiments. "My customers are feeling the single, the Krupt cut, and the track '313,'" Swann says. "ALKI has received support from the underground here for years. There's a lot of anticipation resulting from the mix tapes, radio play, and the video buzz out there right now."

Alley Life is hitting the road with Universal artist Nelly for 15 dates on a college tour that kicks off April 17 in Geneseo, N.Y., and winds down

May 20 in Birmingham, Ala. Additional stops include Bloomington, Ind.; Nashville; Chicago; and Orlando, Fla. The artist recently opened for Ruff Ryders/Interscope's Eve in St. Louis and wrapped up a five-city promotional tour.

"We wanted to hit people with the touring early because he's such an engaging live performer," Clancy says. "Onstage he's extremely charismatic, very energetic. That's hard to find in hip-hop. A lot of times a show is just a guy walking around with a mike."

Alley Life, who is managed by Evan Bogart, has co-hosted USA Network's *Farmclub.com* television show three times. Meanwhile, the show's online counterpart has launched an extensive campaign for Alley Life, with home-page placement, a featured download, and promotional giveaways. There's also a video game with an Alley Life cartoon character that can be played on both *Farmclub.com* and *AlleyLife.net*. *HipHopSite.com*, *CDnow*, *360hiphop.com*, and *Gamepro.com* are some of the Web sites involved in the online marketing campaign.

With his album release imminent, Alley Life contemplates how he got here—and in turn offers sage advice for others. "People have been held back thinking you have to do this or do that to come out," he says. "All you have to do is be yourself."

FOR THE RECORD

Gail Mitchell's *The Rhythm, the Rap, and the Blues* column will return next issue.



Blues Tribute. The Los Angeles-based, nonprofit Sir Charles Blues Lab is a recent recipient of the Blues Foundation's Keeping the Blues Alive Award in the category of education. Shown at the Memphis ceremony, from left, are past Keeping the Blues Alive honoree Willie Nelson and blues musician/college professor Sir Charles Atkins.

Acker Is Promoted To VP Of Def Jam/Def Soul Group

BY RASHAUN HALL

With a number of strong releases on the horizon and the recent growth of the Def Jam brand via Def Jam South and the Def Jam international sub labels, Def Jam/Def Soul has promoted Randy Acker to the new position of VP of the label group. Acker was VP of A&R.

"I'm trying to help keep the 15-year flow of A&R success going by being in a position where I can assist in the obtaining of talent and new business ventures, thereby keeping the pipeline moving," Acker says. "Clearly, we always want to be first to find the most important new talent out there, and having a company that runs efficiently enables our creative people to be more effective."

Acker, who took his new post April 2, will be involved in the day-to-day operations of the Def Jam and Def Soul labels, which include coordinating activities with joint ventures such as Roc-A-Fella, Murder Inc., Def Jam South, and Bloodline. Acker will also be responsible for planning the labels' overall strategies with Def Jam/Def Soul president Kevin Liles, scheduling singles and albums, and dealing with any issues related to the Def Jam brand.

"It is rare to find a person with such dedication, determination, and diligence to fill a critical position of VP," Liles said in a prepared statement. "Randy's commitment to the success of our company has proven that he is more than capable. I am confident that Randy will work hard to assure that the Def Jam/Def Soul brands will continue to be a preeminent force in urban culture, both domestically and internationally."

During his tenure as VP of A&R at the labels, Acker worked with such artists as DMX and Funkmaster Flex, was involved with the *Nutty Professor II* soundtrack, and supervised the A&R activities for Def Jam/Def Soul.

He had been VP of A&R for the labels since 1997. Prior to that, he was VP of business affairs. Def Jam has yet to name a replacement to Acker's prior VP post.

In his new role, Acker will have his work cut out for him, as 2001 looks to be a banner year for Def Jam/Def Soul, with new albums from Sisqó, Redman, Foxy Brown, and Beanie Sigel, as well as soundtracks to *Rush Hour 2* and *Fast & Furious*, all due by summer.



ACKER

This year also marks Def Jam's 15th anniversary. According to Acker, the label will celebrate its anniversary with a catalog reissue program geared around remastered vinyl for DJs.

"We're compiling all of Def Jam's greatest 12-inches and putting together a repackaged product to service to DJs," Acker says. "There seems to be a renewed interest in vinyl. A lot of labels have really focused on the vinyl game, and we have always been really focused on it. The international rise of hip-hop, and seeing the way vinyl is treated everywhere, only goes further to impress the importance that it has on the culture." A release date for the reissues has yet to be determined.

While Acker is cryptic about any pending business deals the label group might have, he envisions a bright future.

"There are a couple of really exciting opportunities that we are looking into that will help further expand our field," Acker says. "We are hopeful that they can help us continue to be the premier urban music provider well into the 2000s, because in the '90s these opportunities certainly seemed to be a blessing for us."

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

Table of R&B Singles A-Z chart. Columns: Rank, Title, Artist, Label. Includes songs like 'After Party', 'All For You', 'Angel', 'Back 2 Life 2001', etc.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1.07 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 of Hot R&B/Hip-Hop Airplay chart. Columns: This Week, Last Week, Weeks On, Title, Artist. Includes 'No. 1' badge for 'Love' by Soulchild.

Table of Hot R&B/Hip-Hop Airplay chart (continued). Columns: This Week, Last Week, Weeks On, Title, Artist.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table of Hot R&B/Hip-Hop Recurrent Airplay chart. Columns: Rank, Title, Artist, Label.

Table of Hot R&B/Hip-Hop Recurrent Airplay chart (continued). Columns: Rank, Title, Artist, Label.

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

Hot R&B/Hip-Hop Singles Sales

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



Table of Hot R&B/Hip-Hop Singles Sales chart. Columns: This Week, Last Week, Weeks On, Title, Artist. Includes 'No. 1' badge for 'All For You' by Janet Jackson.

Table of Hot R&B/Hip-Hop Singles Sales chart (continued). Columns: This Week, Last Week, Weeks On, Title, Artist.

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

Billboard TOP R&B/HIP-HOP ALBUMS

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

APRIL 14, 2001

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW	1	1	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (11.98/24.98) 1 week at No. 1	UNTIL THE END OF TIME	1
2	1	—	2	112 BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
3	NEW	1	1	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
4	2	—	2	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
5	4	1	3	TANK BLACKGROUND 50404 (12.98/18.98)	FORCE OF NATURE	1
6	5	—	2	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
7	7	6	20	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMGM (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
8	3	—	2	JON B EDMONDS 69998*/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
9	9	—	2	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
10	6	2	3	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
11	11	5	5	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
12	12	7	34	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
13	8	3	6	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
14	10	4	4	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
15	14	9	21	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
16	13	8	37	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
17	15	12	24	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	2
18	NEW	1	1	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
19	16	11	15	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
20	18	14	25	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
21	26	18	40	NELLY ▲ 6 FO' REAL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
22	21	16	23	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
23	25	15	16	QB'S FINEST ● NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	THE ALBUM	10
24	23	13	4	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
25	22	10	5	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
26	31	22	30	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	22
27	24	—	2	YOLANDA ADAMS ELEKTRA 62629*/EEG (12.98/18.98)	THE EXPERIENCE	24
28	28	17	20	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
29	27	19	23	TAMIA ELEKTRA 62516*/EEG (11.98/17.98)	A NU DAY	8
30	19	—	2	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	19
31	29	20	17	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
32	30	21	5	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
33	17	—	2	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173*/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
34	36	—	2	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP	34
35	20	—	2	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	20
36	34	28	23	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
37	32	27	19	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
38	35	25	27	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
39	33	26	27	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
40	41	33	10	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
41	39	23	7	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617*/EEG (11.98/17.98)	STREET MONEY	10
42	48	31	7	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180*/KOCH (11.98/17.98)	FIRESTARR	18
43	45	32	17	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
44	40	34	19	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
45	38	29	25	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98)	CHA-CHA SLIDE	20
46	50	46	4	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BALLIN' 0001 (11.98/17.98)	NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	46
47	43	30	20	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP	30
48	46	39	10	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11

49	42	35	63	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
50	52	42	15	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
51	37	24	15	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
52	44	36	28	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
53	53	40	46	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
54	49	38	16	XZIBIT ▲ LOUO/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
55	47	41	5	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
56	55	43	50	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
57	51	37	17	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMGM (11.98/17.98)	THE UNDERSTANDING	1
58	54	—	2	LIONEL RICHIE ISLAND 548085*/DJMGM (12.98/18.98)	RENAISSANCE	54
59	76	61	20	PRU CAPITOL 23120 (6.98/9.98)	PRU	38
60	57	49	19	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
61	60	50	24	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
62	59	—	2	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98)	LOVE IS LIVE!	59
63	58	44	8	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T_HOLD_BACK	30
64	65	57	48	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
65	56	45	51	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
66	62	54	72	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
67	NEW	1	1	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98)	THREE WISHES	67
68	68	51	18	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
69	67	56	88	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
70	64	59	7	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN	43
71	78	67	10	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)	LOYALTY	67
72	61	47	20	KEITH SWEAT ● ELEKTRA 62515*/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
73	73	55	28	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
74	71	60	68	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
75	91	92	8	VARIOUS ARTISTS TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAKE 67000*/INTERSCOPE (17.98 CD)	THE UNITED WE FUNK ALL STARS LIVE	71
76	NEW	1	1	THE TRANSITIONS BIV 10 013366/UNIVERSAL (12.98/18.98)	BACK IN DA DAYS	76
77	NEW	1	1	RASHEEDA D-LO/MOTOWN 153284/UNIVERSAL (12.98/18.98)	DIRTY SOUTH	77
78	74	62	49	MYA ▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
79	RE-ENTRY	19	19	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
80	70	48	80	YOLANDA ADAMS ▲ ELEKTRA 62439*/EEG (12.98/18.98)	MOUNTAIN HIGH...VALLEY LOW	5
81	66	52	12	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
82	72	58	17	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
83	63	53	8	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	37
84	NEW	1	1	KINGPIN SKINNY PIMP BASIX 9340 (11.98/16.98)	DA PRODUCT	84
85	83	68	9	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210*/TVT (10.98/16.98)	GHETTO THEATER	54
86	77	63	52	PINK ▲ LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
87	88	81	49	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
88	69	—	2	KAM HARD TYME/JCOR 493007/INTERSCOPE (12.98/17.98)	KAMNESIA	69
89	87	69	26	SCARFACE ● RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
90	80	72	18	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
91	RE-ENTRY	13	13	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
92	75	—	2	CO-ED RUBICON 159772/UNIVERSAL (8.98/12.98)	UTOPIA	75
93	NEW	1	1	BIG PUN LOUD 1963* (12.98/18.98)	ENDANGERED SPECIES	93
94	79	71	49	TONI BRAXTON ▲ LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
95	94	80	40	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
96	82	64	19	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
97	86	77	5	MAC MALL SESED OUT/MOSES SOUL 1535/BAYSIDE (11.98/16.98)	IMMACULATE	65
98	95	82	8	MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED	51
99	RE-ENTRY	2	2	YOUNG MC YOUNG MAN MOVING 0888 (16.98 CD)	AIN'T GOING OUT LIKE THAT	98
100	92	78	85	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98)	ON HOW LIFE IS	9

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. *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.

ELLIOTT'S THIRD ALBUM IS 'SO ADDICTIVE'

(Continued from page 32)

The album's first single is "Get Ur Freak On," which was sent to radio March 13. (An accompanying video was directed by Dave Meyers.) Pop singer Nelly Furtado appears on a "Freak" remix, offering up a reggae chant. "People are going to bug out when they hear it," Elliott promises. "Nelly's hot on the pop side, but R&B people are going to respect her when they hear this."

Genuwine joins Elliott on "Take Away," a radio-friendly ballad expected to be among the album's singles.

Second single "One Minute Man" features Jay-Z and Ludacris on separate versions. (Elliott appeared with Jay-Z on "Is That Your Chick," a Memphis Bleek tune.)

On the inspirational track "I'm Moving On," which was co-penned with gospel singer Kim Burrell, Elliott is joined by Burrell and other message-bearing sisters, including Yolanda Adams and Mary Mary. (The song was inspired by a deceased friend of Elliott's.) Da Brat, who's appeared on Elliott's previous albums, contributes

to the club joint "Slap-Slap," while Redman and Method Man accompany Elliott on "Dog in Heat." "They can always add to a party track," she says of the male rappers. "There's something about both of their voices that gives energy to a track."

Rapper Eve delivers an out-of-character flow on the hot techno number "This Is for My People." "I wanted it to be techno meets hip-hop," says Elliott, who's in the process of signing rock band Sider to the Gold Mind. "I felt it would be dope for another hip-hop artist to get

on it with me to make it cool."

Elliott is managed by Mona Scott for Violator and booked by Cara Lewis of the William Morris Agency. She will tour this summer, either opening for Janet Jackson or joining Timbaland, Aaliyah, and Ginuwine on a national trek. "I'd love to do either one," says the ASCAP writer, whose songs are published through her own Mass Confusion Music and administered by Warner/Chappell. "Going out with Ginuwine and Aaliyah would be special because they're family. On

the other hand, I'm a big fan of Janet. She would make me work harder. I know her show will be so hot that I'll have to stay in the dance studio for five months straight."

On April 26, when she appears on BET's *106 & Park* a second time, she will be joined by the Gold Mind artist Nicole. They'll be promoting "I'm Looking," the first single from Nicole's untitled sophomore album due in July. "I'm also going to get the Gold Mind logo out there," Elliott assures. "You're going to see it everywhere."

Beggars Group Offers An Eclectic Feast Of Dance Music

LEFT FIELD: The trainspotters of dubland have always had a soft spot for the eclectic, groove-oriented sounds emanating from the Beggars Group camp, and for very good reason. In a sea of too many sound-alike recordings that go nowhere fast, the Beggars Group has always prided itself on not following the fashion of the day. If there's one company that follows the beat of its own drum, the Beggars Group is it.

From eight imprints that it owns either wholly or partially—XL Recordings, Wiiiija, Too Pure, Sulfur, Mo' Wax, Mantra Recordings, 4AD, and Beggars Banquet—the Beggars Group's artist roster includes such names as **Brassy**, **Scanner** (aka



by Michael Paoletta

Scannerfunk), **Kristin Hersh**, **Natasha Atlas**, and—by way of Twisted Nerve's deal with XL Recordings—Mercury Music Prize winner **Badly Drawn Boy**.

"It's not too difficult to be musically eclectic with eight A&R sources," explains **Lesley Bleakley**, who was recently promoted to CEO of the Beggars Group North America (**Billboard Bulletin**, March 16); she reports to **Martin Mills**, the Beggars Group's London-based founder/CEO.

"With some other labels, people have a good idea of what they're going to get," continues Bleakley. "Our labels have never strived to do that, the main reason being that fads come and go. We've always just been there and had the bands coming through on their own merit. It took the **Prodigy** eight years to click in a big way, but that's okay. It gave the act a chance to develop and create a fan base."

For Bleakley, it's vital that fans be able to attach a face to the music. "My criticism of some dance music is that it's so faceless," she says. "We have artists that aren't faceless, which makes for stronger and longer careers." Indeed.

Bleakley can't help but stress the importance of college radio. "It's great for building an artist's profile," she notes. "It may not always lead to sales, but the format is incredibly important for creating awareness. Then you go to specialty and alternative radio, as well as special electronic shows."

For lifestyle marketing, the Beggars Group works with **Guerrilla Marketing** and its street teams.

"Dance/electronic is getting excit-

ing again in the U.S.," notes Bleakley. "But it needs to be a bit more underground before going mainstream. We're definitely gearing up for something big—and I mean that in the most positive way."

On Tuesday (10), the Beggars Group issues **Lemon Jelly's** *lemon-jelly.ky* and **Andy Votel's** *Styles of the Unexpected* (both from XL), followed by Atlas' *Ayeshteni* (Mantra) May 22 and the **Avalanches'** *Since I Left You* (XL) in late summer. All acts will be touring throughout the U.S. this summer in support of their respective albums, Bleakley says.

PUT YOUR HANDS TOGETHER: Those in need of a sublime mix of jazz-skewed funk, house, soul, and hip-hop are encouraged to seek out a copy of **DJ Smash's** *Phonography*. In stores Tuesday (10), the Blue Note set finds native New Yorker DJ Smash spotlighting many of the label's artists in their remixed states of mind. After just one spin, don't be surprised if you keep thinking of the word "bliss."

"I'm privileged that this disc is actually coming out," says DJ Smash, who's been honing his skills as a DJ/remixer/producer since the late '80s. "It was originally a mixed tape that I put together for a Blue Note Christmas party." According to the self-managed DJ Smash, it caught the ear of a Blue Note A&R exec, who

liked the music but was unaware that all the tracks were from the label's vaults.

"I can easily understand this," explains DJ Smash. "Some of these remixes were only available in Japan or in parts of Europe, while some were never commercially released. It's all stuff I play or have played in my DJ sets."

Highlights include the **Blaze** remix of **St. Germain's** "Rose Rouge," the **DJ Spinna** remix of **Ronny Jordan** featuring **Mos Def's** "A Brighter Day," the DJ Smash remix of the **Bob**

Belden Project featuring **Cassandra Wilson & Dianne Reeves'** "Come Together," the **Nitin Sawney** remix of **Us3's** "Come on Everybody," the **Todd Terry** remix of **Richard Elliot's** "So Special," and the **Joe Claussell** remixes of **Cassandra Wilson** featuring **Angelique Kidjo's** "Voodoo Reprise" and **Salif Keita's** "Tolon Willie."

"Without question, this is organic music," says DJ Smash, who helped kick-start, along with **Maurice Bernstein** and **Jonathan Rudnick**. *New* (Continued on next page)

The Dance Trax HOT PLATE

•**M&S** Presents the **Girl Next Door**, "Salsoul Nugget (If U Wanna)" (first London U.K. single). Already a club smash in Europe, the sample-happy "Salsoul Nugget (If U Wanna)" appears poised to repeat last year's crossover success of **Spiller's** equally disco-savvy "Groovejet (If This Ain't Love)." The **Girl Next Door** (aka **Natasha Pryce**) effortlessly wraps her lips around **Ricky Morrison** and **Fran Sidioli's** bubbly yet rugged **Double Exposure**-sampling production.

•**Gray & Layman vs. Hall & Oates**, "I Can't Go for That (No Can Do)" (test pressing). **Mike Gray** (of **Full Intention**) and **Mark Layman** have re-tweaked this Hall & Oates classic for peak-hour mass consumption. Our advice to RCA/BMG: Release this potential chart-topper ASAP!

•**Etta James**, "Miss You" (Private Music/RCA single). Out of left field comes James' wicked cover of the **Rolling Stones** classic. Culled from the singer's appropriately titled *Matriarch of the Blues*, "Miss You" arrives with tribal beats (**Ivan Pavlin's** X-Mix), skittling drum'n'bass rhythms (**Malcolm Francis's** Popular Beat Combo remix), disco nuances (**Giuseppe D.'s** Groovin' mix), and progressive house mannerisms (**Illicit's** mix).

•**Moraes**, "The Cure" (Junior Vasquez Music single). Thanks to various reconstructions over the years, serious night-crawlers will surely recognize this **Angel Moraes** production. For its latest reincarnation, "The Cure" receives a delicious new bottom-heavy mix by Moraes, who's also responsible for the track's **Information Society**-style vocals. Also along for the ride is **Junior Vasquez**, who increases the song's energy with synth stabs, keyboard rides, and Latin-infused percussion.

•**Waldorf**, "You're My Disco" (A Touch of Class Recordings single). Need something new to play alongside **Daft Punk's** "One More Time" and **Modjo's** "Lady"? Well, look no further than this retro-splashed gem.

•**New Yorker Soul** featuring **Shawnee Taylor**, "Do What You Want to Do" (Subliminal single). South-of-the-border piano keys, jazzy horn stabs, and buoyant house rhythms form the postcard-perfect foundation of this **Incognito**-hued **Richard Grey** production. And veteran vocalist **Shawnee Taylor** delivers one of her most on-point performances to date!

•**Jorio**, "Remember Me" (Decca U.K. single). The **Space Brothers** offer a heavenly trance mix that wouldn't sound out of place alongside recent hits by **Chicane** and **Paul van Dyk**. Those desiring something deeper and darker are advised to go directly to **Junior Vasquez's** Sunday Morning mix. Either way, ya get the operatic vocals of **Danielle de Niese**, one of the rising stars at the Metropolitan Opera.

Billboard. Dance Breakouts

APRIL 14, 2001
CLUB PLAY

1. LET THE MUSIC USE YOU UP
CELEDA STAR 69
2. BEAUTIFUL MANDALAY v2
3. OUT OF NOWHERE GLORIA ESTEFAN
EPIC
4. BLOOD IS PUMPIN'
VOODOO & SERANO EDEL AMERICA
5. THE DOOR CIRCUIT BOY FEAT.
ALAN T. SFP

MAXI-SINGLES SALES

1. SMOKEY HILL STREET DJ SNEAK
MAGNETIC
2. GREYBOY GREYBOY UBIQUITY
3. ALL I DO CLEPTOMANIACS RADIKAL
4. LOVELY (REMIXES) SOULSTICE OM
5. LA FIESTA CLUB FIESTA RADIKAL

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



A DJ Saved My Life. To celebrate and promote the release of his London/Sire disc, the beat-mixed *Essential Mix*, **Boy George** recently spent two weeks plying his DJ skills at such U.S. clubs as **Giant** in Los Angeles, **Avalon** in Boston, and **Ra** in Las Vegas. While in New York, George manned the turntables at the **Twilo** club for a spirited two-hour set. Earlier in the day, he stopped by **HMV's** Herald Square location for a meet-and-greet. Shown at **HMV**, from left, are **HMV** store supervisor **Shane Smith**, **HMV** dance-music buyer **Danny Martinez**, **George**, **HMV** GM **Brian Nakamoto**, and **HMV** head of security **Rob Toscano**. (Photo: Bruce Glikas/STQ Productions)

Watt, Thorn Compile And Mix For Chill-Out Series

BY CHUCKY

LONDON—Few acts have attempted to make the switch from folk hero to dance maverick. Fewer still have managed it unscathed. Everything but the **Girl** (EBTG)—**Ben Watt** and **Tracey Thorn**—is that rare exception. Six years ago, in what appeared to be a seamless and effortless move, **EBTG** ditched its folk roots for dance rhythms. With the help of **Todd Terry**, who remixed the pair's "Missing" into an international pop hit, **EBTG** became dance music's most unlikely ambassadors. Collaborations with **Massive Attack** and **Deep Dish** soon followed.

It's also been six years since **Watt** made his DJ debut at **Mo' Wax** founder **James Lavelle's** **Dusted** parties at London's now-defunct **Blue Note** club. In the ensuing years, **Watt** has cultivated a respectable career as a DJ, carving an enviable niche in the global dance market.

On April 30, **DMC** will issue the sixth volume in its post-club, chill-out series, *Back to Mine*, compiled and mixed by **EBTG**. **Ultra Records** will issue the set May 29 in the U.S. With 20 years' experience in creating the kind of music that can chill a person to the point of inertia, **Watt**

and **Thorn** must have been an obvious (if ambitious) choice for **DMC**.

"We chose them because they have a great musical pedigree and they've managed to hold on to their credibility over the years," explains **DMC** A&R/product manager **Nick Darby**. "Also, **Ben** is a really competent DJ."

Ultra president **Patrick Moxey** concurs, adding, "Everything but the **Girl** has never let public perception get in its way of creating music. With

ing U.S. DJ tour last fall—in support of **Watt** and **Jay Hannan's** beat-mixed *Lazy Dog* compilation—**Watt** managed to compile a short list of viable tracks with **Thorn**.

Initially, there were the usual record-licensing headaches that compilations bring, compounded by the logistics of mixing together tracks with different tempos and in different keys, says **Watt**.

"When you're shifting tempos, you really have to rely on tracks that blend well and are in similar keys," he says. "I wanted it to segue; I didn't want three seconds of silence between tracks like a rock album. I wanted to create one whole mood."

Highlights include the **Ananda Project's** "Cascades of Colour," **Slick Rick's** "All Alone (No One to Be With)," **DJ Cam's** "Friends and Enemies," **Beth Orton's** "Stars All Seem to Weep," **Model 500's** "The Flow," **Dubtribe Sound System's** "Do It Now," and **Mary Margaret O'Hara's** "To Cry About." The set closes with the teary-eyed, hopeful sentiments of **Donny Hathaway's** "Someday We'll All Be Free."

EBTG is managed by **Jasmine Daines** of London-based **JFD Management**. **Kim Benjamin** of New York-based **Kimco Entertainment** handles **Watt's** DJ bookings.



EVERYTHING BUT THE GIRL

Back to Mine, **Tracey** and **Ben** can step outside themselves and pay tribute to the music they're experiencing on a personal level."

Watt, it turns out, was already a supporter of the *Back to Mine* series. "I especially liked the **Groove Armada** set," he says. "I bought that one solely as a fan." But compiling the hourlong, mood-enhancing mix, which encompasses a variety of musical styles, proved problematic in the early stages, acknowledges **Watt**.

Under the pressure of an impend-

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	2	9	IS IT LOVE? RAZOR & TIE 80778 1 week at No. 1	CHILI HI FLY
2	4	6	7	NAIVE SONG NAIVE/DAYLIGHT 79564/EPIC †	MIRWAIS
3	1	3	8	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
4	7	13	5	LOOKING FOR LOVE MCA 572801 †	KAREN RAMIREZ
5	9	11	5	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
6	5	8	8	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
7	3	4	9	PASS IT ON MOONSHINE 88474	KEOKI
8	6	1	8	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
9	11	14	7	LET ME LOVE YOU EDEL AMERICA 18242	DA BUZZ
10	12	17	6	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
11	8	5	11	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
12	10	9	9	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
13	13	7	12	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
14	17	21	5	WHAT GOES AROUND COMES AROUND AVEV 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
15	16	20	6	A TIME FOR US ATLANTIC 87538	BARRATT WAUGH
16	21	28	5	WHO AM I STAR 69 213	MASSIV
17	20	29	4	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
18	15	10	11	STAR 69 (WHAT THE FUCK) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
19	22	30	5	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
20	18	16	9	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
21	19	15	11	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
22	24	39	3	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
23	23	26	5	YOU MAKE ME SICK LAFACE 24533/ARISTA †	PINK
24	14	12	12	NEEDIN' U II DEFINITY 010	DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS
◀ POWER PICK ▶					
25	40	—	2	ALL FOR YOU VIRGIN PROMO †	JANET
26	27	36	4	OPTICON WARNER SUNSET/ELEMENTREE 44976/REPRISE	ORGY
27	33	45	3	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449	BECCA
28	36	47	3	SATISFIED EPIC PROMO	RHONA
29	29	41	4	CRAZY LOVE ISLAND PROMO/DJMG	MJ COLE
30	39	—	2	PLAYED-A-LIVE (THE BONGO SONG) MCA PROMO	SAFRI DUO
31	32	35	6	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
32	46	—	2	AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
33	43	48	3	HAPPY PEOPLE CITY OF ANGELS 76701	STATIC REVENGER
34	25	19	12	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
35	34	33	6	MIRROR, MIRROR DEF SOUL 562953/DJMG	KELLY PRICE
36	49	—	2	FEELIN' ME BAB 182461/EDEL ENTERTAINMENT	KIM SOZZI
37	38	37	7	ANGEL ISLAND PROMO/DJMG	LIONEL RICHIE
◀ HOT SHOT DEBUT ▶					
38	NEW ▶	1	1	MY FEELING RADIKAL 99057	JUNIOR JACK
39	31	24	12	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
40	37	22	14	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
41	44	44	4	IT'S GONNA BE OKAY STREETBEAT 080	ROBIN FOX
42	NEW ▶	1	1	BREED REPRISE PROMO	SNAKE RIVER CONSPIRACY
43	42	38	6	CAMELS ULTRA 073	SANTOS
44	50	—	2	LET ME BE THE ONE REPRISE 44984	SASHA ALEXANDER
45	28	23	10	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
46	47	49	3	IN 2 THE FUTURE XTREME 71379	MIKE SKI
47	41	32	9	NOT SEVENTEEN V2 27680	MANDALAY
48	35	27	11	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
49	NEW ▶	1	1	MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL	ETTA JAMES
50	26	25	12	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC

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

MAXI-SINGLES SALES

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

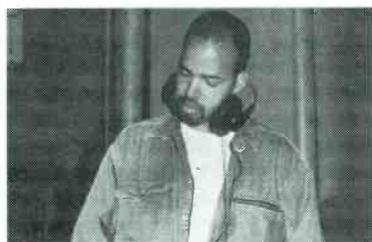
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/GREATEST GAINER ▶					
1	19	33	7	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG † 1 week at No. 1	TAMIA
2	1	1	6	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
3	2	2	18	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
4	3	3	6	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
5	4	4	17	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
6	6	7	3	I TURN TO YOU (X) VIRGIN 38773 †	MELANIE C
7	7	6	12	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
8	5	5	16	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
9	8	8	33	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
10	10	—	2	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
11	9	9	49	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
12	12	11	17	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
13	11	10	16	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
14	13	12	22	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	14	13	29	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
16	24	—	2	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
17	16	19	12	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
18	17	15	38	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
19	15	14	27	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
20	20	21	48	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
21	18	—	2	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
22	23	23	16	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
23	45	—	2	STAND UP (T) (X) TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
24	36	—	2	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
25	26	27	41	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
26	21	17	15	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
27	22	18	9	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
28	25	25	56	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
29	29	26	45	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
30	32	28	19	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
31	RE-ENTRY	2	2	TAKE BACK (T) (X) SOUNDAWAY 70486/ORPHEUS	KODA
32	35	36	12	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
33	28	22	18	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
34	31	24	23	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
35	33	37	22	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
36	30	29	33	THE HAMPSTER SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
37	27	30	51	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
38	42	34	52	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
39	34	31	11	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
40	44	—	29	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
◀ HOT SHOT DEBUT ▶					
41	NEW ▶	1	1	FEELIN' ME (T) (X) BAB 182461/EDEL ENTERTAINMENT	KIM SOZZI
42	40	32	35	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
43	37	35	36	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
44	50	40	11	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
45	NEW ▶	1	1	WHO AM I (T) (X) STAR 69 213	MASSIV
46	RE-ENTRY	7	7	IT'S GONNA BE OKAY (T) (X) STREETBEAT 080	ROBIN FOX
47	RE-ENTRY	46	46	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
48	RE-ENTRY	10	10	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
49	46	38	11	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
50	RE-ENTRY	25	25	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY

DANCE TRAX

(Continued from preceding page)

York's weekly Giant Step party in '90. "Because each track features real musicians playing live, the music—full of meaning and emotion—stands the test of time. It's not music that should be categorized. When you categorize, you're preaching to the converted. Ultimately, *Phonography* may open peoples' ears to drum'n'bass or house or Afrobeat or whatever." And therein lies its power.

To promote and increase awareness of *Phonography*, DJ Smash—who is booked by Kelly Cooke of New York-



DJ SMASH

based KC Management—is scheduled to play at numerous jazz festivals worldwide throughout the summer.

ON THE ROAD: 6-year-old U.K. label/club organization Xtravaganza (home to such acts as **Chicane** and **Agnelli & Nelson**), is looking to increase its American presence with a series of U.S. club dates. Upcoming dates, with DJs **Alex Gold** (Xtravaganza's founder) and **Robbie Nelson** (one-half of Agnelli & Nelson), include April 13 at Las Vegas' Hard Rock Cafe, April 20 at San Francisco's Nikita club, April 21 at Los Angeles' Giant club, and May 5 at the weekly Buzz party at Wash-

ington, D.C.'s Nation club.

Revered U.K. club Cream is taking its dance music festival—Creamfields—on the road this year. In addition to its annual event in Liverpool, scheduled for Aug. 25, Creamfields is scheduled to stage events in Dublin (June 23), New York (Sept. 1), Las Vegas (Sept. 29), Buenos Aires (Nov. 10), and Australia (date TBA).

NEW & NOTEWORTHY: **Lady Bunny & Steve Travolta's Wig-**

stock—The Legendary Compilation of the Legendary Event (Nervous); **Best of House, Volume One [Progressive House]** (Robbins); **Tony Moran's Global Groove—A Deeper Heart** (Centaur Entertainment); **Johnny Vicious & Tall Paul's Club Nation America** (Ministry of Sound/Ultra); **Jamie Lewis' For You** (TBA Switzerland); **Victor Calderone's E=VC2, Volume 2** (Tommy Boy Silver Label); and **Taylor's Mixer Presents Resonance** (DMC/Razor & Tie).

Lavish Book Tells History Of Hatch's Signature Posters

BY JIM BESSMAN

NASHVILLE—Hatch Show Print, Nashville's historic supplier of readily identifiable "letterpress" show posters, is being celebrated with Chronicle Books' May 17 publication of *Hatch Show Print: The History of a Great American Poster Shop*.

The 160-page coffee-table tome, priced at \$35, features 200 illustrations and a foldout jacket/poster. Written by the shop's Jim Sherraden and Elek Horvath, along with Country Music Hall of Fame and Museum deputy director of educational research and special projects Paul Kingsbury, the book will be published

to coincide with the opening of the new Country Music Hall of Fame, which now owns Hatch.

The book traces the history of the shop from its opening in 1879, when brothers Charles and Herbert Hatch launched C.R. & H.H. Hatch, Printers, in space that was likely leased from the now-defunct *Nashville Banner* newspaper. "It was called a 'job' printer when they started, meaning they did the job that came in the front door," says Sherraden, who's managed Hatch since 1984.

"But they were interested in show business and show posters from the very beginning," Horvath says. "The first poster was for a lec-

ture in Nashville by the Rev. Henry Ward Beecher, the brother of Harriet Beecher Stowe of *Uncle Tom's Cabin* fame, in April 1879. Nashville was one of the crossroads of the South even then, with its rail, water, and roadways, and it also had an established printing industry."

Nashville remains as much the center of religious print publishing as it is of country music. But the Hatch family, whose patriarch was minister/business newspaper publisher the Rev. William T. Hatch, recognized the town's strategic regional location for "itinerant entertainers shooting through Knoxville and Louisville," Sherraden says. Sure enough, Hatch

Show Print's output, as evidenced in Chronicle's book, traces the history of touring entertainment in America.

"Hatch has done posters for everyone, from Grand Ole Opry stars to Nine Inch Nails," Sherraden continues. "It's been at the forefront of every American form of entertainment, from minstrel shows to vaudeville, carnivals to the circus, silent films to talkies, and including all forms of music: blues, jazz, country, and rock."

Believed to be the oldest active poster-print shop in America, Hatch Show Print still presses everything from wedding announcements to posters for local bands, notes Sherraden, whose recent printing run includes the Grand Ole Opry induction poster for Brad Paisley and the album cover graphic for Bruce Springsteen's upcoming *Live in New York City*.

Hank Williams, Bob Dylan, Johnny Cash, Bessie Smith, Duke Ellington, Dolly Parton, B.B. King, the Beastie Boys, Bob Marley, R.E.M., Pearl Jam, Elvis Costello, and Elvis Presley have all been subjects of Hatch's visually commanding graphics, as have thousands of others whose posters fill up the wall space in the shop not already occupied by shelving for type.

"We still use 100-year-old type," Horvath says. "The 'E' used on an Elvis poster is the same 'E' used on an Emmylou [Harris] and R.E.M. poster, which gives them all a wonderful connection."

According to Sherraden, Hatch still turns out 500 posters from four

jobs a day, all sharing many of the same design elements of early Hatch posters—and the same letterpress printing process utilizing hand-carved woodblocks, type, and metal plates that are hand-inked and hand-cranked onto paper.

"If you see a Hatch print, you know it's a Hatch print, and if you have a wall full of posters of every description, the Hatch posters will catch your eyes first," Horvath says.

Indeed, Hatch posters captivate the estimated 20,000 annual visitors to the 5,500-square-foot shop, now at 316 Broadway—some 60 feet from its previous location behind the fabled Ryman Auditorium, legendary former home of the Grand Ole Opry.

"Hatch and the Ryman live parallel lives," says Sherraden. "We had to rebuild, and they had to. We did posters for the Ryman's stars, and now we're doing them for those who have followed. We're most proud of reuniting Hatch's traditions with the Ryman's."

Sherraden and his co-authors are planning a book signing at the new Country Music Hall of Fame June 9. Chronicle is hitting the music press with review copies, as well as regular consumer magazines and newspapers. It will also hand out extra copies of the *Hatch Show Print: The History of a Great American Poster Shop* jacket/poster at regional book trade shows and fairs.

Additionally, the publisher has created ancillary Hatch Show Print product, including collectible postcards and blank journals featuring Hatch rodeo and coffee-cup graphics.

Raffi's Songs To Get Country Treatment By Others On Rounder Benefit Album

ARTIST NEWS: Numerous artists are lending their talents to a compilation album featuring country stars performing the songs of children's music artist Raffi. Acts involved with the project include the Wilkinsons, Asleep at the Wheel, Billy Gilman, Raul Malo, Kathy Mattea, Lee Roy Parnell, Marty Stuart, and Keith Urban. Raffi's proceeds from the album, due this fall on Rounder Records, will be donated to the Children's Environmental Health Network.

LeAnn Rimes has been tapped to host the 36th annual Academy of Country Music Awards, which will be broadcast live from Los Angeles' Universal Amphitheatre May 9 on CBS. Lee Ann Womack and Toby Keith will be among the performers. Presenters will include Jo Dee Messina.

Lila McCann and Chalee Tennon have been reassigned from Asylum Records to sister label Warner Bros. The Lynns have shifted from Reprise to Warner Bros. Bryan White and Kasey Chambers remain Asylum artists.

Dwight Yoakam remains as the only country artist on the Reprise imprint.

Cledus T. Judd has been tapped to host Brooks & Dunn's 38-city Neon Circus and Wild West Show tour, which features Toby Keith, Montgomery Gentry, and Keith Urban and kicks off April 28.

Loretta Lynn was released March 31 from a hospital near her home in Hurricane Mills, Tenn., where she had been receiving treatment for pneumonia since March 20. Doctors have advised her to restrict all work-related activity until at least the end of April.

ON THE ROW: The recent layoffs and early-retirement package offerings at the Warner labels affected many staffers in the promotion departments. Exiting were Warner Bros. VP of promotion Stan Byrd, WB North Central regional Lisa Strickland, and WB South Central regional Lee Durham. They will not be replaced. At Giant, Southeast regional Larry King and Northeast/Midwest regional Bill Heltemes have accepted early-retirement packages and will exit the label in June.

Publicist Emily Burton exits AristoMedia to join Vector Management and sister companies Combustion Music and Combustion Records as a publicist.

Curb Music Publishing has signed Bill LaBounty to an exclusive writing/co-publishing deal. His hit compositions have included Lonestar's "Tequila Talkin'" and Brooks & Dunn's "Rock My World (Little Country Girl)."

Andrea Compton, formerly of RS Entertainment, has started a Nashville-based artist and tour management company. Tim O'Brien is among her initial clients.

Doug Baker joins RCA Records as Southeast regional promoter. Baker, who will remain based in Nashville, most recently was director of national promotion at Virgin Records. He succeeds Dan Nelson, who transfers to the Northeast regional slot recently vacated by Chris DeCarlo.

Greg Saxe, the former VP of national promotion at Atlantic Records and Southwest regional at Virgin Records, joins Joe Carter & Co. in a radio promotion position. That firm manages RCA artist Tracy Byrd.

MACK'S BACK:

Bill Mack, who recently signed off as host of WBAP Dallas' overnight trucking show, *The Midnight Cowboy Trucking Network*, has announced plans to move that show to XM Satellite Radio when it launches in late summer. He will do the show from Fort Worth, Texas.

UPCOMING ALBUMS: Patty Loveless and her husband/producer, Emory Gordy Jr., are completing an album of mountain music that encompasses both new and traditional songs. *Mountain Soul*, due from Epic June 26, includes guests Ricky Skaggs, Travis Tritt, and Jon Randall. Included in the 14 tracks is "The Sounds of Loneliness," a song written by Loveless when she was 15 and first recorded for her MCA Nashville debut album.

Former Sony country artist Rick Trevino will release a Mexican roots solo album, *Mi Son*, May 8 on Vanguard Records. Steve Berlin produced the album.

Jack Ingram goes into the studio this month to record his second Lucky Dog/Sony album, due Aug. 28. Frank Liddell, best known for his work with Lee Ann Womack and Chris Knight, is producing.



by Phyllis Stark

Richard Marx's 'Straight From My Heart' Pleasantly Surprises Country Audiences

BY DEBORAH EVANS PRICE

NASHVILLE—Whenever there's a chance an artist might meet with resistance at radio, it's not unusual for a station or record label to resurrect the "mystery artist" routine—giving listeners a chance to embrace the song before any preconceived notions might get in the way.

The latest such "mystery artist" to generate interest on country airwaves is Richard Marx, the '80s pop star known for such hits as "Hold on to the Nights," "Endless Summer Nights," and "Right Here Waiting."

Marx is releasing the affecting ballad "Straight From My Heart," from his *Days in Avalon* disc, to country radio. Though there has been no organized effort on the part of Marx or his promoters to use the mystery artist approach, some stations have decided on their own to employ that tactic, among them WYNY (Y107) New York. The single began airing during the station's *New Country Catch of the Day*, a weeknight song competition.

"We advertised it as the Y107

mystery artist. We knew going into the record if we said who the artist was, there would be some initial prejudice against a pop artist," WYNY PD Larry Bear says. "The song won for five nights . . . and there were people calling up, saying, 'We recognize that guy. It's Richard Marx!'"

Though callers recognized Marx, the station didn't name the artist. Then on March 29, Marx appeared on the morning show, and Kenny Rogers called in to reveal Marx's identity. "It was a tremendous morning. We found that so many of our regular audience came from some other musical formats and had listened to Richard in the late '80s and early '90s," says Bear, adding that the phone lines were flooded the entire hour Marx was on the air. "His music could have lent itself to country back then. His songwriting and his storytelling style, his relatability in his music, and his lyrics are a perfect match for country music today."

(Continued on page 41)

Billboard **HOT COUNTRY** SINGLES & TRACKS

APRIL 14, 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	1	2	22	No. 1 WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
2	2	1	23	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
3	4	4	17	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	3
4	3	5	14	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN †	3
5	6	7	9	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	5
6	7	8	13	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	6
7	5	3	25	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
8	10	10	8	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	8
9	8	9	24	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	8
10	11	13	4	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	10
11	13	19	12	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †	11
12	9	6	27	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFEY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
13	12	12	24	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	12
14	16	22	7	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	14
15	15	16	29	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	15
16	17	21	13	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937 †	16
17	14	11	16	IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	11
18	18	26	9	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS RCA ALBUM CUT †	18
19	23	27	6	AIRPOWER WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	19
20	21	25	14	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	20
21	24	28	10	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	21
22	29	36	4	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	22
23	25	30	14	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	23
24	28	31	12	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	24
25	26	29	21	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	25
26	22	23	17	PLEASE B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	22
27	30	34	8	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	27
28	32	33	10	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	28
29	33	35	12	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29
30	34	37	9	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	30
31	35	45	3	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL MERCURY ALBUM CUT	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	31	32	13	SHOOT STRAIGHT FROM YOUR HEART T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
33	36	39	8	SAY NO MORE B. GALLIMORE, C. WALKER (T. SHAPIRO, G. TERENCE)	CLAY WALKER GIANT ALBUM CUT	33
34	37	48	3	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	34
35	41	46	4	A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. TERENCE, R. RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	35
36	39	42	10	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	36
37	38	40	11	A ROSE IS A ROSE K. STEGALL (D. BRYANT, D. BERG, S. RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	37
38	48	—	2	I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	38
39	40	43	9	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	39
40	43	44	9	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	40
41	46	56	3	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	41
42	NEW	1	1	HOT SHOT DEBUT I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT †	42
43	42	50	4	UNFORGIVEN F. ANDERSON, T. LAWRENCE, B. CARR (L. BOONE, P. NELSON, B. PINSON)	TRACY LAWRENCE ATLANTIC ALBUM CUT	42
44	56	—	2	SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	44
45	49	58	3	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	45
46	50	53	3	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON CAPITOL ALBUM CUT	46
47	47	51	5	YOU J. GUESS, J. CHEMAY (J. OLANDER, W. ROBINSON, A. SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	47
48	52	52	5	I AM A MAN OF CONSTANT SORROW T. BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	48
49	53	—	2	FOREVER LOVING YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN, V. MCGEEHE)	JOHN RICH BNA ALBUM CUT	49
50	NEW	1	1	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	50
51	59	—	2	I WANT US BACK B. CANNON, N. WILSON (D. DILLON, M. CANNON-GOODMAN, B. CANNON)	CRAIG MORGAN ATLANTIC ALBUM CUT	51
52	51	47	6	YOU STILL TAKE ME THERE D. HUFF, C. RAYE (B. JAMES, D. GRAY, T. MCHUGH)	COLLIN RAYE EPIC ALBUM CUT	47
53	54	59	4	LIVE CLOSE BY, VISIT OFTEN R. MALO, K. T. OSLIN (K. T. OSLIN, KOSTAS, R. MALO)	K. T. OSLIN (D) BNA 69026	53
54	45	41	9	BEATIN' IT IN E. SEAY, J. HOBBS (B. BEAVERS, K. GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	41
55	NEW	1	1	WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN)	KEITH URBAN CAPITOL ALBUM CUT	55
56	57	54	10	THE MOST BEAUTIFUL GIRL B. HUFF (R. M. BOURKE, B. SHERRILL, N. WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
57	NEW	1	1	I WANNA BE THAT GIRL M. MCANALLY (W. ALDRIDGE, B. CRISLER)	THE WILKINSONS GIANT ALBUM CUT	57
58	58	—	2	WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	58
59	NEW	1	1	JOLENE W. RAMBEAUX (D. PARTON)	SHERRIE AUSTIN WE ALBUM CUT †	59
60	60	—	2	TEXAS ON MY MIND L. MAINES (D. WALKER)	PAT GREEN & CORY MORROW WRITEON ALBUM CUT/GREENHORSE	60

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

Billboard **Top Country Singles Sales**

APRIL 14, 2001

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

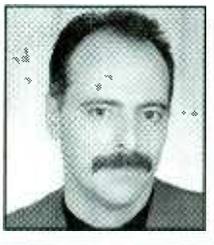


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	33	No. 1 BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
2	3	7	7	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
3	2	2	17	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
4	4	3	28	THE WAY YOU LOVE ME WARNER BROS. 16816/WRN	FAITH HILL
5	5	5	25	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	6	4	12	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
7	7	6	8	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
8	9	12	4	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
9	8	8	8	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
10	10	10	23	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
11	12	13	3	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
12	11	9	22	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
13	13	11	22	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	18	199	HOW DO I LIVE CURB 73022	LEANN RIMES
15	15	15	25	I'M IN EPIC 79496/SONY	THE KINLEYS
16	17	14	61	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
17	20	19	25	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
18	19	16	29	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
19	23	20	25	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
20	18	17	30	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
21	21	22	26	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
22	22	21	39	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
23	25	24	14	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
24	24	23	49	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
25	RE-ENTRY	2	2	LIVE CLOSE BY, VISIT OFTEN BNA 69026/RLG	K. T. OSLIN

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

COUNTRY CORNER



by Wade Jessen

OUR YELLOW ROSE: Lee Ann Womack's dance card is full these days. She's a featured headliner on the George Strait Country Music Festival this spring, the most-nominated artist at the upcoming Academy of Country Music (ACM) Awards, and the winner of a matched set of Greatest Gainer trophies on Top Country Albums and The Billboard 200 with *I Hope You Dance* (MCA Nashville).

Following performances of the title track on *The Oprah Show* and *Late Night With Conan O'Brien*, *I Hope You Dance* takes the biggest increase on both charts, up more than 12,000 scans. On the country chart, Womack's title jumps 5-3, a position it hasn't seen since the seventh week of its release in the July 22, 2000, issue, when it sold more than 35,000 copies. It hasn't been outside that chart's top 10 since it bowed atop the list in the June 10, 2000, *Billboard*. This issue it moves approximately 40,000 pieces. On the big chart, *Dance* shoots 64-39, thus achieving its highest chart position on that chart in the past nine months (see *Between the Bullets*, page 84).

Prior to her visit with *Oprah*, Womack helped kick off *George Strait's* stadium tour to sellout crowds March 24-25 in Tampa and West Palm Beach, Fla. Womack's set is likely to be a favorite with post-ACM-show buyers—she's performing on the show, and *Entertainment Tonight* will air "A Day in the Life of Lee Ann Womack" as their preview to the May 9 telecast.

As "I Hope You Dance" continues its climb up our Top 40 Tracks and Adult Top 40 lists, it returns to No. 1 on the Adult Contemporary chart for a second week, after being pushed to No. 2 last issue by 'N Sync's "This I Promise You." Meanwhile, the third single from *I Hope You Dance* bullets at No. 58 on Hot Country Singles & Tracks, with early spins detected at 26 stations. "Why They Call It Falling" is already in heavy rotation (more than 35 plays per week) at KMLE Phoenix.

MOMENTUM: Setting a new career-high debut on Hot Country Singles & Tracks, *Lonestar* grabs Hot Shot Debut honors at No. 42 with "I'm Already There" (BNA), the lead single from a similarly titled new album due June 26. Previously, *Lonestar's* highest radio chart opener was "Amazed," which started at No. 54 in the April 10, 1999, issue.

Of the 10 top gainers on the radio chart, the RCA Label Group claims five of those titles this issue, including the *Lonestar* release, which improves 417 detections. The others from Nipper's corner: *Brad Paisley's* "Two People Fell in Love" (Arista/Nashville), which is the chart's biggest gainer; up 538 plays; *Brooks & Dunn's* "There Ain't Nothing 'Bout You" (Arista/Nashville), up 373 spins; *Kenny Chesney's* "Don't Happen Twice" (BNA), up 294 detections; and *Sara Evans' "I Could Not Ask for More"* (RCA), up 279 plays.

THE VELVET APPLESEED: Sherrie Austin enters Hot Country Singles & Tracks at No. 59 with a fervent remake of *Dolly Parton's* 1974 classic "Jolene" (WE/Madacy). Austin's updated version spins at 20 monitored stations, including WSM Nashville; KIKK Houston; KSKS Fresno, Calif.; and WSTH Columbus, Ga. On Top Country Albums, Austin's *Followin' a Feelin'* closes with more than 2,000 scans at No. 46.

RICHARD MARX'S 'STRAIGHT FROM MY HEART' PLEASANTLY SURPRISES

(Continued from page 39)

Marx isn't just jumping blindly into the country market. In fact, he's been a strong presence in Nashville, working behind the scenes producing and/or writing for such acts as Shedaisy, Meredith Edwards, Chely Wright, Jamie O'Neal, and Rogers for the past few years. Before fraternizing with the country music community, Marx was a frequent visitor in Music City, spending time with his in-laws, as his wife, actress/dancer Cynthia Rhodes is a native Nashvillian.

Though he was spending a lot of family time here, Marx admits he initially didn't feel welcomed by the music community. "It really wasn't the musicians in Nashville, but the industry people really made a point to make me feel unwelcome," he says. "It was always sort of this eyebrow raised [like], 'What is this pop boy doing here? What do you want?' It was not only being the new kid in school, but the new kid in school from another state."

Marx says whenever he thought of trying to work in Nashville, "it never felt right." Still, he began writing songs with Gary Harrison, an old high-school friend of Rhodes' whose credits include Deana Carter's "Strawberry Wine." Their first collaboration was cut by former Mercury artist Shane Minor and produced by Dann Huff.

About that time, Marx got a call from Lyric Street Records president Randy Goodman, who wanted him to write some songs for Shedaisy. Impressed with the sister trio, Marx began contributing songs and co-writing with Shedaisy's Kristyn Osborn. Afterward, more offers poured in. He was contacted by MCA Nashville and subsequently co-wrote and recorded a duet, "The Edge of Forever," with Wright, an MCA artist. Wright invited him to perform at Joe Diffie's annual benefit concert for children's organization First Steps. "The Nashville audience was so receptive," he recalls. "It was like hitting a home run."

Wright introduced him to the Bluebird Cafe, a legendary Nashville songwriters venue, and he performed a writers' night with acclaimed Music

City tunesmiths Jim Photoglo, Bob DiPiero, and Gary Burr. By now, Marx was becoming part of the Nashville songwriting community.

It was a comfortable fit for a guy who had grown up idolizing such country stalwarts as Tom T. Hall, Merle Haggard, and Larry Gatlin. "I would study the craft of Larry Gatlin's songwriting, and I wanted to know why his lyrics were never clichéd," recalls Marx, who at the peak of his pop success had the Gatlin Brothers sing backup on the hit "Children of the Night." "I really respected Larry. There were a handful of country songwriters that really helped me think I wanted to become a songwriter."

Marx did become a writer and got one of his first breaks when he wrote Rogers' hit "Crazy." Soon after, he launched his own pop career and became one of the most successful hitmakers of the late '80s and early '90s. He's also racked up numerous credits as a writer/producer, including Natalie Cole's "Angel on My Shoulder," Sarah Brightman's "Last Words You Said," the Barbra Streisand/Vince Gill duet "If You Ever Leave Me," 98°'s "The Only Thing That Matters," and, most recently, the 'N Sync hit "This I Promise You."

Last year, he released *Days in Avalon* on Signal 21, a Navarre-distributed label he launched in 2000 with friend and former Blood, Sweat & Tears drummer Bobby Colomby. Marx says he wrote "Straight From My Heart" for the country market and was thrilled to have Alison Krauss sing background vocals.

"It's not a pop record that could go country. It's a country record. The hurdle is it's me singing it, and we are trying to get over that hurdle," Marx says of the bias against pop singers trying to garner country radio play. "When you have something as a country piece, then it should at least have the fair shake that country artists get at pop radio."

Debbie Gibson Palmer, owner of L.A.-based independent promotion firm St. Regis International, has been hired to promote the single to country radio. "The overall attitude about it has been quite good," she says, noting that the record tested well for KTOM Monterey, Calif., and is getting spins at KZSN Wichita, Kan., and WBEE Rochester, N.Y.

Programmers are often reluctant to play a pop artist not only because they want to reserve slots on their playlists for artists committed to the country format but also because there may be nothing else on the album to come back with if that first single does hit. Those arguments surfaced last year when Warner Bros.' Nashville staff was taking the Don Henley single "For My Wedding" to country radio.

"If you listen to Henley's album, if he had a huge hit with 'For My Wedding,' there was nothing to come to the format with next," Marx says. "We've got five. 'Power of You and Me' could go to the country format, and certainly the duet with Chely could go to the format. This isn't just a one-off. I'm committed to [Nashville] and committed to preserving the integrity of country music."

Marx is also ready to support country radio. He says country programmers have asked him, "Would you come do a charity thing at our station at the risk of pissing off the pop station across the street?" and my answer was yes."

Marx is organizing a celebrity softball game to benefit cystic fibrosis research, slated for fall. The teams, consisting of artists, will be "pop. vs. country." An all-star jam session will follow the game.

Bear encourages other stations to give the song a chance. "It's got relatable lyrics. It's about eternal love," Bear says. "When he sings the song, pardon the pun, it goes straight to your heart. You feel the emotion in the song. That's what makes country music so powerful."



MARX

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

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

- | | | | | | | | |
|----|--|----|---|----|--|----|--|
| 5 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | 25 | THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WBM | 16 | ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL | 36 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM |
| 41 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL | 48 | I AM A MAN OF CONSTANT SORROW (Public Domain) | 37 | A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM | 46 | 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 |
| 54 | BEATIN' IT IN (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Grinnin' Garrett, ASCAP) HL | 18 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM | 33 | SAY NO MORE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM | 31 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 12 | BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM | 8 | IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM | 44 | SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL | 19 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 27 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 11 | MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM | 21 | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM | 55 | WHERE THE BLACKTOP ENDS (Steve Warner, BMI/Built On Rock, ASCAP) |
| 6 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 28 | NO FEAR (Universal-PolyGram International, ASCAP/Terri-000, ASCAP/Why Walk, ASCAP) WBM | 40 | SHE IS (Mike Curb, BMI/Hal Ketchum, BMI) WBM | 34 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL |
| 50 | DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL | 2 | ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | 9 | SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL | 1 | WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 49 | FOREVER LOVING YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM | 14 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL | 32 | SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) WBM | 58 | WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM |
| 35 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 42 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) | 24 | SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM | 47 | YOU (Warner-Tamerlane, BMI/Taxicaster, BMI/EMI Blackwood, BMI/Danger Will, BMI/Cal IV, ASCAP) HL/WBM |
| 10 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL | 3 | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL | 60 | TEXAS ON MY MIND (Djangold, BMI) | 7 | YOU SHOULDN'T KISS ME LIKE THIS (Tokco Tunes, BMI) |
| 39 | HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, | 17 | IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP) HL/WBM | 29 | 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 | 52 | YOU STILL TAKE ME THERE (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/McMore, BMI/Volunteer Jam, ASCAP/Copyright.net, BMI) HL |
| | | 57 | I WANNA BE THAT GIRL (EMI April, ASCAP/Waltz Time, ASCAP) HL | 22 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL | | |
| | | 51 | I WANT US BACK (Acuff-Rose, BMI/Sony/ATV Tree, | 43 | UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asitirs, BMI) HL | | |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	17	SOUNDTRACK	0 BROTHER, WHERE ART THOU?	1
2	2	2	35	SOUNDTRACK	COYOTE UGLY	1
▶ GREATEST GAINER ◀						
3	5	6	45	LEE ANN WOMACK	I HOPE YOU DANCE	1
4	4	5	73	FAITH HILL	BREATHE	1
5	3	3	5	JESSICA ANDREWS	WHO I AM	2
6	6	4	19	TIM MCGRAW	GREATEST HITS	1
7	7	7	83	DIXIE CHICKS	FLY	1
8	8	8	9	LEANN RIMES	I NEED YOU	1
9	9	9	27	KENNY CHESNEY	GREATEST HITS	1
10	10	10	74	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	9
11	12	13	26	TRAVIS TRITT	DOWN THE ROAD I GO	8
12	13	15	25	SARA EVANS	BORN TO FLY	8
13	11	11	8	DIAMOND RIO	ONE MORE DAY	5
▶ HOT SHOT DEBUT ◀						
14	NEW	1	1	CLAY WALKER	SAY NO MORE	14
15	15	18	75	GARY ALLAN	SMOKE RINGS IN THE DARK	9
16	14	12	3	TRICK PONY	TRICK PONY	12
17	16	14	41	BILLY GILMAN	ONE VOICE	2
18	18	16	35	JO DEE MESSINA	BURN	1
19	17	19	61	KEITH URBAN	KEITH URBAN	17
20	19	17	99	SHEDAISY	THE WHOLE SHEBANG	6
21	26	20	3	DELBERT MCCLINTON	NOTHING PERSONAL	20
22	22	22	21	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	1
23	27	33	17	NICKEL CREEK	NICKEL CREEK	23
24	25	24	96	LONESTAR	LONELY GRILL	3
25	20	21	10	DOLLY PARTON	LITTLE SPARROW	12
26	23	26	43	RASCAL FLATTS	RASCAL FLATTS	14
27	21	25	76	ANNE MURRAY	WHAT A WONDERFUL WORLD	4
28	24	23	22	JAMIE O'NEAL	SHIVER	14
29	28	28	36	AARON TIPPIN	PEOPLE LIKE US	5
30	30	30	96	BRAD PAISLEY	WHO NEEDS PICTURES	13
31	29	27	11	ALABAMA	WHEN IT ALL GOES SOUTH	4
32	33	34	28	GEORGE STRAIT	GEORGE STRAIT	1
▶ PACESETTER ◀						
33	44	44	51	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 — 1974	29
34	34	37	56	GEORGE STRAIT	LATEST GREATEST STRAIGHTEST HITS	1
35	45	43	51	VARIOUS ARTISTS	CLASSIC COUNTRY EARLY '70S	30
36	31	32	6	TIM RUSHLOW	TIM RUSHLOW	28

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	35	31	51	VARIOUS ARTISTS	CLASSIC COUNTRY LATE '60S	31
38	38	39	33	RODNEY CARRINGTON	MORNING WOOD	18
39	37	35	20	CLEDUS T. JUDD	JUST ANOTHER DAY IN PARODIES	25
40	41	42	58	PHIL VASSAR	PHIL VASSAR	23
41	32	29	4	PAM TILLIS	THUNDER & ROSES	24
42	40	41	27	JOHN MICHAEL MONTGOMERY	BRAND NEW ME	2
43	36	36	29	EMMYLOU HARRIS	RED DIRT GIRL	5
44	42	45	75	ALAN JACKSON	UNDER THE INFLUENCE	2
45	47	48	100	TIM MCGRAW	A PLACE IN THE SUN	1
46	43	—	2	SHERRIE AUSTIN	FOLLOWIN' A FEELIN'	43
47	39	40	24	BILLY RAY CYRUS	SOUTHERN RAIN	13
48	46	38	14	LORETTA LYNN	STILL COUNTRY	37
49	54	53	104	MONTGOMERY GENTRY	TATTOOS & SCARS	10
50	55	63	36	CLAY DAVIDSON	UNCONDITIONAL	33
51	51	52	49	ROY D. MERCER	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
52	52	51	28	TERRI CLARK	FEARLESS	8
53	NEW	1	1	VARIOUS ARTISTS	THE BLUE COLLAR COMEDY TOUR: LIVE	53
54	57	58	99	KENNY ROGERS	SHE RIDES WILD HORSES	6
55	53	55	95	CHRIS LEDOUX	20 GREATEST HITS	17
56	70	61	24	JOHNNY CASH	AMERICAN III: SOLITARY MAN	11
57	58	56	22	RANDY TRAVIS	INSPIRATIONAL JOURNEY	36
58	48	47	22	DWIGHT YOAKAM	TOMORROW'S SOUNDS TODAY	7
59	50	50	81	MARTINA MCBRIDE	EMOTION	3
60	62	65	18	CHRIS CAGLE	PLAY IT LOUD	59
61	64	60	26	ROY D. MERCER	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
62	56	49	5	PAT GREEN & CORY MORROW	SONGS WE WISH WE'D WRITTEN	26
63	60	64	81	ALISON KRAUSS	FORGET ABOUT IT	5
64	NEW	1	1	JOHN ANDERSON	NOBODY'S GOT IT ALL	64
65	66	59	24	DARRYL WORLEY	HARD RAIN DON'T LAST	33
66	65	62	71	REBA MCENTIRE	SO GOOD TOGETHER	5
67	67	69	32	BILL ENGVALL	NOW THAT'S AWESOME	14
68	74	72	71	JEFF FOXWORTHY	GREATEST BITS	17
69	49	46	43	RONNIE MILSAP	40 #1 HITS	19
70	61	68	98	DWIGHT YOAKAM	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
71	59	54	74	LEANN RIMES	LEANN RIMES	1
72	69	66	21	SAWYER BROWN	THE HITS LIVE	35
73	63	57	7	RODNEY CROWELL	THE HOUSTON KID	32
74	72	70	8	KASEY CHAMBERS	THE CAPTAIN	49
75	68	74	25	MERLE HAGGARD	IF I COULD ONLY FLY	26

Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	2	SHANIA TWAIN	COME ON OVER	178
2	1	DIXIE CHICKS	WIDE OPEN SPACES	166
3	3	PATSY CLINE	HEARTACHES	120
4	4	BROOKS & DUNN	THE GREATEST HITS COLLECTION	185
5	5	FAITH HILL	FAITH	154
6	6	JOHN DENVER	THE BEST OF JOHN DENVER	145
7	8	JOHNNY CASH	16 BIGGEST HITS	104
8	10	ALAN JACKSON	THE GREATEST HITS COLLECTION	284
9	7	GARTH BROOKS	DOUBLE LIVE	124
10	11	HANK WILLIAMS JR.	GREATEST HITS, VOL. 1	356
11	9	WILLIE NELSON	16 BIGGEST HITS	134
12	12	TOBY KEITH	GREATEST HITS VOLUME ONE	122
13	14	THE JUDDS	NUMBER ONE HITS	46

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	15	THE CHARLIE DANIELS BAND	A DECADE OF HITS	555
15	13	TRAVIS TRITT	GREATEST HITS — FROM THE BEGINNING	253
16	16	CHARLIE DANIELS	SUPER HITS	315
17	19	PATSY CLINE	12 GREATEST HITS	729
18	18	JO DEE MESSINA	I'M ALRIGHT	157
19	17	FAITH HILL	IT MATTERS TO ME	127
20	21	VARIOUS ARTISTS	THE BEST OF COUNTRY	19
21	23	FAITH HILL	TAKE ME AS I AM	146
22	22	ALISON KRAUSS	NOW THAT I'VE FOUND YOU: A COLLECTION	225
23	20	WILLIE NELSON	SUPER HITS	326
24	25	SHANIA TWAIN	THE WOMAN IN ME	307
25	—	JOHNNY CASH	SUPER HITS	136

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

Classical KEEPING SCORE



by Steve Smith

ANGELIC VOICE: More than a decade ago, Nonesuch took a chance on a prim young soprano who had just won the prestigious Naumberg competition. The label, still in the early years of its own rebirth, released a collection of lyrical 20th-century works by **Stravinsky, Samuel Barber, Gian Carlo Menotti,** and **John Harbison.** The album took its name from the Barber work *Knoxville: Summer of 1915*, a wistful, nostalgic reminiscence of the simpler days of youth. In performing the piece, this singer effortlessly inhabited the role of the narrator. You didn't merely believe but somehow simply knew that she was singing from the heart.

Twelve years later, **Dawn Upshaw** remains one of the brightest lights in the small, selective Nonesuch firmament. Her new album, *Angels Hide Their Faces*,



UPSHAW

pairs works by two of the greatest masters of the Baroque, **Johann Sebastian Bach** and **Henry Purcell.** The album opens with five brief Purcell selections from the end of his life and closes with three more, including the dramatic scene "The Blessed Virgin's Expostulation." Between them lies the heart of the album: a performance of Bach's brooding solo cantata *Mein Herz schwimmt im Blut* (My Heart Swims in Blood), written when he was not quite 30 years old.

The genesis of the new disc was a series of concerts given by Upshaw at New York's 92nd Street Y in 1996, united under the title "Music from the Spirit." Upshaw commissioned controversial director **Peter Sellars** to create a staged version of the Bach cantata for the second concert. With its minimal set, dramatic lighting, and feverish gesticulation, the performance was more akin to the expressionism of **Schoenberg's Erwartung** than to any conventional performance of Baroque sacred music. *The New York Times* panned the staging, though they lauded Upshaw's performance in commenting that "she proved that she could sing better lying face down than most people could upright." (Sellars has since revised the staging for performances by mezzo-soprano **Lorraine Hunt-Lieberson**, held last month in Boston and New York.)

For Upshaw, working with Sellars provided an opportunity to become more closely involved with the spirit behind the words of the cantata—a deeply personal confessional of sin and redemption. "It made me wonder about getting into pieces in more depth in general," Upshaw recalls, "going beyond the expression of the text to 'enacting' it, almost. It just takes you to a different place. What I find incredible about this piece is the drama, so maybe it became more passionate than some of my other recordings."

While most of the Purcell material on the album displays a lighter temperament, the lessons learned with Sellars were also applicable to "The Blessed Virgin's Expostulation," based on the Biblical passage relating Mary's horror at losing the 12-year-old Jesus in an unfamiliar town. "I think that working on the Bach with Peter did help me dig deeper into the real tragedy of that moment in Mary's life," Upshaw says.

"I was able to get just a little bit closer to that actual fear and tragedy because of the drama that had emerged in the Bach."

Although the "Music from the Spirit" series included "The Blessed Virgin's Expostulation," Upshaw did not plan to use Purcell as the pairing for her recording of the Bach cantata. "Originally, I had something totally different in mind, which was **Messiaen** songs," she says. "That didn't really work out—I didn't think the pieces went together. So I decided to stick with the Baroque feeling and go to the Purcell."

Though they were recorded three years apart, the Purcell and the Bach are united by the same key performers—cellist **Myron Lutzke** and harpsichordist/organist **Arthur Haas**, who perform throughout the disc. Upshaw is lavish in her praise for her accompanists. "Lately, what it's all about for me is the collaborative relationships," she says, "finding a Peter Sellars or a John Harbison [who wrote the liner essay to the new album]. In this case, although I had worked with both Myron and Arthur before, we spent a lot more time together putting this project on disc, and it was a very important step for me."

Upshaw has previously performed and recorded the music of Bach with such eminent conductors as **Nikolaus Harnoncourt** and the late **Robert Shaw** (for Teldec and Telarc, respectively), and she included some Purcell on her 1995 disc *White Moon*. But *Angels Hide Their Faces* is Upshaw's first album dedicated entirely to the Baroque. She has recorded an impressive range of repertoire for Nonesuch, from early music by **Dowland** and **Monteverdi** to Romantic lieder by **Schubert** and **Wolf** to contemporary works by **George Crumb** and **John Adams** to musical-theater fare by **Bernstein** and **Sondheim**. With such eclecticism, she has proven herself an archetypal Nonesuch artist. There are no "greatest hits for soprano" collections in her catalog; each recording has a particular focus, a theme, a reason for being.

"It's not that I'm trying to get away from more hodgepodge recital programs so much as I'm trying to find a true, meaningful path for myself—it's totally selfish!" relates Upshaw with a laugh. "I feel so fortunate to have a company behind me that's interested in looking into things a little more deeply and also just giving me some freedom to do what I want to do." The approach informs her concert programs as well. During April, Upshaw is touring with longtime pianist-partner and Nonesuch labelmate **Richard Goode** in a program she describes as having a "quasi-folk theme," featuring English songs by **Haydn**, selections from **Mahler's Das Knaben Wunderhorn**, Hungarian folk-song settings by **Bartók**, and songs by **Ives**. Performances are set for Vancouver, British Columbia; Palm Desert, Calif.; Berkeley, Calif.; Boston; New York; and Amherst, Mass.

Angels Hide Their Faces arrives on the crest of a wave of outstanding vocal releases from the Warner Classics division. Erato has recently issued *Il Tenero Momento*, mezzo **Susan Graham's** lively traversal of arias by **Mozart** and **Gluck**, as well as soprano **Sumi Jo's Prayers**, a diverse and imaginatively programmed (if vocally uneven) collection of devotional music ranging from Mozart and **Gounod** to **Ravel's** rare, ravishing "Kaddish" and "Say a Prayer for Me Tonight" from **Lerner & Lowe's Gigi**.

On April 17, the label releases another Mozart program, this one by the electrifying Italian soprano **Barbara Fritoli**. The pert, persuasive accompaniment by the **Scottish Chamber Orchestra**, led by first-rank Mozartean **Sir Charles Mackerras**, features a mix of period and modern instruments. The same day, Finlandia presents *Arie Amorouso*, a disc of "trouser role" love songs from operas by **Handel**, Purcell, and **Gluck** performed by Finnish mezzo **Monica Groop**. While the booklet is full of misguided pin-up shots, the music itself is performed with great distinction, with the **Ostrobothnian Chamber Orchestra** sounding especially polished. If none of these discs rival the inspiration and insight of a typical Upshaw program, they still provide proof that there is abundant life to be found outside the boundaries of the standard vocal recital format.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	29	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI
◀ NO. 1 ▶				
2	2	73	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	4	54	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	NEW		VARIOUS ARTISTS PHILIPS 468079 (22.98 CD)	VERDI'S REQUIEM
5	5	6	VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
6	3	2	MIKHAIL PLETNEV DG 471157 (17.98 CD)	LIVE AT CARNEGIE HALL
7	6	3	MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CONCERTOS
8	9	4	BRANFORD MARSALIS SONY CLASSICAL 89251 (17.97 EQ CD)	CREATION
9	7	21	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
10	8	27	RENEE FLEMING DECCA 467049 (16.98 CD) HS	RENEE FLEMING
11	11	70	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
12	NEW		CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 57026 (16.98 CD)	BEST LOVED HYMNS
13	NEW		LUCIANO PAVAROTTI DECCA 466350 (17.98 CD)	LIVE 40TH ANNIVERSARY RECITAL
14	12	23	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
15	10	26	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	17	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON
◀ NO. 1 ▶				
2	2	31	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
3	4	8	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
4	6	95	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
5	5	72	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
6	7	2	BOND DECCA 467091 (17.98 CD)	BORN
7	3	9	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
8	8	96	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
9	9	20	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
10	10	12	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
11	11	68	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	13	71	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
13	14	91	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
14	12	29	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
15	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63717 (10.98/16.98)	THE LATIN ALBUM

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. * 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 VIOLIN ADAGIOS VARIOUS ARTISTS DECCA
- 3 MOZART: SHIRAI VARIOUS ARTISTS CAPRICIO
- 4 MASS VARIOUS ARTISTS ERATO
- 5 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- 6 ONLY CHORAL CD YOU'LL EVER NEED VARIOUS ARTISTS RCA VICTOR
- 7 ESSENTIAL MOZART VARIOUS ARTISTS DECCA
- 8 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS
- 9 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- 10 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 11 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 12 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- 13 ORFF: CARMINA BURANA PHIL. ORCH. ORMANDY SONY CLASSICAL
- 14 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 15 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO

TOP CLASSICAL BUDGET

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



by Steve Graybow

COLLECTIVE SOULS: Formed in 1992, the New York-based Jazz Composer's Collective (JCC) has been a nexus for musicians looking to further their creative explorations and to perform their works in concert with their peers. One of those who benefited from the Collective is saxophonist and composer-in-residence **Michael Blake**, whose second project as a leader, *Drift* (Intuition), got a long-overdue U.S. release April 4. (The CD was released in Germany last year.)

"The Collective was very important in the creation of *Drift*, because a lot of the music was developed with members of the organization," says Blake.

In addition to leading the group **Free Association**, which performs on *Drift*, Blake heads the smaller ensemble **Slow Poke** and is a member of **John Lurie's Lounge Lizards**. *Drift* features an expanded Free Association, whose core has JCC artistic director **Ben Allison** on bass, drummer **Matt Wilson**, guitarist **Tony Scherr**, pianist **Frank Kimbrough**, saxophonist **Peck Allmond**, and slide trumpeter **Steven Bernstein**.

Blake's creative involvement with the Collective's musicians took a significant turn in 1993, when he wrote "The Creep," a composition that appears on *Drift*.

"It was one of the first things I wrote for Free Association," the saxophonist recalls. "Up until that time, I had been a really conservative player, although I probably did not realize it. When I started playing with

these musicians, it opened my mind to really creative and imaginative writing."

Equal parts **Duke Ellington** and **Sun Ra**, "The Creep" is a big, bold brushstroke that traverses a dramatically wide conceptual canvas. The piece is performed by an 11-piece ensemble featuring the Free Association musicians (*Drift* was recorded in two sessions, one with a larger group of musicians and one with a smaller group). "The Creep's" big-band arrangements provide a reverent nod to the past, while the musicians' exhortations frequently denote their devotion to avant-garde self-expression.



BLAKE

More than anything, the music heard on *Drift* is jazz created in the moment. "It's not retro; this is music made by guys who are pushing their boundaries," says Blake. "It is a fusion record, but one made with primarily acoustic instruments. It is about the personality of the musicians, not about how well I play or how clever my concept is."

As jazz is a documentation of a musician's experiences, *Drift* is a snapshot of the musical partnerships its creator has formed over nearly a decade. "It is about something beautiful and precious to me," says Blake. "It is about the listener sharing in the experiences of the musicians."

AND: The NY Love-In for **Billy Higgins** will be held April 22 at St. Peter's Church in New York to raise funds and assist the drummer with living and medical expenses while he awaits a liver transplant. Scheduled to appear are **Eric Reed**, **Cedar Walton**, and **Lenora Zenzalei Helm**, as well as an all-star ensemble. **Michael Cuscuna** will host. Contact **Jim Eigo** at 718-437-3678 for more information.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	12	VARIOUS ARTISTS UTW/VERVE 520191/VG	10 weeks at No. 1 PURE JAZZ
2	2	95	DIANA KRALL ▲ VERVE 050304/VG	WHEN I LOOK IN YOUR EYES
3	5	14	SOUNTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
4	3	21	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
5	6	20	VARIOUS ARTISTS ▲ LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
6	4	21	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
7	NEW		JOSHUA REDMAN QUARTET WARNER BROS. 47997	PASSAGE OF TIME
8	9	21	BILLIE HOLIDAY VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
9	10	12	JIMMY SMITH BLUE THUMB/VERVE 543978/VG	DOT COM BLUES
10	7	7	DIANNE REEVES BLUE NOTE 27694/CAPITOL	THE CALLING - CELEBRATING SARAH VAUGHAN
11	8	3	SHIRLEY HORN VERVE 549417/VG	YOU'RE MY THRILL
12	14	21	JOHN COLTRANE VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
13	11	10	JOHN COLTRANE IMPULSE! 549361/VG	COLTRANE FOR LOVERS
14	12	7	BOB JAMES WARNER BROS. 47842	DANCING ON THE WATER
15	13	35	JANE MONHEIT N-CODED 4297/WARLOCK HS	NEVER NEVER LAND
16	NEW		JACKY TERRASSON BLUE NOTE 27637/CAPITOL	A PARIS...
17	17	13	CHARLIE PARKER VERVE 549084/VG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
18	15	14	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
19	19	19	ELLA FITZGERALD VERVE 549087/VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD
20	16	3	DAVE BRUBECK QUARTET TELARC 8340	DOUBLE LIVE FROM THE USA AND UK
21	24	60	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
22	18	18	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
23	23	22	TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
24	21	58	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
25	22	15	MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	5	RICK BRAUN WARNER BROS. 47994	5 weeks at No. 1 KISSES IN THE RAIN
2	2	28	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
3	NEW		HERB ALPERT A&M 490886/INTERSCOPE	DEFINITIVE HITS
4	4	2	WAYMAN TISDALE ATLANTIC 93396	FACE TO FACE
5	3	29	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
6	5	92	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
7	6	23	PAUL HARCADCASTLE TRIPPIN' N' RHYTHM/HARCADCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
8	8	24	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
9	9	3	SOULIVE BLUE NOTE 27936/CAPITOL	DOIN' SOMETHING
10	7	25	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
11	11	79	DAVE KOZ CAPITOL 99458 HS	THE DANCE
12	10	44	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
13	13	6	JEFF LORBER SAMSON 20000	KICKIN' IT
14	12	8	DOWN TO THE BONE Q 92943/AG	SPREAD THE WORD - ALBUM III
15	15	32	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
16	16	5	VARIOUS ARTISTS SHANACHIE 5079	SAXUALITY
17	14	2	LARRY CARLTON STEVE LUKATHER FAVORED NATIONS 2060	NO SUBSTITUTIONS - LIVE IN OSAKA
18	21	37	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
19	19	9	BILL FRISELL NONESUCH 79615/AG	BLUES DREAM
20	22	15	RICHARD ELLIOT BLUE NOTE 30249/CAPITOL	THE BEST OF RICHARD ELLIOT
21	17	3	PAUL JACKSON, JR. BLUE NOTE 21477/CAPITOL	THE POWER OF THE STRING
22	18	10	FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN	NOCTURNAL
23	NEW		PIECES OF A DREAM HEADS UP 3059	ACQUAINTED WITH THE NIGHT
24	23	18	BOB BALDWIN ORPHEUS 70479	BOBBALDWIN.COM
25	RE-ENTRY		WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU

▲ 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.

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- May 11 **Ronnie Laws, Clarke Terry, Randy Weston and Ladysmith Black Mambazo**
- May 12 **Miriam Makeba, Eric Benet and Carl Thomas**
- May 13 **Luther Vandross, Havana Casino, Malcolm Jamal Warner, Miles Long and Sojourn**

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Songwriters & Publishers

ARTISTS & MUSIC



She'll Be Fine. Singer/songwriter Janita has signed with Warner/Chappell Music. The 20-year-old artist, who was born and raised in Finland and is based in New York, co-wrote her entire debut album, *I'll Be Fine* (Carport), with her producer, Tomi Sachary. The title track has been released as the first single. Pictured at Warner/Chappell's New York office, from left, are Sachary; Janita; Patrick Conseil, VP of A&R international, Warner/Chappell New York; and John Titta, senior VP of A&R, Warner/Chappell New York.



DiPiero Feted. Consistent award winner and No. 1 hit songwriter Bob DiPiero was recently named writer of the year—2000 by Sony/ATV Tree Publishing in Nashville. The annual award recognizes the company's songwriter who achieved the most chart activity during the previous calendar year. Pictured at the surprise luncheon at Figlio's Restaurant in Nashville, from left, are Woody Bomar, VP/GM of creative services, Sony/ATV Tree Publishing; DiPiero; and Terry Wakefield, senior director of creative services at Sony/ATV Tree.



AIMP Honors Irv. The Assn. of Independent Music Publishers (AIMP) hosted an evening to celebrate former *Billboard* music publishing editor Irv Lichtman's recent retirement and honor his many years of dedication and service to the music publishing community. Receiving a crystal musical note from AIMP New York chapter executive director Bernadette Gorman, Lichtman said that if he had known he would receive such a gift on his retiring, he would have retired many times. Pictured at the event at Dillon's nightclub in New York, from left, are Gorman and Lichtman.



American Hi-Fi Visits MTV.com. American Hi-Fi, a priority development act for BMG Songs since 1999, recently visited MTV.com to promote the band's self-titled Island Records debut album. The group is fronted by lead vocalist/songwriter/guitarist Stacy Jones, formerly a drummer for Veruca Salt and Letters to Cleo. Pictured at MTV.com, standing in the back row, from left, are Josh Neuman, the group's manager; Scott Francis, president of BMG Songs; Brian Nolan, the band's drummer; and Clyde Lieberman, formerly VP/creative at BMG Songs. Pictured sitting in the front row, from left, are Drew Parsons, the band's bassist; Jones; and Jamie Arentzen, the band's lead guitarist.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

ALL FOR YOU • Janet Jackson, James Harris III, Terry Lewis, Wayne Garfield, David Romani, Mauro Malavasi • Black Ice/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP, Little Macho/ASCAP, WB/ASCAP, Arapesh Communications/ASCAP

HOT COUNTRY SINGLES & TRACKS

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

HOT R&B SINGLES

ALL FOR YOU • Janet Jackson, James Harris III, Terry Lewis, Wayne Garfield, David Romani, Mauro Malavasi • Black Ice/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP, Little Macho/ASCAP, WB/ASCAP, Arapesh Communications/ASCAP

HOT RAP SINGLES

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

HOT LATIN TRACKS

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

Bitton Performance Gives Voice To Piaf And Her Contemporaries

A LITTLE BIT OF PARIS: Hailed as the foremost interpreter of **Edith Piaf**, **Raquel Bitton** has expanded beyond the repertoire of "the Little Sparrow." So while her current *A Little Bit of Paris* concert performance features songs by Piaf, it also highlights songs by her Parisian contemporaries of the 1920s, '30s, and '40s, including **Paul Misraki**, the legendary composer whose songs are the basis for Bitton's 1998 album, *In a Jazzy Mood*; **Charles Trenet**, who died on Feb. 18; **Jacques Brel** ("who came later," she notes, "but is from the same nakedness-of-art school of passionate songwriting"); **Yves Montand**; and **Sydney Bechet**.

Having spent 15 years "immersed" in Piaf for her current Higher Octave album, *Raquel Bitton Sings Edith Piaf*, Bitton, who triumphantly returned to Carnegie Hall last weekend, similarly dove into the rest of the fertile Piaf period's *chanson populaire*.

"Misraki was the **Gershwin** of Europe," she says. "I discovered him from listening to **Sarah Vaughan** and **Eartha Kitt**, but he also did over 200 film scores. I literally dusted him out of retirement when he was 86, and he received France's highest national award before he died last year at 90."

Bitton also is to perform songs by **Damia**, "the Billie Holiday of her time, whom Piaf loved and emulated," and **Tino Rossi**, "who introduced the tango to the French." As

Bechet, of course, was the great New Orleans jazz saxophonist and clarinetist who became a national hero in France and

died in Paris in 1959. "He came to Paris and never left," says Bitton, a San Francisco resident who was born in Morocco and moved to the U.S. with her family when she was 11. "My schooling in the States gave me a different edge and focus on such great musical personalities as **Billie Holiday**, **Josephine Baker**, **Louis Armstrong**, **Lena Horne**, **Alberta Hunter**, and **Ella Fitzgerald**. I eventually wondered what happened that so many of them seemed to be rejected in their own country and flocked to Paris." The City of Lights, Bitton discovered, "was so accepting of [people's] differences in color and talent."

She also found—as the great American singer/songwriter **Jonathan Richman** so splendidly detailed in his classic "Give Paris One More Chance"—that its reputation for romance is well-deserved. "It's the place where all these people from all walks of life come to mend their broken hearts," she says. "That's what I'm trying to capture."

with her preceding musical "love affair" with all things Piaf, Bitton centers on the story of the songs—and her humble role in relation to them.

"I like to think of myself as an instrument to serve the song," she says. "That way I can win people's hearts."

But she does not want to be promoted as "the next Piaf," even though her name has become linked with that of her main inspiration (and even though the name of her management company, Sparrow Productions, is derived from Piaf's nickname). In fact, her 1996 album *Changes* is a set of songs by American country tunesmiths including **Roy Orbison**, whose catalog supplied the title track, and whose music, she says, comes from the same mold as Piaf's.

"Country songs are closer to French songs," she adds. "They tell stories about people. Whenever there's a good song and story, I'll go there—whether it's Nashville or Timbuktu."

Words & Music



by Jim Bessman

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"LIGHT MY FIRE"

Written by **John Paul Densmore**, **Robert A. Krieger**, **Raymond D. Manzarek**, and **Jim Morrison**

Published by **Ruminating Music (ASCAP)**

Covering a classic song is often a risky endeavor, especially when that song is by the Doors. Re-creating that song a cappella raises the musical stakes even higher. That's the risk the Bobs are willing to take with their cover of the Doors' "Light My Fire," which is on the group's latest album, *Coaster*, on the *Primarily A Cappella* label.

"We had a gig four or five years ago where we were supposed to do a retrospective of music through

the ages," says the Bobs' Richard Greene, explaining how the cover came about. "We were supposed to be doing classical music all the way up through rock'n'roll, hip-hop, and everything current. That was just too many things to get into in one evening, so we decided to combine stuff. So, we took a classical piece—a magical piece—from the 16th century—and combined it with a piece of classic rock."

Once the group—which also includes Amy Engelhardt, Joe Finetti, and Matthew Stull—decided to combine the two genres, Greene took on the task of arranging the song. "It wasn't that difficult to arrange. It was just a matter of making the words fit with the

music. I found this old piece of sheet music, and I played it on the piano and figured out how to make it happen with that."

Greene's unique arrangement of "Light My Fire" has struck a chord with fans.

"It doesn't become apparent to them until about halfway through the song, unless we announce it at the beginning," says Greene. "We start out and it sounds like we're singing [something] magical, and gradually people start to realize what they're listening to."

According to Greene, the key to covering a song a cappella is knowing what fits that format. "We just try to pick a song that has a strong enough hook that will work being done by a vocal band."





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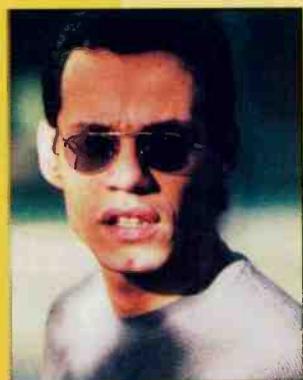
LATIN MUSIC

CONFERENCE & AWARDS 2001

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Latino

HIGHLIGHTS . . .



A one-on-one interview and Q&A with superstar **MARC ANTHONY**

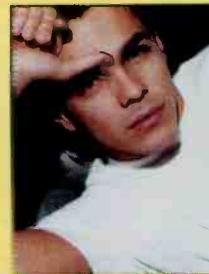
Sony Discos Showcase



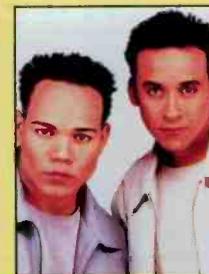
Huey Dunbar



Tommy Torres



Shalim



En Blanco Y Negro

Warner Music Latin America Showcase



Ricardo Montaner



Carolina Lao

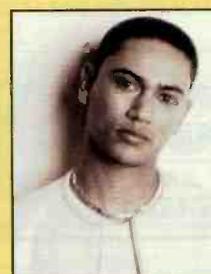


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- Kevin Baxter, Arts Editor, The Miami Herald
- Jerry Blair, Executive VP, Arista Records
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- Rodolfo Castillo, songwriter
- Kid Curry, Program Director, WPOW - Power 96
- Manolo Diaz, Chairman, Universal Music Latin America
- Bruno del Granado, President, Maverick Musica
- Pau Donés, lead singer/composer, Jarabe de Palo
- Javier Fernández, President, Artistas Creativos Inc.
- Lucas Graves, Sr. Analyst-Latin America, Jupiter Media Metrix
- Juanes, artist, Universal
- Little Judy, Executive Producer, LaMusica.com
- Rodolfo Lopez-Negrete, VP Latin Region, BMG
- Manuel Montero, Chairman & CEO, Fiera, Inc.
- Gilberto Moreno, General Manager, Fonovisa
- Jorge Naranjo, VP Touring, Cardenas, Fernandez and Assoc.
- Ivan J. Parron, CEO/President, Ritmoteca
- Jorge Pino, Sr. VP/General Manager, Sony Latin
- Javier Rabago, CEO, Latinoise.com
- Lupillo Rivera, artist, Sony Discos
- Phil Rodriguez, President, Water Brother Productions
- José Rosario, President/CEO, Seven Rivers Music
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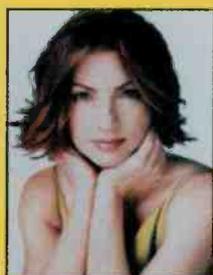


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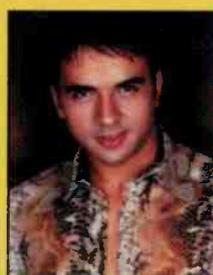
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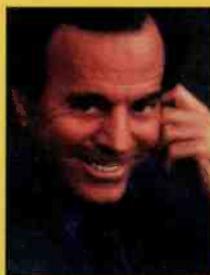
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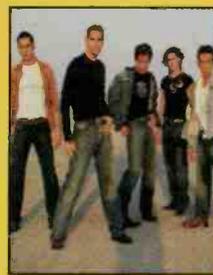
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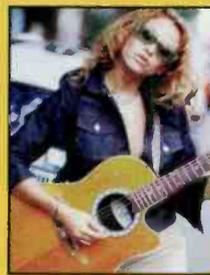
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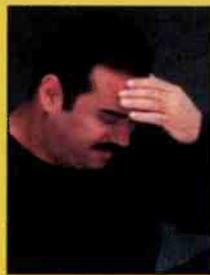
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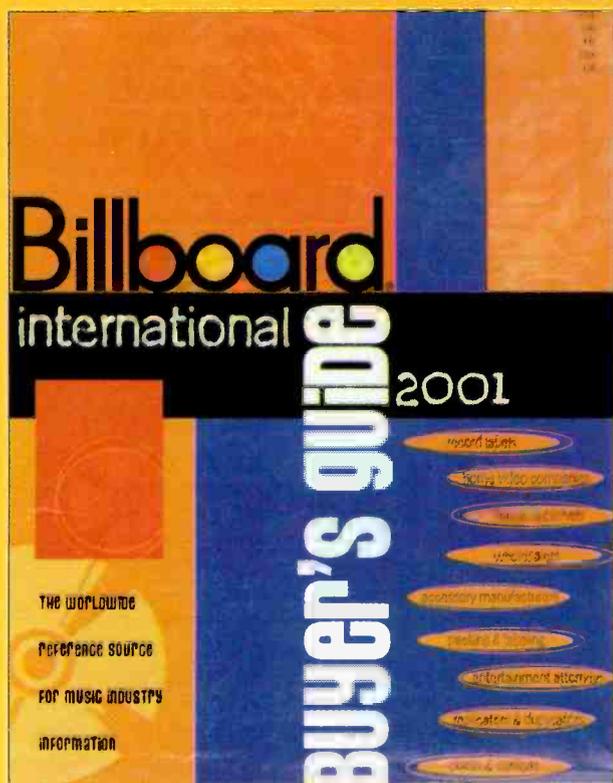
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Artists & Music

LATIN NOTAS

(Continued from page 47)

and the audience," says BMG International exploitation manager **Cristina Ruiz-Kellersmann**, who is based in Germany. Although it's too early to predict sales, Kellersmann says initial orders are promising.

"What's important is the project is being released at a domestic level, not as an import," she says. "The idea is to help territories develop a market for Brazilian music and, by default, for other foreign artists."

"Focus On" is extraordinary simply by virtue of the great variety of artists and styles found on the albums. Although there are no concrete plans to release the series in the U.S. yet, Kellersmann is confident BMG U.S. Latin will pick it up as well. Next, she says, is a collection that blends both Brazilian and other Latin music.

CHILE NOTAS: **Victor Jara**, the iconic Chilean singer/songwriter killed by soldiers after the 1973 coup in which this country's armed forces took control of the government, is back in record stores. The Chilean division of Warner Music recently rereleased eight of the 10 albums recorded by Jara in his lifetime. The material ranges from folkloric compilations to confrontational political statements.

The yearly Altazor Awards were presented March 26 at Santiago's Municipal Theater. Winners were voted on by members of legally recognized artists' organizations in the fields of music, film, TV, theater, and literature. The winners in the music categories were singer/songwriter **Tito Fernández** in the folk music category for his album *40 Años del Canto Popular*, conductor **Guillermo Roffo** in the classical category for his performances of Chilean music with the **Youth Symphony Orchestra**, **Francesca Ancarola** in the alternative/jazz category for her album *Pasaje de Ida y Vuelta*, reggae group **Gondwana** in the pop/rock category, **Fernando Ubierno** in ballad/songwriting for the song "Los Ojos del Mar," and jazz trumpeter **Christian Cuturrufo** in the best performer category.

ARJONA BOOM: After a string of performances in Mexico and Puerto Rico, singer/songwriter **Ricardo Arjona** has headed to South America, where he continues what has turned out to be an extraordinarily successful tour.

In Argentina, the singer was originally scheduled to play two shows at Buenos Aires' 3,200-seat Gran Rex Theater, but unexpected demand for tickets led the promoters at Fénix Producciones to add seven more dates at the same venue, plus a closing concert April 6 at the 25,000-capacity Ferro stadium. In Puerto Rico, Arjona played 11 sold-out shows at Centro de Bellas Artes in San Juan, plus a performance for more than 10,000 at Coliseo Roberto Clemente. There, Puerto Rican singer **Ednita Nazario** took the stage for a performance of "Porqué Hablamos," a duet included on Arjona's latest disc, *Galería Caribe*.

"Traditionally, great songwriters have done well in the Puerto Rican



Pictured, from left, are Jorge Pino, senior VP/GM, Sony Latin; Frank Welzer, president of Sony Music International, Latin America; Ricardo Arjona; Ednita Nazario; and Angel Carrasco, senior VP, A&R, Latin America.

market," says **Jorge Pino**, Sony Latin senior VP/GM. "But Arjona has managed to transcend at all levels. He can play for an upscale crowd at Bellas Artes and then do a coliseum show and do equally well."

ARGENTINA NOTAS: Surco/Universal act **Bersuit Vergarabat** reached gold status (60,000 units) with its recent *Hijos del Culo* (Billboard, Jan. 13). A new single, "La Del Toro," was delivered to FM radio and music channels, while singer **Gustavo Cordera** flew to Spain March 26 to promote the local release.

IN BRIEF: As of April 21, several Latin radio stations have changed the way they report to Broadcast Data Systems, including five who have added formats to become dual reporters. WCAA (105.9) New York, formerly reporting as tropical, will now also report to the Latin pop panel; WCOM (94.7) Puerto Rico will now report only in the pop panel and not in tropical/salsa; and KSUV (102.9) Bakersfield, Calif., is switching from regional Mexican to Latin pop. Four stations that had been reporting only to the regional Mexican panel will now become dual reporters, also reporting to the

Latin pop panel. They are KMMM (107.1) Fresno, Calif.; XHH and KBNA (97.5) El Paso, Texas; and KLEY (94.1) San Antonio.

Backstreet Boys continue sweeping box offices in Latin America. Following three sold-out shows in Mexico City (the first two sold out in 24 hours), the Boys repeated their feat by selling all 36,000 tickets for Caracas' Poliedro in one day. The concert is May 12.

Newly confirmed to participate in the Billboard Latin Music Conference are **Pau Donés**, lead singer of Jarabe de Palo, on the "Latin Rock Tour" panel; **José Rosario**, president/CEO of Seven Rivers Music, on the "Regional Mexican Music" panel; and on the "Promoting the Album" panel, **Kid Curry**, PD for Miami's Power 96, and **Jorge Pino**, senior VP/GM for Sony Latin.

Assistance in preparing this column was provided by **Karl Ross** in Miami, **Marcelo Fernández Bitar** in Argentina, and **Sergio Fortuño** in Chile. **Leila Cobo** can be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

Monchy Y Alexandra's Hit 'Hoja En Blanco' Fuels Popularity Of Bachata Genre In Miami

BY KARL ROSS

MIAMI—Four years after it was first released on a compilation disc, the bachata smash "Hoja en Blanco" (Blank Page) is making some chart noise.

The duet by J&N Records' Monchy y Alexandra continues to climb Hot Latin Tracks' tropical/salsa genre chart, hitting No. 23 with a bullet in its fourth week. Not only is it a top request-getter at Miami's leading tropical stations, WXDJ and WRTO-FM, but, almost simultaneously, both stations have started Sunday afternoon all-bachata programs.

"The radio stations are realizing that they need this genre to keep their audiences tuned in," says Juan Hidalgo, co-founder of J&N Records, which launched Monchy y Alexandra on the compilation *Bachatazo's 97*. He says U.S. sales of that album have reached 120,000 units, the surge fueled by the pop-

ularity of "Hoja en Blanco."

The duo is scheduled to land in Miami April 2 for a week of promotions and performances, including an appearance on TV's *Sabado Gigantes*. Hidalgo says it will be the first-ever bachata act to perform on the popular variety show.

"This is just one of those songs that moves from one market to another and keeps getting bigger and bigger," says Hidalgo, who compares the earthy bachata genre to Mexico's *corridos* or Colombia's *vallelenato*. He says Mexican songstress Ana Gabriel's cover version, sung to a bachata beat, gave the song a huge boost in Central America.

"This is part of our culture, part of our folklore," Hidalgo says. "It's the poor people's escape. It's for the guy who works all week and can't afford to go to the movies. So he gets a bottle of rum and listens to it on the radio or at the corner bar with friends."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

E-License Launches

Japan Gets New Music Copyright Agency

BY STEVE McCLURE

TOKYO—Recently established music copyright agency e-License launched on April 1 what it claims is Japan's first Internet copyright clearance system.

The move follows the ending last November of Japanese authors' society JASRAC's long-standing monopoly on music copyright royalty collection and distribution. E-License president Akihiro Mino says the company hopes to handle 1 billion yen (\$8.15 million) in copyright collections in its first year of business and 100 billion yen (\$815 billion) in 2005.

E-License's shareholders are Toyota, advertising agency Hakuho, NTT Multimedia Engineering, and Mino. The company was established last October, although Mino had been preparing for the launch of this type of business as a key member of the Media Artists Assn., a loose alliance of music industry players working to end JASRAC's monopoly.

According to Mino, about 300 Japanese songwriters have so far chosen e-License to act as their licensing agent. He explains that they are drawn from the roughly 40% of Japanese composers and lyricists who are not signed to a standard five-year contract with JASRAC. Until last year's passage of the law ending JASRAC's monopoly, however, they had no choice but to have JASRAC act as their de facto agent. Musician/composer Ryuichi Sakamoto is among the authors and composers signed to e-License.

"We will also handle mechanical royalties and synchronization," besides collecting copyright royalties on new media, such as the Internet and cell phones, Mino says. He adds, "The only thing we won't handle is performance royalties." According to Mino, JASRAC is far better placed to handle those, due to its nationwide network of offices and inspectors.

E-License says it offers copyright holders a one-stop solution with a wide range of copyright clearance services, flexibility in establishing conditions of use of a copyrighted work with the copy-

right holder, and flexibility in establishing royalty rates.

For users of copyrighted works, e-License will offer the same kind of flexibility in setting conditions of use of copyrighted works, competitive commission rates, and information on copyrighted works. E-License plans to conduct most of its business online, which it says will keep its costs down, and it hopes to attract business from Japan's burgeoning independent-label sector.

Mino previously worked for the labels Nippon Columbia and Warner Music Japan, and from 1995 to 2000 he was president of Tokyo-based entertainment/educational software company Oracion. He says e-License plans to expand into other Asian countries once it is firmly established in Japan.



In Duplicate, Please. BMG Entertainment U.K. and Europe president Richard Griffiths, left, persuades Dave Shack to sign his new employment contract during the recent BMG U.K. spring conference in London. Shack is being promoted to VP of international for the company, advancing from director of promotions for RCA Records. He'll report to incoming VP/GM of marketing Maarten Steinkamp (Billboard, April 7). Shack has been at BMG U.K. for 10 years.

Industry Blames Piracy For Flat Sales In Spain

BY HOWELL LLEWELLYN

MADRID—Sales in Spain's music market were flat in 2000, reviving labels' fears of the harm that CD piracy is doing to the industry.

The total value of shipments rose 1% from 1999 to 99.5 billion pesetas (\$553 million), while units slipped 0.7% to 61.4 million from 61.8 million, according to figures from labels' body AFYVE, an affiliate of the International Federation of the Phonographic Industry (IFPI).

All album formats showed unit drops except the CD, which rose 3.6% to 50.2 million. Cassette sales continued falling, to a record low of 8.7 million units, down 17% from 1999. Singles sales dropped 21%, from 2.4 million to 1.9 million. International repertoire's overall market share fell from 57.9% in 1999 to 47.5%.

AFYVE director Carlos Grande says, "The figures are more or less in line with expectations." He adds

that he expects Spain to hold on to its No. 8 ranking on IFPI's international listing of music markets.

The results are the first to emerge since the main industry pillars—AFYVE, authors' society SGAE, and artists' association AIE—launched a major anti-piracy campaign last fall, after warning that sales of pirate sound carriers could equal some 15% of all music sold legally (Billboard, Oct. 28, 2000).

Despite the surge of piracy in Spain, where sales at impromptu sites on street corners are a regular feature, music sales have barely fallen from the record year of 1998 when revenue topped 100.1 billion pesetas—\$556.4 million at current exchange rates.

BMG Ariola president José María Cámara says that, although the 5-month-old anti-piracy campaign has helped stem market decline, "we are still very far from benefiting from the legitimate market we have created."

Cámara adds, "If it were not for the drain on the industry produced by traditional piracy and CD-burning, we would have a really positive growth market and not the sad stagnation with which we ended the year. If we do not act together against all forms of abuse, we are going to have a much less healthy sector in the future."

Alvaro de Torres, managing director at publisher Warner/Chappell Music Spain, says, "Of course, piracy is hitting us hard, but a flat market is always bad news. I expected some growth." De Torres suggests that a levy on blank CDs, as in France, would help combat the problem. He points out that "well over 40 million blank CDs were sold in Spain last year—nobody knows how many were used in piracy."



CÁMARA

Retailers Say Echo Awards' Impact Is Modest

BY DEBORAH FRIEDMAN and THOM DUFFY

COLOGNE, Germany—The German record industry's annual Echo Awards received a high profile this year (Billboard, March 31), thanks in part to the event's controversial relocation to Berlin. However, retailers report that despite the event's prominence, winning an Echo continues to have little impact on an act's record sales.

Retail executives concede that artists featured as performers during the nationally broadcast show traditionally do get some boost from Echo exposure, and this 10th anniversary year was no exception. The awards were televised nationally March 15 by broadcaster RTL network.

"The live performances at the awards ceremony undoubtedly had a stronger impact [than the awards themselves] on current sales," says Marc Meyer, GM of

HMV Germany. HMV's store in Oberhausen won an Echo Award itself as retailer of the year.

"In addition to an increase in sales of [Echo-winning artists] Ayman and Anastacia's records, we registered a relatively strong upswing on sales of releases by [featured acts, including] No Angels and Peter Maffay, along with a minor increase in sales of records by Söhne Mannheims, Sade, Ricky Martin, and Lionel Richie."



Exiting Sony Taiwan Executive Lee Plans Communications Role

BY TIM CULPAN

TAIPEI—The latest in a series of changes at the senior-executive level among record labels in Taiwan finds the managing director of Sony's affiliate here departing for the communications field

"I am thinking of consolidating my knowledge in the entertainment-communication field and getting into high-tech or communica-

tions," says Roger Lee, who resigned his post as Sony Music Entertainment (Taiwan) managing director at the end of March, after eight years at the company. "Not only Greater China but the whole of Asia will treat entertainment communication as a very valuable entity in the next decade."

Although Lee says he is considering various career options, not-

ing, "I haven't decided what's next," he hints that his plans may include a start-up venture. "Possibly I will consolidate all of this in the capital market."

Managing director for the past four years, Lee had helped set up Sony's Taiwan subsidiary with his predecessor in that role, Matthew Allison (now president/CEO of EMI Music Asia). A native of Tai-

wan, Lee will work for Sony here in a part-time consulting role, with one of his tasks being to help find a successor. Sony Music Asia president Richard Denekamp will serve as acting managing director of the label until a replacement is found.

Prior to joining Sony Taiwan, Lee spent two years at local artist management company Hot Rhythm.

(Continued on page 53)

Canada's Bet.e & Stef Serve Up Their Own Brand Of Bossa Nova

BY LARRY LeBLANC

TORONTO—It's hardly been an overnight success, but certainly one of the most implausible hits in Canadian music these days is Bet.e & Stef's album *Jazz/Bossa Nova*.

Since being released two years ago, the CD has chalked up sales of 20,000 units, primarily in the mostly French-speaking province of Quebec. What's impressive about this is that the album, mixing modern bossa nova with funk and '60s-style R&B, is independently released and self-distributed by the French Canadian duo—singer/percussionist Elizabeth Provencher (Bet.e) and singer/guitarist Stéphane Carreau (Stef).

Furthermore, *Jazz/Bossa Nova*, performed in English and Portuguese, cost under \$3,000 Canadian (\$1,900) to bring to market. Without even an issuing-label name, it's a compilation of two earlier, independently released cassettes—both titled *Bet.e & Stef*—from 1995 and 1997.

The duo has enjoyed significant airplay at college radio and at French-language, government-operated Radio-Canada in Quebec. The album has also been embraced by buyers at retail chains in that province and has begun attracting attention from major labels at home and abroad.

"Their CD has been an in-store hit for us throughout the chain," says Stewart Duncan, director of music at the Indigo Books Music & Cafe chain, which operates 15 stores nationally. "I don't know anybody who has heard it that didn't like it. Our Montreal store flies through the album."

"The CD is just fabulous," agrees Catherine Maxwell, consignment buyer at Sam the Record Man's flagship store in downtown Montreal. "It

has sold well for us from the day we got it. They present a low-key alternative to the louder jazz acts around town. Elizabeth has such an angelic voice, and they are musically tight."

The 10-song CD, produced by Carreau and Marc Dessaulles, features



BET.E & STEF

such time-tested bossa nova fare as "Besame Mucho," "So Danco Samba," "Boomerang Baby," and "One Note Samba" and such '50s American R&B standards as "Fever" and "I Put a Spell on You."

"We took amazing songs done a million times and performed them the best we could," says Bet.e (pronounced Betty). "People hear a certain naiveté and freshness which, I think, they find endearing. They also like this kind of music. However, our sound has since evolved."

Adds Stef, "I would never have guessed, when producing these demos in my friend's attic, that one day we would be on a retail shelf."

Bet.e acknowledges that the project's unforeseen success has turned her life upside down. "Two months ago I was able to hire an assistant," she says. "Until then, I was the one driving to retailers."

"Bet.e had no experience in the music industry, but she knew she had to get the CD into stores and get a profile for themselves," says the duo's manager of 12 months' standing, Tom Berry of Toronto-based Alert Music, which also manages the Holly Cole Trio and Leahy. "Think about it. She sells the CD direct to retail for \$15 Canadian [\$9.50] and has sold 20,000 units. Just do the math for the money they've made."

Berry became interested in the duo following a tip from Toronto-based booking agent Richard Mills of S.L. Feldman & Associates. Intrigued by their CD, Berry went to see them perform in Montreal. "The two have a real magic onstage and a commitment to perform their music in a real and honest way," Berry says.

"They fit a niche in the marketplace," suggests Mills, who now books the duo.

Berry has recently picked up interest in Bet.e & Stef from several labels, including Toshiba-EMI in Japan, RCA in New York, and BMG Music Canada.

"Their sales sound pretty mainstream to me," says Keith Porteous,

VP of A&R at BMG Music Canada. "We haven't inked a deal with them, but with RCA in New York we are working with them to develop material. Globally, there's a critical mass building around Latin music in general and a focus on bossa nova and Brazilian music."

Conceding that Bet.e & Stef "are not the authentic deal," he notes that "they perform a postmodern version of bossa nova which I think will appeal to older buyers."

Interest from Toshiba-EMI in Japan developed last summer when Noriaki Tanaka, A&R representative of the strategic marketing division of Toshiba-EMI, came to visit Berry, who then played him *Jazz/Bossa Nova*. Tanaka was impressed, and he returned to Canada in November 2000 with Hitoshi Namekata, VP of A&R of Toshiba-EMI, to see the act perform in Montreal. A licensing agreement for Japan for the duo's upcoming new album was quickly reached.

"Toshiba-EMI has done well for me with Holly Cole," says Berry. "It's a great way to start."

Over the past six years, assimilating the music of such bossa nova originators as João Gilberto, Astrud Gilberto, and Antonio Carlos Jobim—and increasing their repertoire from 30 songs to more than 100—Bet.e & Stef have moved steadily from performing at restaurants to doing shows at lounges, clubs, and ultimately larger concert venues in the Montreal/Quebec/Ottawa corridor.

"A lot of the music we do is from the 1960s, and it has aged well," says Bet.e. "I was born in 1971, so I wasn't around when the bossa nova craze peaked. For some people, it's new to them too. For those who were around in the '60s, they are so happy to hear this style again."

Growing up in Trois-Rivières, Quebec, in a musical family, Bet.e went to

(Continued on page 61)

newsline...

HMV MEDIA GROUP reports a 13.4% increase in its third-quarter revenue, to 547 million pounds (\$785 million) for the 13 weeks that ended Jan. 27. Earnings before interest, taxes, depreciation, and amortization (ebitda) rose 4.5 million pounds (\$6.45 million) to 74.5 million pounds (\$106.92 million). Comparable-store sales grew 6.2%. The group reports market-share gains in most major territories, with particularly strong results in Europe. Trading in North America, however, "remained difficult," according to a statement.

LARS BRANDLE

GERMANY'S VIVA MEDIA posted a 7.625% year-on-year increase in revenue in fiscal 2000 to almost 55.2 million euros (\$48.8 million) in its first financial statement since going public last July. In its core German TV business, Viva and Viva Zwei ebitda improved 64% on a like-for-like basis over 1999, to 7.3 million euros (\$6.46 million). Overall losses before interest and tax, however, came to 1.6 million euros (\$1.42 million), compared with 4.4 million euros (\$3.9 million) in the previous year. The company cites the continuing expansion of its international operations into Switzerland, Poland, and Hungary as reasons for the deficit.

WOLFGANG SPAHR



FLETCHER

THE BRITISH ACADEMY of Composers and Songwriters (BACS) is instituting a new award, sponsored by Universal Music Publishing, honoring first-time U.K. chart entries by British songwriters. The debut Chart Newcomers Awards evening takes place April 23 at London's Landmark Hotel and salutes writers who first charted during January and February. BACS chairman Guy Fletcher says, "This will be one of the most important additions to the U.K. music industry calendar for years, and like the Ivor Novello

Awards, it focuses on songwriting." Commemorative certificates will be given to writers every eight weeks by presenters from national top 40 station BBC Radio One during a champagne reception and dinner.

DAVID STARK

OLIVIER CARMET, director general of French authors' rights body SACD, has been re-elected president of the European committee of CISAC, the international confederation of authors' societies. He will serve for a two-year term. The European chapter of CISAC has also voted a motion criticizing the Copyright Directive recently adopted by the European Parliament (*Billboard Bulletin*, Feb. 15). CISAC claims the directive does not provide for "increasing protection for authors and composers in the digital age."

EMMANUEL LEGRAND

TERRY CONNOLLY, the CEO of Stockholm-based independent labels' group Music Network (MNW), resigned unexpectedly March 29, saying the company's shareholders "seem to have a different solution to the company's problems." Connolly, a former managing director of the Chrysalis Group in London, succeeded Peter Yngen last October to oversee the sale of the company's label and publishing assets. In a statement issued to the Stockholm Stock Exchange, he says, "I was appointed on a temporary basis to stabilize the situation and to find a new financial partner to replace one or more of the major shareholders. It is now the right time to appoint a permanent [managing director]." An announcement about the company's refinancing is expected to be made soon.

KAI R. LOFTHUS

Czech Promoter Aims To Revive Prague Festival

BY MARK ADDRESS

PRAGUE—Czech Republic concert promoter 10:15 Promotion is locked in negotiations with potential sponsors to help resurrect Prague's biggest outdoor music festival, E.T. Jam.

The festival, which had run every June for four consecutive years, had previously attracted such international stars as Iggy Pop, Sinéad O'Connor, Björk, Morcheeba, Alanis Morissette, Bryan Adams, and Suzanne Vega. It started off as a two-day festival with a main stage and an alternative dance tent in 1996 and ended in 1999 as a one-day event after its three-year sponsorship contract

(Continued on next page)

EXECUTIVE TURNTABLE

RECORD COMPANIES. **Niko Nordström** is named managing director of BMG Finland, effective July 1. He was GM for BMG Music Publishing Finland.

David Holloway is named BMG Entertainment human resources and business development VP, Asia-Pacific, based in Sydney. He was GM of corporate sales for E-tailer ChaosMusic.

Anchana Panyarachoon has been named GM of Universal Music Thailand's newly formed domestic music division in Bangkok. Panyarachoon was a marketing manager for the company's international division.

Lindelani Mkhize has been appointed managing director, African repertoire division, Sony Music South Africa. He was A&R director.

Alex Crass is promoted to director



MKHIZE



NOONAN



BENEDICT

of radio promotions for BMG U.K., based in London. Crass was head of radio at Arista U.K.

Jacqui Quaife is promoted to director of TV promotions at BMG. She was head of TV promotions at Arista U.K.

MUSIC RETAIL. **Mark Noonan** is promoted to product manager, HMV U.K. and Ireland. Based in London, he was GM at HMV's Oxford Circus flagship store.

Trevor Johnson is promoted to cen-

tral operations manager at HMV U.K. and Ireland. He was product manager for music and games.

PUBLISHING. **Bruno Lion** is promoted to the position of managing director at peer-music France. He was executive manager.

RELATED FIELDS. London-based Music Web site GetMusic International has named **Mike Hales** editorial director. He was formerly editorial director for CompuServe U.K.

John Benedict is named as a full-time consultant at London-based international law firm Denton Wilde Sapte. He was formerly managing director, legal, at China Records and headed Just Music, his own label/Web site.

Premios Awards Honor Sanz, Cano

BY HOWELL LLEWELLYN

MADRID—An absent Alejandro Sanz and the late Carlos Cano were the main winners of the fifth Premios de la Música awards ceremony held here March 23, where one-off live music pairings stole the show.

Sanz, who was on tour in Mexico, and Cano both won all three awards they were nominated for. Sanz won for composer, pop artist, and album (Warner Spain's *El Alma Al Aire*, which has sold 1.3 million units in Spain). Cano won the sentimental vote just three months after dying of heart failure at 54. He won for composer and artist in the Spanish song category and for best song overall for "Maria la Portuguesa."

The night's big losers, against the odds, were brothers David and José Manuel Muñoz, who as rumba-rock act Estopa have sold 1 million units of their debut album, *Estopa*. Despite this achievement, Estopa won just one award of the three it was nominated for—best video.

The event, organized by authors and publishers' society SGAE and artists' association AIE, awarded 31 prizes to Spanish artists only, plus four honorary awards. The awards were voted for by 16,000 SGAE and AIE members.

Ricky Martin stole the show by performing a flamenco medley with premier Gypsy flamenco/pop group Ketama and a promising newcomer, 20-year-old Estrella Morente. Martin also collected the honorary Latino award. Other one-off pairings included singer/songwriter Pedro Guerra with

top Brazilian singer Daniela Mercury, Estopa and flamenco singer Chonchi Heredia, and Jarabe de Palo with Italian rapper Lorenzo Javonotti.

The event's theme was "Music harmonizes differences." Funds raised by the ceremony went to a foundation for poor children in Calcutta, India, set up by musician Nacho Cano and actress Penelope Cruz.



BAUTISTA

The 2,000-strong audience and live Tele 5 TV audience applauded when Latin jazz fanatic and Oscar-winning film director Fernando Trueba led 82-year-old pianist Bebo Valdes, father of pianist Chuchu Valdes (Cuba's triple-Grammy winner), to receive the award for jazz album for *Calle 54*, which is on Chrysalis in Spain (Blue Note elsewhere). The film of the same name was directed by Trueba, who won the 1992 Oscar for best foreign film *Belle Epoque*, and stars both Valdeses, Paquito D'Rivera, Jerry

Gonzalez & the Fort Apache Band, Michel Camilo, Tito Puente, Chico O'Farrill, Cachao, and Chano Dominguez.

The three-hour Premios de la Música show was the second-most-watched program in Spain that night, and at any one time, an average of 21% of the audience, or more than 2.5 million viewers, was tuned into the event. This is the last year the event is to be organized by SGAE and AIE. The two groups are to form an Academy of Musical Arts and Sciences to organize the event in the future.

Other winners included Vicente Amigo (flamenco composer), Manolo Tena (rock artist), José Mercé (flamenco artist), Raul (new artist), Hevia (traditional folk), Blanco y Negro (indie label), Gold/AC M-80 Radio's *La Gramola* (radio music program), and *The Concerts of Radio 3* (TV music program).

SGAE executive president Teddy Bautista said, "Sometimes music has to be more than entertainment, and tonight's new format was a healing and soothing process that worked."

SFX Buys Make It Happen Belgian Concert Promoter Now In U.S. Hands

BY MARC MAES

ANTWERP, Belgium—The latest move in the ongoing European expansion of Clear Channel Communications-owned SFX has seen the U.S. concert giant acquire Belgian promoter Make It Happen for an undisclosed sum.

Founded in 1975 by Michel Perl and Paul Ambach, Make It Happen has a track record of promoting both indoor events and outdoor concerts here with a string of international artists, including Bruce Springsteen, Michael Jackson, the Rolling Stones, and Frank Sinatra. In addition, the company has successfully put on such family entertainment shows as *Disney on Ice*, *Riverdance*, and *Lord of the Dance*.

Major concert promotion in the Belgian concert market is basically split between Make It Happen and the Herman Schueremans group of companies. The latter includes Altsien (promoter of the annual Rock Werchter festival), Sound & Vision, and On the Rox.

The acquisition gives SFX direct access to the 13,000-capacity Flanders Expo concert venue, where Make It Happen has an exclusive booker contract. Perl and Ambach also have a 25% stake in Brussels' recently renovated 8,000-seater Forest National venue through their company MPA.

"This deal will allow us to [bring] more artists over to Belgium," Ambach says, "and I'm convinced that the synergy will have positive effects for Belgian artists abroad as well."

Perl adds, "We want to be part of the game of globalization—we [promote] some 100 shows in Belgium per year, including major outdoor concerts like Bon Jovi in June, and [the deal with] SFX will strengthen our position on the Belgian and European concert market."

However, the implications of the takeover have raised some fears among smaller promoters here. "I'm afraid that this current move will lead to a situation of 'Let the others do the small shows,'" says Marc Klein of Variety, which organizes the annual Axion Beach Rock, Audi Jazz, and Spring Sessions jazz festivals. "I don't think too much is gonna change for us. The virtual cartel now has become reality. I'm convinced that other [Belgian] promoters may follow Make It Happen's example."

CZECH PROMOTER AIMS TO REVIVE PRAGUE FESTIVAL

(Continued from preceding page)

with Czech-based mobile-phone operator EuroTel expired.

"We're looking for a long-term partner that can develop the festival together with us," says Milena Paleckova, manager of 10:15 Promotion. "It's too difficult to find someone new every year. We'd want a three-to-five-year contract to give it any sense. We think it would be better to have at least two commercial partners that are not competitors. That way it won't be a festival with just one dominant sponsor."

Paleckova adds that 10:15 Promotion has been in talks since last summer with two companies, which she declined to name, as no contract had yet been signed. The sponsorship deal would run into millions of Czech crowns, she notes.

The aim is to have the festival, which drew crowds of 10,000 people, up and running again for June 2002. The lack of a sponsorship deal has meant no festival for two summers.

Japan's Universal Music K.K. Makes Structural Changes

BY STEVE MCCLURE

TOKYO—Universal Music Group's Japanese affiliate, Universal Music K.K. (UMKK), has announced a series of personnel and organizational changes seemingly aimed at boosting the label's flagging sales of domestic product.

The changes, announced March 29 by Universal Music president Kei Ishizaka, include the merger of the Universal and Polydor Japanese labels into Universal Polydor, a new label handling domestic repertoire. Heading Universal Polydor will be Atsushi Kitamura, previously director of domestic repertoire at Warner Music Japan and prior to that an executive at publisher NTV Music.

From April 1 until June 30—an "apprenticeship" period, as one Universal insider puts it—Kitamura will have the title of executive producer of Universal Polydor. UMKK chairman Hiroyuki Iwata will serve concurrently as Universal Polydor chairman until June 30, when Kitamura will be named chairman of Universal Polydor.

Reporting to Kitamura will be Hajime Imamura, president of Universal Polydor's Universal division (effective April 1), and Ken Sugaya, president of the Polydor division. Imamura had been head of A&R at the Universal division.

While UMKK's share of Japan's foreign-repertoire market in 2000,

according to SoundScan Japan, was 21.8%—the highest among Japanese labels—its share of the domestic-product market was just 6.9%.

Meanwhile, Ikuzo Orita, chairman of Polydor (formerly Polydor K.K., which was merged into UMKK Jan. 1), retired from UMKK March 31. Orita will continue to serve as an adviser to UMKK on an ad hoc basis.

'The creation of Universal Polydor merges the existing Universal and Polydor labels into a more focused and dynamic entity.'

—KEI ISHIZAKA,
UNIVERSAL MUSIC K.K.

Mitsuo Takaku, president of the Universal International label here, is leaving the company, to pursue "other opportunities," which haven't been specified.

Elsewhere in the shakeup, Kazu Koike is promoted to VP of Universal International, effective April 1. He was previously GM at the label. The post of president of Universal International remains vacant for the time being.

The structural changes mean that UMKK will have two domestic labels—Universal Polydor and Kitty Mercury. UMKK will also have one international label (Universal International), a classics and jazz division, and the UM3 division, which handles sales outside of regular channels.

According to Ishizaka, "The creation of Universal Polydor merges the existing Universal and Polydor labels into a more focused and dynamic entity, covering all our domestic repertoire and all new signings."

LEE EXITS

(Continued from page 51)

Before that he worked at Himalaya Records, which at the time was Sony's Taiwan licensee.

While the local music industry has seen a number of lineup changes and many heads rolling in recent months, Lee's departure appears to be amicable. "It's the completion of this stage in my life," Lee says. "I contributed my youth, time, and effort to the industry, which is something I am very proud of. I have made friends over the past decade in terms of co-workers and artists."

Lee remains modest about his role in building up Sony Taiwan to its present position, where industry estimates put it as the third-biggest label (Sony would not reveal actual annual sales data) in Taiwan's \$300 million-plus annual music market. Lee says, "I think the company helped me more than I helped the company."

FOR THE RECORD

Contrary to an Executive Turntable item (Billboard, March 24), as head of edel records in Sweden, Michael Manasse oversees Sweden and Norway only. The company's Danish and Finnish affiliates are separately operated.

HITS OF THE WORLD



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JAPAN (Dempa Publications Inc.) 04/04/01			GERMANY (Media Control) 04/04/01			U.K. (CIN) 04/01/01 Supported By worldpop			FRANCE (SNEP/FOP/Tite-Live) 04/04/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	MAYONAKAHA JYUNNETU RINGO SHEENA TOSHIBA-EMI	1	1	BUTTERFLY CRAZY TOWN COLUMBIA	1	1	PURE AND SIMPLE HEAR'SAY POLYDOR	1	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
2	NEW	AINO BAKAYARU MAKI GOTO ZETIMA	2	4	TEENAGE DIRTBAG WHEATUS COLUMBIA	2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	2	1	SEUL GAROU COLUMBIA
3	NEW	GANG MASAHARU FUKUYAMA ZETIMA	3	NEW	KUMBA YO! MITTERMEIER VS. GUANO BABES GUN/BMG KOLN	3	NEW	BUTTERFLY CRAZY TOWN COLUMBIA	3	4	DADDY DJ DADDY DJ M6 INT./SONY
4	1	ULTRA SOUL B'Z ROOMS	4	2	ANOTHER DAY IN PARADISE BRANDY & RAY J WEA	4	6	CLINT EASTWOOD GORILLAZ PARLOPHONE	4	5	NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY
5	2	PIECES OF A DREAM CHEMISTRY OEFSTAR	5	3	OAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	5	3	UPTOWN GIRL WESTLIFE RCA	5	3	WASSUUP! DA MUTTZ WEA
6	3	ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI	6	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	6	NEW	SALSOUL NUGGET M&S PRESENTS THE GIRL NEXT DOOR FRFR	6	7	R&B 2 RUE MATT BARCLAY/UNIVERSAL
7	4	NEVER EVER AYUMI HAMASAKI AVEX TRAX	7	7	WENN DAS LIEBE IST GLASHAUS MERCURY/UNIVERSAL	7	4	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	7	6	SOLAAR PLEURE MC SOLAAR EAST WEST
8	NEW	ASHITAGA ARUSA RE-JAPAN AVEX TRAX	8	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	8	7	TEENAGE DIRTBAG WHEATUS COLUMBIA	8	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
9	5	HITORI THE GOSPELLERS K/00N	9	10	ONE MORE TIME DAFT PUNK VIRGIN	9	9	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS	9	8	M.S. JACKSON OUTKAST LAFACE/ARISTA
10	7	TENTAINKANSOKU BUMP OF CHICKEN TOY'S FACTORY	10	8	TURN THE TIDE SYLVER UNIVERSAL	10	5	MR. WRITER STEREOPHONICS v2	10	9	ON A TOUS LE OROIT LIANE FOLY VIRGIN
11	8	OHIOKAKE OTOJIRO KIYOSHI HIKAWA COLUMBIA	11	9	IM OSTEN NIEMANN BERLIN/BMG	11	NEW	STRAIGHT UP CHANTE MOORE MCA	11	NEW	ALL FOR YOU JANET VIRGIN
12	10	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT	12	NEW	STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA	12	NEW	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE/ZOMBA	12	14	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
13	6	CAN YOU KEEP A SECRET? HIKARU UTADA TOSHIBA-EMI	13	11	SONNE RAMMSTEIN MOTOR/UNIVERSAL	13	10	I WANNA BE U CHOCOLATE PUMA CREAM/PARLOPHONE	13	18	STARLIGHT SUPERMEN LOVERS BMG
14	14	TOWANI... THE GOSPELLERS K/00N	14	13	WIN THE LOSE MODERN TALKING HANSA/BMG	14	8	RENDEZVOUS CRAIG DAVID WILDSTAR	14	12	TU VAS ME QUITTER HELENE SEGARA ORLANDO/EASTWEST
15	15	FOREVER MEMORIES W-INDS PONY CANYON	15	12	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	15	12	BEST FRIENDS FOREVER TWEENIES BBC	15	11	ELLE TE REND OINGUE DADDY NUTTEE DELABEL/VIRGIN
16	11	KIMINOTAMENI DEKIRUKOTO GACKT NIPPON CROWN	16	NEW	ALL FOR YOU JANET JACKSON VIRGIN	16	NEW	SINCE I LEFT YOU THE AVALANCHES XL	16	13	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L./SONY
17	13	HATSUKOI AIKO PONY CANYON	17	15	X XZIBIT EPIC	17	14	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARO/POLYDOR	17	NEW	WHAZZAHH B-BOYS ULM/UNIVERSAL
18	12	BABY! KOINI KNOCK OUT! PUCCHIMONI ZETIMA	18	14	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIELA	18	NEW	THIS IS WHERE I CAME IN BEE GEES POLYDOR	18	10	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
19	9	MIDNIGHT NIGHTINGALE MARIYA TAKEUCHI WARNER MUSIC JAPAN	19	18	HERE WITH ME DIDD ARISTA/ARIELA	19	NEW	UP ON THE DOWNSIDE OCEAN COLOUR SCENE ISLAND/UNIVERSAL	19	15	SUPREME ROBBIE WILLIAMS EMI
20	18	DO YOU REMEMBER ME KITAKIMAYU SONY	20	18	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	20	NEW	SHOW ME THE MONEY ARCHITECTS GOT BEAT	20	NEW	CARILLION MAGIC BOX ULM/UNIVERSAL
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	HIKARU UTADA DISTANCE TOSHIBA-EMI	1	1	NO ANGELS ELLEMENTS POLYDOR/UNIVERSAL	1	NEW	HEAR'SAY POPSTARS POLYDOR	1	1	VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES RESTO OU COEUR/BMG
2	NEW	AYUMI HAMASAKI A BEST AVEX TRAX	2	2	MODERN TALKING AMERICA HANSA/BMG	2	1	EVA CASSIDY SONGBIRD BLIX STREET/HOT	2	NEW	FONKY FAMILY ART DE RUE S.M.A.L./SONY
3	1	SMAP SMAP VEST VICTOR	3	5	DIDD NO ANGEL ARISTA/ARIELA	3	NEW	GORILLAZ GORILLAZ PARLOPHONE	3	3	GAROU SEUL COLUMBIA
4	NEW	M-FLO EXPO EXPO RHYTHM ZONE	4	3	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA	4	3	DIDD NO ANGEL CHEEKY/ARISTA	4	NEW	BEN HARPER LIVE FROM MARS VIRGIN
5	NEW	BON JOVI TOKYO ROAD—BEST OF BON JOVI ROCK TRACK MERCURY	5	4	ERIC CLAPTON REPTILE REPRISE/WEA	5	4	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	5	2	DAFT PUNK DISCOVERY LABELS/VIRGIN
6	2	EVERY LITTLE THING 4 FORCE AVEX TRAX	6	11	CRAZY TOWN THE GIFT OF GAME COLUMBIA	6	2	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	6	5	DIDD NO ANGEL ARISTA
7	3	L'ARC EN CIEL CLICKED SINGLES BEST 13 K/00N	7	9	DAFT PUNK DISCOVERY VIRGIN	7	5	DAVID GRAY WHITE LADDER EAST WEST	7	7	MATT R&B 2 RUE BARCLAY/UNIVERSAL
8	4	CHIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI	8	7	MICHELLE BEST OF EMI	8	7	ANASTACIA NOT THAT KIND EPIC	8	NEW	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
9	NEW	GLOBE OUTERNET AVEX TRAX	9	10	AEROSMITH JUST PUSH PLAY COLUMBIA	9	NEW	ROD STEWART HUMAN ATLANTIC/EASTWEST	9	4	ERA AMENO MERCURY/UNIVERSAL
10	5	DRAGON ASH LILY OF DA VALLEY VICTOR	10	6	BOHSE ONKELZ GESTERN WAR HEUTE NOCH MORGEN VIRGIN	10	9	COLDPLAY PARACHUTES PARLOPHONE	10	6	CESARIA EVORA SAO VICENTE DI LONGE RCA
11	6	DA PUMP DA BEST OF DA PUMP AVEX TRAX	11	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	11	8	DAFT PUNK DISCOVERY VIRGIN	11	NEW	PATRICK BRUEL JUSTE AVANT RCA
12	8	AEROSMITH JUST PUSH PLAY COLUMBIA	12	NEW	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	12	6	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL	12	NEW	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
13	7	PORNO GRAFFITTI FO? SONY	13	12	ANASTACIA NOT THAT KIND EPIC	13	11	CRAIG DAVID BORN TO DO IT WILDSTAR	13	11	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
14	10	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	14	15	BULLY UNSER TRAUMSCHIFF—BULLYPARADE ARIOLA	14	12	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	14	9	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
15	NEW	KITARO THINKING OF YOU COCORO NETWORKS	15	18	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	15	13	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	15	14	HUBERT FELIX THIEFAINE D'FLORRATON 13 EPIC
16	NEW	CHIHARU MATSUYAMA KISETSU NO TABITITO—HARU NATSU AKI FUYU COLUMBIA	16	20	WHEATUS WHEATUS COLUMBIA	16	14	TOPLOADER ONKA'S BIG MOKA SONY S2	16	12	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
17	15	THE GOSPELLERS SOUL SERENADE K/00N	17	NEW	TURNTABLEROCKER CLASSIC COLUMBIA	17	10	TEXAS GREATEST HITS MERCURY	17	10	LIANE FOLY ENTRE NOUS... VIRGIN
18	NEW	EARTH BRIGHT TOMORROW AVEX TRAX	18	16	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	18	17	WESTLIFE COAST TO COAST RCA	18	19	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
19	14	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR	19	13	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	19	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	19	19	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
20	9	YAEN TESSYU AVEX TRAX	20	14	THE BEATLES 1 EMI	20	NEW	SHAGGY HOTSHOT (IMPORT) MCA	20	16	

CANADA (SoundScan) 04/14/01			NETHERLANDS (Stichting Mega Top 100) 04/02/01			AUSTRALIA (ARIA) 04/02/01			ITALY (FIMI) 04/02/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WALK ON U2 INTERSCOPE/UNIVERSAL	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	1	1	LUCE (TRAMONTI A NORD-EST) ELISA SUGAR/UNIVERSAL
2	5	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL	2	4	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA	2	2	MS. JACKSON OUTKAST LAFACE/ARISTA	2	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
3	6	NO MEANS NO RICKY J WARNER	3	3	PUREST OF PAIN SON BY FOUR EPIC	3	NEW	BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/UNIVERSAL	3	6	SKY SONIQUE SERIOUS/UNIVERSAL
4	3	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	4	7	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL	4	3	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE	4	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
5	4	ONE MORE TIME DAFT PUNK VIRGIN/EMI	5	2	PUPF/SCHUDDEN DEF RYMMZ VIRGIN	5	10	WALKING AWAY CRAIG DAVID SHOCK	5	7	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
6	2	SANOSTORM DARUDE POPULAR	6	6	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	6	5	STAN EMINEM FEATURING DIDD INTERSCOPE/UNIVERSAL	6	2	STAN EMINEM FEATURING DIDD INTERSCOPE/UNIVERSAL
7	NEW	ALL FOR YOU JANET VIRGIN/EMI	7	5	YOU JUDITH DINO	7	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY	7	NEW	ALL FOR YOU JANET VIRGIN
8	8	DOON'T TELL ME MADONNA MAVERICK/WARNER	8	8	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL	8	9	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL	8	4	SONO CONTENTO ALEX BRITTI UNIVERSAL
9	13	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK	9	9	HEY BABY COOLDOWN CAFE FEATURING DJ STEF OURECO	9	7	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5	9	9	MAD ABOUT YOU HOOVERPHONIC COLUMBIA
10	11	AROUND THE WORLD (LA LA LA LA LA) ATC KINGSIZE/BMG	10	13	LOVER OR FRIEND KATJA SCHUURMAN SML	10	18	ONE MORE TIME DAFT PUNK VIRGIN	10	12	MS. JACKSON OUTKAST LAFACE/ARISTA
11	12	JADE AEROSMITH COLUMBIA/SONY	11	12	KABOUTERDANS KABOUTER PLOP STUDIO 100/UNIVERSAL	11	13	YOU ALL DAT BAHAMEN ARTEMIS/SONY	11	10	GOODNIGHT MOON SHIVAREE EMI
12	9	#\$! ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	12	15	LA PASSION EP GIGI D'AGOSTINO MEDIA	12	8	YELLOW COLDPLAY PARLOPHONE/EMI	12	8	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO BXR/MEDIA
13	10	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA/SONY	13	10	OUT ON MY OWN MICHELLE NL SML	13	11	AROUND THE WORLD (LA LA LA LA LA) ATC ARIOLA	13	13	JADED AEROSMITH COLUMBIA
14	RE	MY IRON LUNG RADIOHEAD CAPITOL/EMI	14	22	ONE MORE TIME DAFT PUNK VIRGIN	14	15	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	14	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
15	20	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	15	NEW	ALL FOR YOU JANET VIRGIN	15	16	WHOLE AGAIN ATOMIC KITTEN VIRGIN	15	11	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
16	15	MUSIC MADONNA MAVERICK/WARNER	16	NEW	BUTTERFLY CRAZY TOWN COLUMBIA	16	6	ONE STEP CLOSER LINKIN PARK WARNER BROS./WEA	16	14	NOT THAT KIND ANASTACIA EPIC
17	NEW	GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-SIRE/WARNER	17	11	HOW MANY LICKS LIL' KIM FEATURING SISQO ATLANTIC/WARNER	17	17	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL	17	20	INNER SMILE TEXAS MERCURY/UNIVERSAL
18	NEW	CASTLES IN THE SKY IAN VAN DAHL FEATURING MARSHA ROBBINS/BMG	18	19	STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA	18	19	REMINISCING MADISON AVENUE VIRGIN	18	NEW	SPECIAL K PLACEBO VIRGIN
19	17	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2/BMG	19	14	#\$! ON YOU D-12 INTERSCOPE/UNIVERSAL	19	19	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL	19	18	DON'T STOP THE MUSIC LIONEL RICHIE ISLAND/UNIVERSAL
20	RE	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	20	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA	20	NEW	YOUR DISCO NEEDS YOU KYLIE MINOGUE FESTIVAL	20	17	MEZZE VERITA SOTTOTONO WEA
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	SHAGGY HOTSHOT MCA/UNIVERSAL	1	NEW	ANDUK LOST TRACKS DINO	1	1	DIDD NO ANGEL ARISTA	1	1	ADRIANO CELENTANO ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
2	NEW	2PAC UNTIL THE END OF TIME AMARU/DEATH ROW/INTERSCOPE/UNIVERSAL	2	2	ANASTACIA NOT THAT KIND EPIC	2	5	CRAIG DAVID BORN TO DO IT SHOCK	2	2	GIGI D'ALESSIO IL CAMMINO DELL'ETA RCA
3	2	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	3	1	BZN OUT IN THE BLUE MERCURY/UNIVERSAL	3	13	COLDPLAY PARACHUTES PARLOPHONE/EMI	3	3	GIORGIA SENZA ALI DISCHI DI CIOCCOLATA/BMG
4	4	SOUNDTRACK COYOTE UGLY CURB/WARNER	4	7	DIDD NO ANGEL ARISTA/BMG	4	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	4	5	OIDD NO ANGEL ARISTA
5	6	VARIOUS ARTISTS YTV BIG FUN PARTY MIX 2 UNIVERSAL	5	4	ST. GERMAIN TOURIST BLUE NOTE/EMI	5	6	DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	5	7	ELISA ASILE'S WORLD SUGAR/UNIVERSAL
6	3	DIDD NO ANGEL ARISTA/BMG	6	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	6	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	6	4	PINO DANIELE MEDINA CGD/WEA
7	5	DAFT PUNK DISCOVERY VIRGIN/EMI	7	6	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	7	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	7	6	ANASTACIA NOT THAT KIND EPIC
8	12	LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL	8	5	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	8	8	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	8	15	DAFT PUNK DISCOVERY VIRGIN
9	10	M.C. MARIO M.C. MARIO MIXDOWN 2001 SONY	9	10	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV	9	9	SOUNDTRACK COYOTE UGLY CURB/SONY	9	8	AEROSMITH JUST PUSH PLAY COLUMBIA
10	11	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	10	9	ERIC CLAPTON REPTILE REPRISE/WARNER	10	17	NEIL FINN ONE NIL EMI	10	11	EROS RAMAZZOTTI STILLEBERO ARIOLA
11	7	CRAZY TOWN THE GIFT OF GAME COLUMBIA/SONY	11	NEW	ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS	11	17	HAMPTON THE HAMPSTER HAMPSTERDANCE THE ALBUM SHOCK	11	14	EMINEM THE MARSHALL MATHERS LP AFTERMATH/UNIVERSAL
12	14	VARIOUS ARTISTS MUCDANCE 2001 UNIVERSAL	12	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	12	21	BOB DYLAN THE BEST OF BOB DYLAN VOLUMES 1 & 2 COLUMBIA/SONY	12	16	ERIC CLAPTON REPTILE REPRISE/WEA
13	RE	JENNIFER LOPEZ J.L.O EPIC/SONY	13	11	DAFT PUNK DISCOVERY VIRGIN	13	11	POWDERFINGER ODYSSEY NUMBER FIVE GRUJ/UNIVERSAL	13	13	CRAIG DAVID BORN TO DO IT EDEL
14	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FUP/INTERSCOPE/UNIVERSAL	14	13	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	14	10	CREED HUMAN CLAY EPIC/SONY	14	10	ALEX BRITTI LA VASCA UNIVERSAL
15	13	VARIOUS ARTISTS OH WHAT A FEELING 2 EMI/BMG/SONY/WARNER/UNIVERSAL	15	18	ILSE DE LANGE LIVIN' ON LOVE WEA	15	RE	FAITH HILL BREATHE WARNER BROS./WEA	15	9	FIORILLA MANNOIA FRAGILE COLUMBIA
16	17	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER	16	20	JENNIFER LOPEZ J.L.O EPIC	16	12	DAFT PUNK DISCOVERY LABELS/VIRGIN	16	17	JENNIFER LOPEZ J.L.O EPIC
17	NEW	ECONOLINE CRUSH BRAND NEW HISTORY EMI	17	12	LENNY KRAVITZ GREATEST HITS VIRGIN	17	16	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	17	19	CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/POLYDOR
18	RE	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI	18	16	KANEW AS LONG AS YOU WANT THIS RCA	18	15				

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN	
04/14/01			(AFYVE/ALEF MB) 03/29/01	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	1	1
2	9	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	2	2
3	4	TEENAGE DIRTBAG WHEATUS COLUMBIA/SONY	3	4
4	2	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	4	3
5	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	5	5
6	7	PURE AND SIMPLE HEAR'SAY POLYDOR	6	NEW
7	6	SEUL GAROU COLUMBIA	7	9
8	5	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	8	7
9	NEW	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE	9	NEW
10	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	10	NEW
		ALBUMS		
1	1	DIDO NO ANGEL ARISTA	1	1
2	2	DAFT PUNK DISCOVERY LABELS/VIRGIN	2	3
3	3	ERIC CLAPTON REPTILE REPRIS/WARNER	3	4
4	4	ANASTACIA NOT THAT KIND EPIC/SONY	4	2
5	6	NO ANGELS ELLE'MENTS ZEITGEIST/POLYDOR	5	7
6	5	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	6	RE
7	7	AEROSMITH JUST PUSH PLAY COLUMBIA/SONY	7	6
8	RE	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE	8	5
9	10	MODERN TALKING AMERICA HANSA	9	RE
10	NEW	HEAR'SAY POPSTARS POLYDOR	10	10

MALAYSIA		(RIM) 04/03/01	GREECE	
			(PricewaterhouseCoopers) 03/30/01	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VARIOUS ARTISTS MEGAHIT 10 EMI	1	1
2	2	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY	2	2
3	NEW	VARIOUS ARTISTS UNFORGETTABLE MEMORIES WARNER	3	5
4	5	SHEILA MAJID 15 EMI	4	3
5	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	5	4
6	4	VARIOUS ARTISTS SOUND OF MUSIC BOX VOL. 1 ROCK	6	6
7	NEW	PLAN B TOO PHAT POSITIVE TONE	7	8
8	6	LIMP BIZKIT CHOCOLATE INTERSCOPE/UNIVERSAL	8	NE
9	RE	WESTLIFE COAST TO COAST BMG	9	10
10	RE	BACKSTREET BOYS BLACK & BLUE JIVE/BMG	10	RE

IRELAND		(IRMA/Chart Track) 03/30/01	BELGIUM/WALLONIA	
			(Promuvi) 04/04/01	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	UPTOWN GIRL WESTLIFE RCA	1	3
2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	2	1
3	3	PURE AND SIMPLE HEAR'SAY POLYDOR	3	6
4	4	TEENAGE DIRTBAG WHEATUS COLUMBIA	4	2
5	5	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	5	4
6	6	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL	6	5
7	8	CLINT EASTWOOD GORILLAZ EMI	7	NEW
8	9	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR	8	7
9	7	MR. WRITER STEREOPHONICS V2	9	NEW
10	NEW	PARADISE KACI CURB/LONDON	10	10
		ALBUMS		
1	1	EVA CASSIDY SONGBIRD BLIX STREET/HOT	1	1
2	2	DIDO NO ANGEL CHEEKY/ARISTA	2	2
3	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	3	3
4	7	DAVID GRAY WHITE LADDER JHT	4	8
5	NEW	HEAR'SAY POPSTARS POLYDOR	5	5
6	NEW	IRISH TENORS ELLIS ISLAND MUSIC MATTERS	6	7
7	NEW	BILLY JOEL THE ULTIMATE COLLECTION SONY MUSIC TV	7	4
8	3	POGUES THE VERY BEST OF WARNER ESP	8	NEW
9	8	DAFT PUNK DISCOVERY VIRGIN	9	6
10	5	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	10	NEW

AUSTRIA		(Austrian IFPI/Austria Top 40) 04/02/01	SWITZERLAND	
			(Media Control Switzerland) 04/03/01	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	4	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	1	9
2	1	DAYLIGHT IN YOUR EYES NO ANGELS POLYDOR/UNIVERSAL	2	1
3	6	TEENAGE DIRTBAG WHEATUS COLUMBIA/SONY	3	4
4	2	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO ZYX	4	2
5	3	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	5	3
6	9	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	6	6
7	NEW	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE/ZOMBA	7	NEW
8	5	HEAVEN IS A HALFPIPE OPM EAST WEST/WARNER	8	5
9	8	SONNEW RAMMSTEIN MOTOR/UNIVERSAL	9	7
10	10	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	10	NEW
		ALBUMS		
1	1	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL	1	1
2	2	DIDO NO ANGEL ARISTA/BMG	2	2
3	3	ELVIS PRESLEY THE 50 GREATEST HITS RCA/BMG	3	4
4	4	GIGI D'AGOSTINO TECNO FES VOL. 2 ZYX	4	3
5	5	MAX AUT 1-13 WARNER BROS/WARNER	5	5
6	NEW	MICHELLE BEST OF EMI	6	7
7	9	DAFT PUNK DISCOVERY VIRGIN	7	9
8	NEW	LINKIN PARK [HYBRID THEORY] WARNER BROS./WARNER	8	6
9	NEW	AEROSMITH JUST PUSH PLAY COLUMBIA/SONY	9	8
10	6	ERIC CLAPTON REPTILE REPRIS/WARNER	10	NEW

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

GERMAN GIRL GROUP No Angels has simultaneously topped the singles, albums, and airplay charts in Germany, Austria, and Switzerland. In Germany the single "Daylight in Your Eyes" sat at No. 1 for five weeks, racking up sales in excess of 900,000 units. The album *Elle Menis* took the top spot three weeks ago and has passed the sales mark of 500,000 units. The group also headed both the albums and singles charts in neighboring Austria and Switzerland. "I can't remember such a magnificent constellation in the past few years," says **Johannes Cordes**, product manager of Polydor Zeitgeist pop and international. "If anyone has earned this success, then it is these hard-working girls." The most successful girl group in German musical history, No Angels is now about to take on the rest of the world. "Polydor has had so many inquiries concerning foreign releases," Polydor managing director **Jörg Hellwig** says. "No Angels has become the most important and the hottest story in Europe." Releases are now scheduled for the U.K., France, New Zealand, Spain, Russia, Benelux, Sweden, Norway, Denmark, Bulgaria, and Scandinavia. **WOLFGANG SPAHR**

Teget. "These are some of the most talented artists on the local electronic music scene," says **Vladimir Janic**, who compiled the album. "The Balkans have been the troubled underbelly of Europe, but there's now an exciting new breed of musical otherness coming through." The album is released by Magix in conjunction with the alternative Belgrade radio station B 92, which was the subject of the recent book *This Is Serbia Calling* (Billboard, April 7). Further info on the *Belgrade Coffee Shop* project is at vladj.opennet.org. **NIGEL WILLIAMSON**

SCANDINAVIAN FEMALE SINGERS Cæcilie Norby (Denmark), **Victoria Tolstoy** (Sweden), and **Helen Eriksen** (Norway) have all appeared on Blue Note in recent years, and now EMI Finland has added **Jukka Perko & Hurmio-orkesteri** to the label's roster. The group's *Music by Olavi Virta* has sold 7,000 units domestically, a remarkable sales figure for a modern jazz album in Finland. The set was recently released in Japan and throughout Europe and features classic songs uniquely reinterpreted with two saxophones, bass, and drums. "Every Finn knows these songs," says Perko, who plays the saxophone. "We've had a wonderful response even from older people, who thank us for treating the music boldly and humbly." Meanwhile, EMI says the next Finnish act to appear on Blue Note will be **Antti Sarpila & Severi Pyysalo**, whose album is due in June. **JONATHAN MANDER**

THE MUSIC OF STEVE MARRIOT will be celebrated with a special London show April 20, the 10th anniversary of the death of the former **Small Faces** singer. **Peter Frampton, Glen Matlock, Roger Chapman,** and ex-**Ultravox** member **Midge Ure** are all confirmed to take part in the concert at the Astoria Theater, organized by Steve Marriot Licensing Ltd., the company responsible for administering the estate of the singer, who died in a fire. The Small Faces had a string of '60s hits, including "Lazy Sunday," "Itchycoo Park," and "All or Nothing." Marriot then teamed up with Frampton in **Humble Pie**, which will re-form for the night. **Paul Weller** and **Noel Gallagher**, who both cite Marriot as an influence, are also heavily rumored to make an appearance. Plans are being made to film the show for subsequent DVD Video and CD release. **CHRIS BARRETT**

ONE OF THE MOST REMARKABLE Belgian chart successes of the year so far is **the Adriyalan Orchestra's 50 Top Classics** (Reli/Mouse Music). After five weeks at No. 1 on the official Ultratop chart in Flanders, the instrumental album had sold 35,000 units. Bandleader **Adrian Van Landschoot** conceived the project as an orchestral karaoke album for people to sing along to and calls it "reality entertainment," offering 52 popular tunes ranging from "Stars and Stripes Forever" to **Neil Sedaka's** "Oh Carol." "These are the classics in the purest format. No synthesizers or rhythm sections—just the music," Van Landschoot says. **MARC MAES**

THE MUSIC SCENE in Serbia is beginning to thrive again under the democratic thaw that followed the defeat of **Slobodan Milosevic's** authoritarian regime in last year's elections. Some of the first flowerings of this artistic resurgence can be found on *Belgrade Coffee Shop*, a compilation of 11 experimental bands representing the impressive diversity of the musical renaissance in the Serbian capital. The bands that are showcased are **Vanama, Speed Limit, Vukan, Jazzva, It's All About Trip, Extravaganja, Welljam, Modern Quartet, Linear Draft, Chiq Toxiq,** and



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Rock River's Websound Provides Soundtrack For Net Shopping

BY JOSHUA HOLBREICH

NEW YORK—Rock River Communications, a specialist in pre-packaged, branded compilation CDs for the likes of Pottery Barn, the Gap, Structure, Starwood Hotels, Williams-Sonoma, the Limited, Eddie Bauer, and Old Navy, is looking to create tailored soundtracks for the online shopping experience, much in the same way it provides selected music for brick-and-mortar stores.



DANIEL

The company has launched a new subsidiary called Websound that offers music programming services to E-commerce and online content sites.

"When you go to a site, there's no reason it should be silent," says Jeff Daniel, Websound CEO and executive VP/GM at Rock River. "When you walk into a Pottery Barn store, a lot of thought has been put into the music you hear and can buy there."

To that end, Websound develops fully customized, branded media players for their clients to add to their Web sites. By offering a stream of fully licensed, demographically targeted music programming, as well as custom audio and visual messaging, Websound hopes to help such clients as Pottery Barn, Eddie Bauer, Polo, and Volkswagen attract more users to their Web sites and keep them there longer. The players pop up in separate windows and contain links in order to purchase CDs of the music that is streaming, as well as links directly back to the client's main site.

That's not much different from what Rock River has been doing in traditional stores. "What we've been doing is hitting them up when they're doing their other lifestyle

activities, shopping for food, shopping for clothing, shopping for furniture," Daniel says. "We take the editorial jump, navigating them through the music that's out there and telling them about some great music for these different activities in their lives."

Translation: People who have just purchased a dining table and matching chairs from Pottery Barn and wants to show the furniture off at a dinner party might not have the time to go to the record store to pick out new music, too. Instead, they can buy a Pottery Barn *Dinner at Eight* CD when they pay for the table and get a disc with such dinner fare as Nancy Wilson's "The Best Is Yet to Come" and Julie London's "Desafinado."

Now the next step is extending a similar strategy on the Web. One company looking to take that step online with Websound is Volkswagen, which has used music from the likes of '60s British folk singer Nick Drake in its TV ads to help build its brand identity. It's launching a streaming radio application with Websound this month.

"We're trying to put something on our Web site that will attract people to it," says Alan Pafenbach, group creative director for Arnold Worldwide, Volkswagen's advertising agency. "It's something to listen to while they're looking for a car, doing research, or applying for a car loan. And you can leave our site, but you can continue to listen to our music. So it's a way to continue the relationship with the person sitting at the computer. Modern marketing is not just about building short-term relationships with customers but long-term relationships."

As the dotcom shakeout continues, E-commerce companies are desperately trying to find ways to bolster their sites, and industry

watchers say music is a good way to maximize the amount of time a company spends branding its image with the consumer.

"There's no question that radio makes you stick around someplace longer," says Aram Sinnreich, an analyst at Jupiter Media Metrix. "There have been several anecdotal reports I've seen of



[streaming audio] adding stickiness by increasing user intensity at a given site by a factor of five and increasing their ad inventory over all. It's definitely a double-whammy."

Last September, Eddie Bauer launched EB360° Radio on EddieBauer.com as a complement to its new online magazine, *EB360°*. The radio streams a mix of classic soul and jazz, and the company says that the radio appears to be doing its job. According to Brian Walker, Eddie Bauer's director of E-com-

merce, the company has seen "very healthy average listener times that are far above industry average."

Streaming audio on the Internet is enjoying wider acceptance, a fact that certainly bodes well for the future of radio as a customized branding tool. A recent study released by Arbitron/Edison Media Research found that 27% of Americans (more than 61 million) have used Internet audio or video, while 6% (more than 13 million) use streaming media each week. The report identifies these people as "streamies" and suggests that they are likely to be highly receptive to advertising.

"Compared to those who have never used streaming media, streamies spend far more time online, are more likely to click on banner ads, and are twice as likely to make online purchases," according to the report *Streaming Media at a Crossroads*. "In fact, these online consumers have higher online expenditures, are more likely to be employed, and have a higher level of education and income."

For now, however, some smaller sites are just happy to provide streaming audio that makes sense to their users, and they hope that it will lead to more money down the line. Nerve.com, essentially a Webzine for "literary erotica," recently added Nerve Radio to its site.

"The whole idea of smart sex for women and men just fits a whole



range of media, and included in that is radio," says Loreli Sharkey, Nerve radio coordinator. "It sounds great, and it's totally fun. It doesn't make us any money—it's just a nice thing for brand extension and a great service to provide for our readers." Nerve's two channels are programmed by Paul Bendat at WABY.com, who sells advertising slots on the channels he provides.

Bendat, who has also programmed radio for Delias.com, the Web site of the popular clothing catalog for girls, and *Maxim* magazine's online site, says that in the long run, custom stations will work for publishers with clearly branded lifestyle editorial that logically contains reference to music. Furthermore, "visitors to their site will expect to have some kind of music-related experience. Success will depend upon the host site's support for encouraging their visitors to sample their radio venture."

Volkswagen, for one, plans to do that by playing DJ and continually challenging its audience when its online radio feature, Radio VW, goes live. "It's an experiment, and we'll see how it works," says Arnold Worldwide's Pafenbach, who spent some time as a college radio DJ in his youth. "It's a little bit like the way alternative FM radio was in the '70s. It's not programmed to one slice."

Hastings Making Turnaround

Fourth-Quarter Figures Reflect Improvements

BY MATT BENZ

Hastings Entertainment's full-year financial results are evidence of the company's rough ride in 2000, but fourth-quarter numbers indicate that the operational changes it's making are producing positive results. And more changes are in store in 2001, says president/CEO John Marmaduke, including the addition of in-store



MARMADUKE

kiosks for online ordering and digital downloads.

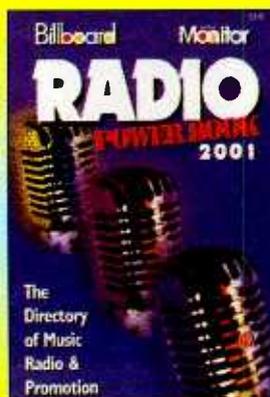
For the fiscal year ending Jan. 31, Hastings posted a net loss of \$14.6 million, or \$1.25 per share, up from a net loss of \$2.2 million, or 19 cents per share, in 1999. Revenue was \$458.2 million, up from \$445.4 million.

The increased net loss stemmed from margin declines that were the result of operational changes, including Hastings



(Continued on page 58)

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The Billboard 200 The Billboard Hot 100 THE CHART WEEK

This Week	Last Week	Hot
1	3	HOT
2	1	EVE
3	2	JUS
4	6	NO
5*	NEW	REP
6	4	SC
7*	NEW	FOR
8	5	DJ
9*	NEW	TOP

Billboard Bulletin VOL. 5, NO. 53

Handleman, Liquid Ink Download Pact Handleman Co. has

Composer Wins Libel Suit Over James Bond Theme

Don McLean, Madacy Link For New Label Singer Don McLean teamed up with Entertainment to McLean Rec- Impint, which de a home to e various pro- be distributed less/Nashville, of Madacy, bel's first two due April 24, vo-CD set tary Night," ic from recent PBS special with e Austin Sym- chestra and fifth, and "Don sings Marty a 12-song trib- late country hylis Stark, Nashville

Canada Ups To VP/GM Entertainment da has pro- geger Graeme in Toronto rts to Koch ment presi- Frank. er news, Koch in the Paint as signed RZA Digital, who se the album ullet" in June.

646-654-4680, rd.com 64-4683, rd.com 44-207-420-6068, llboard.com k, 323-525-2322, rd.com 646-654-4719, com 46-654-4904, rd.com 33-525-2292, d.com

RIAA/MP3Board.com Suits To Go Forward
A judge in U.S. District Court in New York has denied MP3Board.com's request for a declaratory judgment against the RIAA in conjunction with a lawsuit filed by the Web company last June (Bulletin, June 6, 2000). The judgment would have cleared MP3Board in an action filed later that month by the RIAA on behalf of record companies, claiming that the Web firm's links to free music sites constitutes copyright infringement (Bulletin, June 26, 2000). The judge, however, kept active MP3Board's claim that a letter sent by the RIAA to Internet service providers alerting them to the alleged infringements has harmed MP3Board's business. The judge also allowed MP3Board's allegation that the RIAA misrepresented its business to ISPs. —Eileen Fitzpatrick, L.A.

Holyfield's Real Deal Links With Orpheus
Boxer Evander Holyfield's Real Deal Records has signed a four-year distribution deal with Orpheus Music/EMI. Out next month from the Atlanta-based R&B and gospel label is the single "Reminiscent" by singer Saison. —Gail Mitchell, L.A.

Trans World Puts One Name On Its Mail Stores, Web Site
Trans World Entertainment Corp. is rebranding its Web site and its 730 mall-based stores under the brand fye (for your entertainment). The effort is part of a \$40 million initiative to increase the company's marketing clout, push traffic between its online and bricks-and-mortar locations, and ready its stores for Internet opportunities, including digital distribution. 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 and will be rolled out nationally by year's end. The Web site, twec.com, is scheduled to relaunch as fye.com in August. The Albany, N.Y.-based company says its freestanding stores—Coconuts, Strawberries, and Specs—will continue to operate under their existing names. Trans World also says that it will launch technology-enhanced stores in four test markets in the fall, under a program called eWorks. Pilot stores will feature kiosks with high-speed Web connections and listening and viewing stations that will provide customers with the ability to preview any item in the store's inventory. There will also be a customer-loyalty program in which consumer data will be used to promote customization features in stores and on the Web site. A wider rollout of the eWorks program is slated for 2002. —Brian Gartry, N.Y.

U.K. Chart Group To Test Collecting Digital Sales Data
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 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 delivers 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 (Bulletin, Sept. 15, 2000). "We have the structure in place to connect with Internet retailers and take their data in an agreed format, so now it's just a case of watching that grow," CIN chart director Omar Maskatiya tells Bulletin. —Lars Brandle, London

Warner Nashville's Bob Saporiti Exits
Veteran executive Bob Saporiti yesterday exited Warner Bros. in Nashville. It is the first of what is expected to be several departures by Nashville staffers who have accepted AOL Time Warner's early-retirement package (Bulletin, Jan. 25). Saporiti, who was senior VP of global marketing, tells Bulletin he will take three to six months off, "travelling around the world spreading the word of global peace through country music." —Phyllis Stark, Nashville

Sony Still On Top Of Japanese Music Biz
Sony Music Entertainment (Japan) is still No. 1 among Japan's record companies, with an 18.6% market share, according to SoundScan Japan. The results rate Toshiba-EMI second, with an 11.8% share, and Universal Music K.K. third, with 10.7%. Avex is at No. 4, with a 9.4% market share; Victor Entertainment is No. 5, with 8.3%. SoundScan Japan's rankings are based on 2000 point-of-sales data provided by music retailers nationwide who collectively account for almost 40% of Japan's market. —Steve McClure, Tokyo

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newsline...

BEST BUY posted net earnings of \$189.7 million for the fourth quarter of fiscal 2001, or 89 cents per diluted share, up from \$163.8 million, or 78 cents per diluted share, in the same period the year before. For fiscal 2001, net earnings were \$395.8 million, or \$1.86 per diluted share, compared with \$347.1 million, or \$1.63 per diluted share, in 2000. All figures include results from Musicland Group and Magnolia Hi-Fi, which Best Buy acquired in the fourth quarter. Comparable-store sales for Best Buy stores rose 1.8% for the quarter and 4.9% for the year.

ON DEMAND DISTRIBUTION (OD2), the European digital distribution specialist partly owned by Peter Gabriel, unveiled at Plug.In Europe in Barcelona, Spain, what it claims is the world's first secure digital platform to support online rental. OD2's new business model allows online consumers to stream whole catalogs of music before selecting the tunes they want to rent as time-limited downloads for a fixed fee. OD2 expects to unveil partnerships with European online retailers and Web portals by June. The technology will also be licensed later this year to other digital distributors for use on Web sites targeting the U.S. and Asia.

PARADISE MUSIC & ENTERTAINMENT showed a net loss of \$445,000, or 4 cents per share, for the fourth quarter of 2000, compared with a loss of \$1.1 million, or 17 cents per share, for the same period in 1999. Including an upward accounting adjustment of \$1.2 million for prior sales, revenue was \$12.7 million, compared with \$4.4 million in the fourth quarter of 1999. Separately, Paradise has requested a hearing with Nasdaq on its possible delisting for failure to maintain a minimum bid price of \$1. Its shares have been trading under \$1 since Nov. 15, 2000.

GETMUSIC INTERNATIONAL unveiled its international gateway Web page at Plug.In Europe in Barcelona, the company's first major rollout since launching its London-based operation earlier this year (*BillboardBulletin*, Jan. 29). The page (getmusic.com/international) will serve as a hub for future country-specific Web sites. Meanwhile, GetMusic International has named Mike Hales editorial director. Formerly editorial director for AOL Europe's CompuServe U.K. arm, he reports to managing director David Fischer.

PRINCE, in conjunction with his recently launched NPG Music Club, will make a new song, "The Work—Pt. 1," available to Napster users. While Prince has previously offered unreleased material through his official Web site, this is the first time he has teamed with a separate online music site. The song will be featured on the artist's next album, *The Rainbow Children*, due later this year. Prince's NPG Music Club is a monthly subscription service offering exclusive music, videos, VIP access to concerts, and more.

UNIVERSAL MUSIC GROUP'S Japanese affiliate, Universal Music K.K., has confirmed a series of personnel and organizational changes that observers say are aimed at boosting the label's flagging sales of domestic product. The changes include the merger of the Universal and Polydor labels into Universal Polydor, a new label that will handle domestic repertoire. Heading Universal Polydor will be Atsushi Kitamura, previously director of domestic repertoire at Warner Music Japan and, before that, an executive at publisher NTV Music. Universal Music K.K. chairman Hiroyuki Iwata will serve concurrently as Universal Polydor chairman until June 30, after which Kitamura will be named chairman of the new label. Reporting to Kitamura will be Hajime Imamura, president of Universal Polydor's Universal division, and Ken Sugaya, president of the Polydor division. Meanwhile, Ikuo Orita, corporate executive chairman of Polydor K.K., is retiring but will continue to serve as a consultant on an ad hoc basis, and Mitsuo Takaku, corporate executive president of Universal International, is "leaving the company to pursue other opportunities." Kazu Koike has been promoted to the position of VP of Universal International, effective April 1. He was previously GM of Universal International.

TBA ENTERTAINMENT reports net income for fiscal 2000 of \$101,300, or 1 cent per diluted share, on revenue of \$89 million. Net income in 1999 was \$1.5 million, or 18 cents per diluted share, on revenue of \$48.2 million.

HASTINGS MAKING TURNAROUND

(Continued from page 56)

ings' handling of inventory turns and markdowns, the company said. Thus, gross profit as a percentage of total revenue in fiscal 2000 declined to 30.5%, from 32.1% in 1999.

The company had also incurred \$2.7 million in accounting and legal fees from restating its results for the first three quarters of fiscal 1999 as well as for the previous four fiscal years. (*BillboardBulletin*, March 10, 2000).

But Hastings says the fourth-quarter results reflect the effects of those operational changes. Net income for that period was \$200,000, or 20 cents per diluted share, on revenue of \$141.3 million. For the same period in 1999, Hastings posted a net loss of \$3 million, or 26 cents per share, on revenue of \$142.7 million.

"In many ways we just went back to the fundamentals that built the company over the last 30 years," says Marmaduke, whose father, Sam, founded Hastings in 1968. "All of our metrics are pointing in the right direction, so we're very encouraged."

Fourth-quarter total gross profit as a percentage of total revenue increased from 27.8% to 32.6%. Hastings says this is mostly the result of its slashing the expense associated with the return of inventory from \$5.7 million to \$1.1 million. Its new approach to inventory markdown reduced the expense associated with that process by \$1 million, to \$1.9 million. And a heightened focus on loss prevention produced a \$1.8 million reduction in shrinkage.

Offsetting these gains somewhat was a \$3.7 million tax-related charge and a \$700,000 net decline in margin stemming from the higher fuel charges levied by freight carriers.

"Overall, we are pleased with the progress we made during the fourth quarter," said Dan Crow, Hastings Entertainment VP/CFO. "Despite a difficult holiday season for retailers, Hastings maintained a strong margin from its core products and began to

recognize benefits from management's focus on our inventory cost model."

These year-end results cap a rough year for the Amarillo, Texas-based retailer. In March 2000, Hastings announced that it was restating its earnings for the first three quarters of 1999 and for the previous four years because of an accounting error that led to the company's understating certain costs. Shareholder lawsuits followed, and the company faced a possible Nasdaq delisting of its stock because of a

'In many ways we just went back to the fundamentals that built the company over the last 30 years. All of our metrics are pointing in the right direction.'

—JOHN MARMADUKE,
HASTINGS ENTERTAINMENT

delay in the filing of its 10-K annual report.

Since then, Hastings has brought itself back into compliance with the requirements for Nasdaq listing and replaced KPMG with Ernst & Young as its independent auditor. Marmaduke adds that Hastings has also strengthened its management team, promoting Crow to VP/CFO last November (*BillboardBulletin*, Nov. 29, 2000) and adding Alan Van Ongevalle as VP for marketing.

Lower-than-anticipated sales of certain products during the first three quarters of 2000 prompted the company to mark down prices more often in an effort to increase sales, inventory turnover, and cash flow.

Boosting the frequency of

markdowns "allows us to have better display space for the most current fashion and trend items," explains Marmaduke. Increasing the markdown frequency shrunk merchandise margins for the full year by about \$3.3 million.

Hastings also set about last year to increase inventory turns in order to boost cash flow, reduce markdown expense, and enhance inventory offerings. This led to a rise in the volume of merchandise Hastings returned to its vendors and a \$4.2 million increase in costs associated with returned products in 2000.

In addition, Hastings' rental-video margin declined by \$3.6 million. The company also said that freight costs rose by \$1 million in 2000 as carriers increased fuel surcharges from 4% to 8%.

Looking ahead, Marmaduke says the first kiosks will appear in stores this fall and will offer a touch screen, whose layout will be based on the company's Web site, from which customers can already order and download music. At the kiosks, they will be able to search, listen to, and order music—including MP3 files, once the necessary licensing arrangements are made.

Marmaduke believes the kiosk can function, in effect, as "an always alert and informed sales person," offering a thorough selection of music and artist information. He says they will also serve to familiarize customers with Hastings' Web site.

But while the kiosks will feature downloading capabilities, Marmaduke made clear his thoughts on downloading as a business model. "Right now, it's underwhelming how little interest there is in paying for digital downloads," he says. "The only people who seem to be excited about it are the press. Certainly not customers—at least when they see they have to pay for it."

Napster, he says, is living proof of the popularity of free music. "You put free music on a street corner, you'll have a traffic jam."

In 2001, Hastings will also continue to make over its stores in markets of 50,000 or less to include, among other things, offerings geared to the local clientele—such as Christian music or Spanish-language products. Marmaduke says 15 small-market stores will be made over this year. Seven other stores will be expanded, and five new stores will be opened.

In 2000, comparable-store sales were flat, and Hastings closed five of its 147 stores. For fiscal 2001, the company forecasts a 4% rise in comparable-store revenue, a gross margin of 31.2%, and an operating-income margin of 1.4%. Hastings projects earnings per share of 40 cents.

EXECUTIVE TURNTABLE

DISTRIBUTION. Deven A. Vora is named associate director, BMG-Central, BMG IS&T America, at BMG Distribution in New York. He was information technology manager, Web development, for Lockheed Martin IMS.

MUSIC VIDEO. VH1 promotes Eddie Dalva to senior VP of programming, co-productions, and creative affairs for VH1 and CMT in Santa Monica, Calif. VH1 also names Rick Krim executive VP, talent and music programming, in New York. They were, respectively, senior



VORA

KRIM

VP of programming, acquisitions, and co-productions for VH1 and senior VP, talent acquisitions and marketing, for EMI Music Publishing.

Dream Syndicate's Wynn Issues 'Miracles' On His Down There Label; Billy Boy Boogies

DOWN THERE ONE MO' TIME: Way back in the day, when Declarations of Independents was scrounging around on the punk rock scene in Los Angeles, we often palled around with **Steve Wynn**, singer/guitarist for the **Dream Syndicate**.

In the early '80s, Wynn, like many musicians in the DIY L.A. punk community, started his own label, Down There Records. The imprint issued the Dream Syndicate's debut, as well as EPs and LPs by **Green on Red**, **Naked Prey**, **the Romans**, and **Top Jimmy & the Rhythm Pigs**. (Yours truly penned liner notes for the latter set.)

In the intervening years, Wynn has recorded extensively, with the now-defunct Dream Syndicate and under his own name. "I think, with my records here and in Europe, I've been on every label in history, except Excello," Wynn says with a chuckle.

Not every experience has been pleasant: In 1999, virtually days after the release of his album *My Midnight*, the label that issued it, Zero Hour, abruptly went out of business. "The timing was horrible on that," says Wynn. "It was disastrous."

He adds, "I'm not going to be signing with a major label again without a song and dance, and I didn't want to be with just one more indie label... [So] I said, 'If I'm going to go with an indie, I'll go with my own indie.'"

Thus, on June 5, Wynn's new album, the ambitious two-CD set *Here Come the Miracles*, will be released on the resuscitated Down There imprint. The album will be distributed by Innerstate Records, the San Francisco label/distributor operated by guitarist **Russ Tolman**—a close friend of Wynn's and a former Down There artist himself—and his partner **Pat Thomas**.

Innerstate has issued similar material in the past: The company has also distributed albums by **Richard Lloyd of Television** and **Matt Piucci of Rain Parade** (a contemporary of the Dream Syndicate during the early-'80s "Paisley Underground" heyday in L.A.).

Wynn says, "It's a fitting record to be on Down There. I'm working with [ex-Green on Red member] **Chris Cacavas** and [Giant Sand front man] **Howe Gelb**, old-school people... It makes sense."

At first listen, *Here Come the Miracles*—which was cut during Wynn's extended hiatus in Tucson, Ariz., last year—is an ambitious new entry in his discography. We're pleased to see it arrive on his worthy imprint.

QUICK HITS: Navarre has sealed new exclusive distribution deals with several labels. Moving to the New Hope, Minn.-based firm are Big Eye Music, a division



by Chris Morris

of L.A.-based Cleopatra Records that specializes in themed packages, reissues, and front-line dance product; New York-based rock and pop label Bodyguard Records.com, which bows at the distributor with *Guilty Pleasures*; a June 19 release by L.A. metal unit **Quiet Riot**; and Nashville-based RMG Records, a country-skewed label with new albums due from **Eddy Raven**, **James/Dean**, **Ricky Lynn Gregg**, and **Don Williams**... L.A. metal label Century Media Records has renewed its exclusive distribution deal with Caroline Distribution in New York. Century has been handled by Caroline since June 1997. The label will issue new albums by **Iced Earth**, **Savatage**, **Meshuggah**, **Skinlab**, **Candiria**, and **Death** later this year... Emerge Distribution and DNA in Woodland, Calif., have brought **Michael Hamner** on board as phone sales representative. He will work with both Emerge sales manager **Michelle Haunald** and DNA account development manager **Mike Walthall** and will focus on such niche-oriented lines as See for Miles, Delmark, and Bear Family.

FLAG WAVING: Chicago blues demigod **Billy Boy Arnold** steps forward April 17 with *Boogie n Shuffle*, the singer/harmonica player's first album in six years.

The collection is the latest in a delightful and invaluable series produced by Canada's Stony Plain Records in Edmonton, Alberta. (The label is distributed in the U.S. by Emerge.) The brainchild of label head **Holger Petersen** and guitar titan/producer **Duke Robillard**, the records have returned to



ARNOLD

the public eye such living legends of jazz and R&B as **Jay McShann**, **Rosco Gordon** (a recent Flag Waver and current W.C. Handy Award nominee), and the late **Jimmy Witherspoon**. These swinging, newly recorded sessions are augmented by respectfully conducted and well-informed interviews by Petersen, who is also the longtime host of the *Natch'l Blues* show at CKUA Edmonton.

Now it's Arnold's turn. And that turn was a long time coming: He says he first met Robillard during an Australian tour the musicians did together about five years ago.

"I was amazed," says Arnold. "Duke knew all my tunes, all the licks. He was right there on top of it... I knew that Duke was about the greatest guitar player I'd run into for years and years. I knew I couldn't lose."

Everything came together after Arnold guested on Petersen's program in 1999. Sessions were soon organized, with Arnold fronting Robillard's group (which also includes another previous Flag Waver, "**Sax Gordon**" **Beadle**).

The album is a saucy and entertaining set, highlighted by Arnold's ingratiating singing and rough'n'rockin' harp blowing. Before he even reached his teens, Arnold learned the fundamentals of the instrument from **John Lee Williamson** (also known as "**Sonny Boy Williamson I**"), who was murdered in Chicago in 1948.

"He was my idol," Arnold says of Williamson. "There was nobody else playing harmonica at the time... He was the first harmonica player I heard."

Arnold—who wrote and first recorded the timeless Chicago blues classic "I Wish You Would" (covered by everyone from the **Yardbirds** to **David Bowie** and the **Blasters**)—contributed half a dozen fresh originals to the album. He also covers a pair of tunes by San Francisco bluesman **Jimmy McCracklin** and two numbers penned by **Ray Charles**.

"Ray Charles—him and **B.B. King** are at the top of my list," Arnold says. "Ray covers all of it and does it so well. You gotta be careful [when you perform his songs]—you could make a fool out of yourself!"

Few bluesmen are as personable or as easy to converse with as Arnold, who is also an amazing fount of blues knowledge. "I was a collector," he explains. "I had all the 78s, and a lot of LPs, and now I have all the CDs... Every time I'd buy a new Sonny Boy Williamson record, it was like a new miracle happened."

Though Arnold seldom performs in his hometown of Chicago ("The gigs don't pay that well," he explains), he plans to hit such Texas towns as Dallas and Austin in April, sharing the stage with fellow harp blower **Gary Primich** and his band.

Top Independent Albums

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY		SoundScan®
HIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	6	JIM JOHNSTON	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 SMACK DOWN! 8810/KOCH (11.98/18.98)	No. 1 5 weeks at No. 1
2	2	2	BIZZY BONE	AMC 71150 (11.98/17.98)	THE GIFT
3	3	36	BAHA MEN ▲	S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
4	NEW		CONJUNTO PRIMAVERA	FONOVIISA 6104 (8.98/12.98) HS	ANSIA DE AMAR
5	NEW		ESTEBAN	DAYSTAR 8832 (18.98/25.98)	LIVE!
6	9	2	MR. SHORT KHOP	HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP
7	8	4	VARIOUS ARTISTS	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BALLIN' 0001 (11.98/17.98)	
8	7	19	LOUIE DEVITO	E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
9	5	7	FREDRO STARR	OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
10	13	2	BANDA EL RECODO	FONOVIISA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE...
11	6	17	FUNKMASTER FLEX ●	LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK. VOLUME IV: THE MIXTAPE
12	15	4	DELBERT MCCLINTON	NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
13	17	13	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
14	4	2	SEPULTURA	ROADRUNNER 8560 (17.98 CD)	NATION
15	11	10	DOLLY PARTON	SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
16	12	4	KIM BURRELL	TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
17	16	64	SLIPKNOT ▲	I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
18	10	4	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
19	14	2	ME FIRST AND THE GIMME GIMMES	FAT WRECK CHORDS 620* (14.98 CD) HS	BLOW IN THE WIND
20	NEW		PAUL ANKA	ANKA 0002 (19.98 CD)	LIVE 2000
21	19	43	SOUNDTRACK	OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
22	20	42	THREE 6 MAFIA ▲	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	
23	22	5	BAD BOY JOE	WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
24	18	4	VARIOUS ARTISTS	FAT WRECK CHORDS 613* (6.98 CD)	FAT MUSIC VOLUME 5: LIVE FAT, DIE YOUNG
25	27	22	SPINESHANK	ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
26	24	5	JOHN DIGWEED	BOXED 019*/STUDIO K7 (18.98 CD) HS	LOS ANGELES—GLOBAL UNDERGROUND
27	NEW		MIKI HOWARD	PEAK 8502/CONCORD (11.98/16.98)	THREE WISHES
28	23	20	PRODIGY OF MOBB DEEP ●	INFAMOUS/VIOLETATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
29	33	26	PAUL OAKENFOLD	LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
30	28	10	JOSH JOPLIN GROUP	ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
31	29	7	STEPHEN MALKMUS	MATAADOR 444* (16.98 CD) HS	STEPHEN MALKMUS
32	49	2	VICTOR CALDERONE	TOMMY BOY SILVER LABEL 1433*/TOMMY BOY (17.98 CD)	E=VC2 VOL. 2
33	47	7	JONATHA BROOKE	BAD DOG 60801/KOCH (17.98 CD) HS	STEADY PULL
34	21	20	CAPONE -N- NOREAGA	TOMMY BOY 3110* (12.98/18.98)	THE REUNION
35	RE-ENTRY		EVA CASSIDY	BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
36	36	2	DJ MARK FARINA	OM 30165* (16.98 CD)	MUSHROOM JAZZ 3
37	41	2	DASHBOARD CONFESSIONAL	VAGRANT 354 (11.98 CD)	THE PLACES YOU HAVE COME TO FEAR THE MOST
38	NEW		PETE TONG	FFRR 31159/LONDON-SIRE (17.98 CD)	ESSENTIAL MIX
39	32	5	MAC MALL	SESED OUT/MOSES SOUL 1535/BAYSIDE (11.98/16.98)	IMMACULATE
40	43	7	DJ IRENE	UC 1022/STRICTLY HYPE (16.98 CD) HS	AUDIO UNDERGROUND V 1
41	25	5	LORDS OF ACID	ANTLER SUBWAY 6969*/NEVER (17.98 CD)	FARSTUCKER
42	35	22	JOHN HIATT	VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
43	26	2	LARS FREDERIKSEN AND THE BASTARDS	HELLCAT 80438*/EPITAPH (16.98 CD) HS	LARS FREDERIKSEN AND THE BASTARDS
44	NEW		KINGPIN SKINNY PIMP	BASIX 9340 (11.98/16.98)	DA PRODUCT
45	45	27	SOULFLY	ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
46	31	8	DROPKICK MURPHYS	HELLCAT 80430*/EPITAPH (16.98 CD) HS	SING LOUD SING PROUD
47	38	2	SHERRIE AUSTIN	WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'
48	48	8	DESMOND PRINGLE	TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY
49	34	24	EVERLAST ●	TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
50	RE-ENTRY		LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7018 (10.98/16.98) HS	GOOD TIME

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 (Platinum). △ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. †Tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Valley Media Brings In A New CEO To Try To Turn The Company's Fortunes Around

CHANGES: The board of directors at Valley Media has brought in a turnaround specialist as the company's new CEO. The new guy is Peter Berger, who most recently was a managing director of Ventana Ventures, a culture fund focusing on distressed technology companies. Before that, he was CEO at eDental-Store, a business-to-business service provider, which he merged into its No. 1 competitor, Dental Exchange. In the early '90s he oversaw a \$900 million division of ConAgra Foods Corp.

Berger replaces **Barney Cohen**, who had been serving as acting CEO. Cohen, Valley's founder, remains chairman of its board.

Sources say the Valley board had considered bringing Berger aboard last summer, but Cohen is said to have resisted the idea at that time. **Jim Miller**, president of Valley and a member of the board, acknowledges that "it's been a longer road than we hoped, and Valley is not making the kind of progress we hoped to make." But he attributes that partially to the softness of the music business.

Nonetheless, the Valley board, anxious to complete the turnaround, decided to bring in "fresh horsepower," Miller explains. "The management team appreciates the additional help."

Berger says his Valley mission is simple: "Do what we have done in the past; do it better and right." He recognizes, however, that Valley has been sending that message to the

industry for almost a year now and that despite the changes made at the company, it has yet to return to profitability.

"There have been over the last 15 to 18 months a number of problems related to the growth of Valley," he says. "Barney made many changes, which has helped the company,

chandisers' annual convention, has been coming on strong, contesting Valley for every dollar in business. That, at the very least, squeezes profits in business won; and growth is even more difficult in instances where AEC wins. With the topline not growing as quickly as anticipated, Valley has plenty of capacity at its two distribution centers.

In the words of one industry participant, who thinks Valley should shut down one of its warehouses, "Now is the time for Valley to slash, burn, and pillage, to cut costs."

But Berger sees things differently. "To shut one warehouse down is not an attractive alternative at this point. We have enough business to keep both open. We would rather lower our costs by building revenues rather than slash, burn, and pillage."

The introduction of Berger to the turnaround process buys Valley the luxury of more time before it has to decide whether to close down one of its warehouses. It also buys more time from Valley's financial and product suppliers, i.e., the banks and the majors, which are anxious to see the turnaround become successful.

Since Berger also has experiences in M&A (Wall Street parlance for mergers and acquisitions), some wonder if he has been brought in to shop Valley. But in Retail Track's view, a Valley sale at this point would not be attractive, from either the buyer's or the seller's point of view. If you are Barney Cohen and the other Valley shareholders, you have to be distressed that Wall Street is valuing the company at only \$6.3 million, based on the 75 cents a share that the company closed at on April 3. With that kind of valuation, it's hard to get what the shareholders would consider fair market value for a business, let alone a premium.

Conversely, the buyers of Valley, even if they could get it for the bargain basement price of \$6.3 million, would not likely make the deal because of Valley's debt level, which was \$422 million at the end of the third quarter; the company's most recent reporting period. While the company's debt is offset by the company's large receivables and inventory, a Valley acquisition would mean first resolving the debt issues, which would be a substantial undertaking.

Berger says selling Valley isn't on his agenda. "We have a good foundation for long-term success. My job is to make sure that what we are doing here is smart. If others take notice of what we accomplish and there is a good capital opportunity, the directors should look at it accordingly."

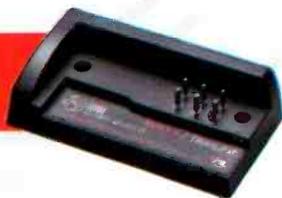
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RETAIL TRACK

by Ed Christman



although those improvements have not yet shown up in the marketplace or the numbers. But Valley is like an ocean liner. You can turn the wheel, but you won't see the change in the direction for a while."

As for the changes that have been made, "now it's just a matter of implementing that plan," he adds.

Some wonder if that plan includes closing down one of the company's warehouses. Valley has two state-of-the-art distribution facilities, one in Lexington, Ky., and the other in Woodland, Calif., where the company is headquartered. Valley built both warehouses in anticipation of business growth that has never materialized.

Moreover, Alliance Entertainment Corp. (AEC), which won a large wholesaler of the year award at the National Assn. of Recording Mer-

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CANADA'S BET.E & STEF SERVE UP THEIR OWN BRAND OF BOSSA NOVA

(Continued from page 52)

college in Montreal to study psychology and then theater. "I really wanted to be a singer, but I was scared to try it," she recalls.

From age 16, Stef played guitar in jazz and rock bands in Montreal. At 21, he traveled to Paris for four years to study vocal jazz, piano, and arranging. During his time there, he became attracted to the city's Latin music scene. "I loved the sound and the sensuality of the music," he says.

Returning to Montreal, Stef played guitar for two years with a local grunge band before linking up with Bet.e. Their first engagement together happened by chance when Bet.e's sister asked them to perform at her wedding. But it would be a year

before the pair started performing regularly together.

"We started hanging around together and getting into all of this great bossa nova and samba repertoire," recalls Bet.e. "I was bowled over by how beautiful this music was. My musical roots start with R&B—Stax/Volt and Atlantic. Listening to bossa nova and samba was an awakening."

"She brought me back into jazz," recalls Stef. "Then I showed her the bossa nova stuff. I had to teach her

some vocal exercises, because she had no training. I'd never met someone like her who had that drive. She would get us all these gigs—she's a door-breaker."

A six-month residency at Le Planete restaurant helped cement their partnership, and the duo became a fixture in Montreal's emerging lounge scene. In time, they expanded from being a duo to a full band of six. Initially, Bet.e did all of the vocals, but she encouraged Stef to sing as well.

Initially, in order to get book-

ings, they recorded in 1995 a five-song cassette for \$500 Canadian (\$320). Two years later, they recorded another cassette, which cost \$2,000 Canadian (\$1,270). Local retailers Archambault, HMV, and Sam the Record Man then began selling the cassette. Encouraged by the chains' staff, the pair released a CD. They combined songs from the two cassettes to make the compilation CD, which was issued in December 1998.

"We didn't know it was the worst

time to release an album," says Bet.e, laughing. "We had a thousand pressed, and, luckily, it just took off."

Currently, the two are seeking to expand their touring base across Canada and preparing a bossa nova-styled album of their own compositions. One of their goals is to eventually make a musical pilgrimage to Brazil—bossa nova's home. "We are dying to go there, but we've been so busy," says Bet.e. "We don't want to go there just for two weeks. We want to record an album there."

ECHO AWARDS IMPACT

(Continued from page 51)

Ayman, Anastacia, and Janet Jackson." Referring to the East-West/Warner R&B vocalist's win in the national male artist category, Adrian adds, "Ayman's Echo Award will definitely be a further boost to his popularity."

Other leading retail executives acknowledge that the Echo Awards have a limited impact on album sales. "As we suspected would be the case, the Echo Awards have had no direct effect on sales figures," says Wolfgang Orthmayr, managing director of World of Music (WOM).

"Artists who performed live at the gala sold no more than is usually the case after appearing in a TV broadcast. Basically I think Ayman has already reached a maximum level of sales potential. But due to an increase in awareness about him, the album managed to re-enter the WOM top 50 [in-store chart]. It's hard to say how many of the Echo compilation CDs we'll be selling."

"Having said that," Orthmayr adds, "the Echo Awards have truly gained in stature over the past three years, so that I can say they are now at the same level as the Brit Awards in terms of the event's image, exposure, and the international artists who attend the gala."

Orthmayr praises the role of Gerd Gebhardt, the president of Warner Music Northern and Central Europe and chairman of Echo organizer the German Phonographic Academy, in raising the event's profile. "Awareness of the awards, and their prestige, has grown significantly, and I really respect Gerd Gebhardt for all the effort he has put into making that possible."

Alexander Wessendorf, managing director of Top Music International, agrees that the sales impact of the Echo Awards is "moderate." But, he adds, "the effect is increasing from year to year. New artists and young artists benefit the most. For established artists, the Echo Awards make no difference in terms of record sales."

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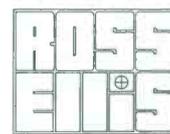
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Wireless Delivery Of Audio, Video Making Halting Progress

This column was written by Kai R. Lofthus in Stockholm.

THE PROMISE of easy access to audio and video via the wireless Web is the intriguing next frontier in the development of the online music industry.

But even in Europe, which has long led the U.S. in the adoption of

'With the technology, it's also possible for a fan to get closer to the artist, but still on the terms of the record company, the management, and the artist.'

—ANDERS NORSTRÖM, POPWIRE

wireless technology, it's too soon to say when the future will arrive. Development efforts by manufacturers of mobile phones, personal digital assistants (PDAs), and content providers have focused on the potentially gilt-edged market for streaming or downloadable audio and video, as well as news and information for consumers.

But uncertainties exist. The World Intellectual Property Organization's Internet treaties have been in the pipeline for more than four years. Music content for wireless applications from major record companies is limited. And in this time of dotcom meltdowns, the challenge of securing capital to keep operations afloat—while waiting for consumer spending to pick up—keeps new businesses on a shoestring.

It's clear teenagers are inclined to spend money on sending text messages, downloading ringing tones, and displaying logos. But there is some question as to whether they will adopt other, more costly technologies. Those technologies include the wireless application protocol services, which enable mobile-phone users to log on to the Internet to access text-based editions of various Web pages.

Meanwhile, mobile-phone companies are getting ready for the introduction of third-generation (3G) phones. 3G is a generic term for a variety of technologies giving high-speed access to Internet protocol-based services. In other words, consumers can use wireless devices to access normal HTML-formatted Web pages, including those with music-related content.

Telecommunication companies in Europe are now drawing up new price structures for the use of such phones. Mobile-phone subscribers are expected to pay a fixed fee for being continuous-

ly connected to the Internet, as well as a per-minute fee for the time they spend downloading or streaming a song.

The first of these 3G phones are utilizing the general packet radio services (GPRS) technology, providing "always-on" Internet access at between 115 and 384 kilobits per second. (The most optimistic forecasts predict two megabits per second within two years and five to 10 megabits per second within five to 10 years.) Motorola has already launched a GPRS-capable phone in Europe, the Timeport p7389i. (Other mobile companies—Nokia, Ericsson, and Siemens—have not.)

The only company with a broad and significant intention to move into the regional European market is Tokyo-based NTT DoCoMo. The company has announced a joint venture with KPN Mobile in the Hague, the Netherlands, and Telecom Italia Mobile in Rome. The joint venture will target at least 30 million subscribers in Belgium, Italy, Germany, and the Netherlands this year with its i-mode service. The new company, to be based in the Hague, will also make its services available to customers in Austria, France, Greece, Spain, and Turkey, although these will be added at a later stage. DoCoMo declined to comment on its European plans, citing capital-raising initiatives in Japan.

In a sign of the high stakes involved at this early stage in the wireless Web game, other potential players, including Nokia, Ericsson, Siemens, and Vizzavi (a London-based joint venture between Vivendi and Vodafone), also declined to be interviewed. A spokesman for Siemens in the U.K. says, "We're making phones capable of playing music, but we're not prepared to discuss it."

Meanwhile, Ola Bergvall, director of wireless and broadband at MusicBrigade, the Stockholm-based music video streaming company (partly owned by EMI Recorded Music), says, "It's one thing to be able to deliver streaming audio and video, but it's another thing to deliver what the consumer is actually willing to pay for. The countries which will have the greatest penetration in this market are those who are able to promote open collaboration between phone companies, content providers, and distributors."

The CEO of MusicBrigade is Anders Hjelmtorp, former managing director of Virgin Records in Sweden, and the company is reportedly conducting tests for wireless and broadband distribution of the music it has licensed (including repertoire from EMI and Virgin) in closed-circuit demonstration areas.

Last December, Ericsson Business Innovation (a division of Ericsson, the mobile-phone manufacturer) took a 15% stake in Popwire,

SITES+ SOUNDS

the Stockholm-based media, A&R, and technology company. Popwire has also started 3G testing with its own invention, the Mobile Internet Reporter, a patented technology for transmitting moving pictures to a mobile phone via a digital camera and an unidentified hardware application.

Anders Norström, managing director of Popwire, says, "We had this technology developed in order to be able to conduct simultaneous broadcasts from clubs in Tokyo and New York City. With the technology, it's also possible for a fan to get closer to the artist, but still on the terms of the record company, the management, and the artist. It's a whole other interactivity when fans are allowed to follow artists at concerts, chat with them, etc."

In Norström's opinion, it will

take up to two years before consumers pick up on 3G-capable mobile phones. "We believe it's media companies like CNN which will drive the development of 3G mobile technology before the consumers do," he says.

At the same time, the mobile-phone companies are focusing resources on developing technology

the company may be heading. It features the wireless Bluetooth technology, a radio-based link that connects the phone with a laptop at a speed of 43.2 kilobits per second.

Going in a similar direction are PDA and computer companies such as Compaq, Psion, HandSpring, and Palm. They're beginning to include GSM (global system for mobile communications) components in their devices, allowing consumers to get direct access to wireless services without having to go through their mobile phones. Steps are also being taken by these companies to incorporate playback capability of music and videos. Compaq, for instance, is already working with Microsoft to include the Windows Media Player in its iPaq product series.

All of these developments are promising, to be sure. But one sign of the halting progress is found on two Web site addresses registered by insightful individuals in Brazil and the U.S. some two years ago. The addresses—musicwireless.com and wireless-music.com—will certainly be sought after as potentially valuable domains. At present, however, both are empty sites, still under construction.

'It's one thing to be able to deliver streaming audio and video, but it's another thing to deliver what the consumer is actually willing to pay for.'

—OLA BERGVALL, MUSICBRIGADE

cal features and infrastructures and outsourcing the production and manufacture of the actual phones.

While Nokia hasn't yet announced any 3G models, its new 6210 phone shows which direction

TRAFFIC TICKER

Top Online Retail Sites

Unique Visitors (in 000s)

TOTAL VISITORS AT WORK & HOME	
1. amazon.com	17,248
2. barnesandnoble.com	4,901
3. cdnow.com	4,383
4. bmgmusic.com	3,305
5. columbiahouse.com	3,531
6. walmart.com	2,343
7. buy.com	2,268
8. bestbuy.com	2,229
9. towerrecords.com	458
10. samgoody.com	199

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	4,203
2. bmgmusic.com	1,424
3. cdnow.com	1,161
4. barnesandnoble.com	1,086
5. columbiahouse.com	940
6. walmart.com	824
7. bestbuy.com	622
8. buy.com	457
9. samgoody.com	69
10. towerrecords.com	32

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	6,546
2. barnesandnoble.com	2,062
3. bmgmusic.com	1,764
4. columbiahouse.com	1,479
5. cdnow.com	1,433
6. buy.com	983
7. walmart.com	930
8. bestbuy.com	845
9. towerrecords.com	122
10. samgoody.com	59

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.

APRIL 14, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	16	2	NO. 1 DROPS OF JUPITER AWARE/COLUMBIA 69888/CRG	1 week at No. 1	6
2	10	5	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
3	3	13	O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	14
4	2	5	EVERYDAY ▲ ² RCA 67988	DAVE MATTHEWS BAND	3
5	NEW	▶	WHOLE NEW YOU COLUMBIA 69889/CRG	SHAWN COLVIN	101
6	1	3	REPTILE DUCK/REPRISE 47966/WARNER BROS.	ERIC CLAPTON	31
7	NEW	▶	LIVE FROM MARS VIRGIN 10079*	BEN HARPER AND THE INNOCENT CRIMINALS	70
8	RE-ENTRY	▶	CROUCHING TIGER, HIDDEN DRAGON SONY CLASSICAL 89347	SOUNDTRACK	69
9	7	20	1 ▲ ⁷ APPLE 29325/CAPITOL	THE BEATLES	26
10	4	28	NO ANGEL ▲ ³ ARISTA 19025 [RS]	DIDO	5
11	5	22	ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2	40
12	8	19	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	42
13	NEW	▶	TIME AFTER TIME BLIX STREET 10073	EVA CASSIDY	—
14	NEW	▶	ACOUSTIC SOUL MOTOWN 013770/UNIVERSAL	INDIA.ARIE	10
15	6	4	JUST PUSH PLAY ▲ COLUMBIA 62088*/CRG	AEROSMITH	9
16	NEW	▶	UNTIL THE END OF TIME AMARU/DEATH ROW 490840*/INTERSCOPE	2PAC	1
17	RE-ENTRY	▶	ALMOST FAMOUS DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	107
18	NEW	▶	CHOCOLAT MIRAMAX 89472/SONY CLASSICAL	SOUNDTRACK	147
19	RE-ENTRY	▶	NO NAME FACE ▲ DREAMWORKS 450231/INTERSCOPE [RS]	LIFEHOUSE	11
20	13	13	HOTSHOT ▲ ⁵ MCA 112096*	SHAGGY	2

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. *Artist indicates vinyl available. [RS] indicates past and present Heatseekers titles. © 2001, Billboard/EMI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

DataPlay Shows Video Potential

BY STEVE TRAIMAN

ORLANDO, Fla.—While most attention for the new DataPlay mini-optical-disc technology has focused on audio applications, the home video industry is taking a look at how the disc might become a part of its future as well.

Scheduled to hit the market during the fourth quarter, the quarter-sized DataPlay disc can hold more than 11 hours of digital music, or six 74-minute CDs. Consumers create custom discs by selecting tracks through a retail kiosk. At last month's National Assn. of Recording Merchandisers (NARM) Convention, music, video, and retail executives got a sneak peak of the

new technology's possibilities.

"With the proliferation of handheld devices, improvements in screen quality, and video compression, a new 'mobile segment' for video is evolving quickly," says Suzanne Stephens, DataPlay marketing coordinator. "And DataPlay is positioned to become the standard for handheld viewing devices in the near term."

The retail price of a DataPlay disc is expected to be about \$11. New DVDs, by contrast, are priced at \$20 or higher.

The concept for video would be the same as for audio, with customers using an in-store kiosk to preview movie trailers, music videos, or live



Mini DataPlay discs are expected to launch this fall in the music market, but video applications aren't far behind.

concert footage. Consumers would then order movies or videos, which
(Continued on page 66)

Windows Media 8 Speeds Up Downloading; VSDA, MPAA Find The Law On Their Side

COMPUTER CINEMA: Microsoft's upgraded Windows Media Audio and Video 8 encoder promises to make digital delivery via narrowband and broadband connections one step closer to reality.

Using the new encoding system, Microsoft says, content suppliers can deliver full-screen, near-DVD-quality video playback via Windows Media Player 7 and 6.4. The average movie could be downloaded in about 30 minutes over a digital subscriber line (DSL) and would take up 500 megabytes of hard drive space. Previously, movies took hours to download and took up three to four times more storage space. In addition, the audio encoder compresses MP3 files in one-third of the space previously required to store files on a hard drive. (All Window Media 8 files are protected by Microsoft's digital rights management system.)

In addition to its new encoding system, Microsoft announced several content delivery partners, including AlwaysI, CinemaNow, CinemaPop, Filmspeed, SightSound, and Inter-tainer.

On April 3, Inter-tainer will begin streaming movies over Broadwing's ZoomTown DSL service, which services about 40,000 subscribers in Cincinnati.

"This will be the first time that we'll be able to stream first-run movies to a mass audience," says Inter-tainer senior VP of content **Terrence Coles**. "The issue has been more about bandwidth, but consumers are also concerned with quality."

Inter-tainer has licensing deals with Warner Bros. and Universal Pictures for films, as well as title-by-title deals with Artisan Entertainment, DreamWorks Pictures, and New Line Cinema. The company also has deals with A&E Television and the Discovery Channel, as well as Pearson Entertainment, the producer of *Baywatch*. Music videos are supplied by Warner Music Group and EMI Recorded Music. In total, the Culver City, Calif.-based company has more than 65,000 hours of licensed programming.

Inter-tainer is using a pay-per-view business model, charging 99 cents for concerts and one-hour shows and 75 cents for half-hour shows and kids' programs. Newly released movies are \$3.99, catalog

titles are \$2.99, and made-for-TV films are \$1.99.

LEGAL EAGLES: The Video Software Dealers Assn. (VSDA) and the Motion Picture Assn. of America (MPAA) both scored some big legal victories that preserve First Amendment rights and guard against piracy.

In Indiana, the VSDA contributed to a 7th U.S. Circuit Court of Appeals decision that quashed a local government's attempts to restrict minors' access to video games with "graphic violence."

Last July, an ordinance was enacted in Indianapolis that prohibited video arcades from knowingly allowing minors to play violent games unless

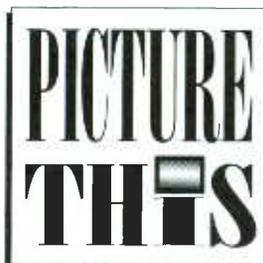
the minor was accompanied by a parent or guardian. The ordinance was passed under the "harmful to minors" standard. The VSDA submitted a friend-of-the-court brief to the appeals court, pointing out that only material containing depictions of sexual conduct, and not violent content, is

covered by "harmful to minors" standards. In addition, the standard provides only limited protection under First Amendment guarantees.

In other legal news, the MPAA, in conjunction with the FBI and the U.S. Attorney's office, arrested **Jillann Reeves** and charged her with selling pirated video games and movies through the Internet. The Aberdeen, Wash., resident allegedly offered more than 140 movie titles and 2,000 PlayStation, Game Boy, and Nintendo game titles on the Web site Koolreds.com. Video titles included *The Hurricane*, *Toy Story 2*, *The Green Mile*, and *X-Men*.

The MPAA was notified of the site by local law enforcement March 10. If convicted, Reeves could face up to five years in prison and a \$250,000 fine.

CONGRATS: Winstar TV & Video documentaries *Deep Blues* and *Can't You Hear The Wind Howl?* were honored by the Blues Foundation at its annual Keeping the Blues Alive Awards. Both documentaries received the outstanding achievement in visual broadcast film award. Each year the foundation recognizes individuals and organizations that have contributed to the genre in 17 different categories.



by Eileen Fitzpatrick

Stoltz Discovers 'The Passion Of Ayn Rand' As Co-Star In Showtime Home Video Biopic

The recent Showtime Home Video release *The Passion of Ayn Rand* dramatizes the 15-year affair between philosopher/novelist Rand and her protégé, Nathaniel Branden. While Helen Mirren walked away with an Emmy for her portrayal of Rand, her co-star Eric Stoltz gained a new respect and understanding of the troubled writer.

Billboard talked with Stoltz as he was editing his directorial debut, *My Horrible Year*, a Paramount/Showtime comedy due this summer.

What attracted you to this film?

It was one of the more interesting scripts that I've read, and it contained a rather shocking approach to an adulterous affair in that all the parties involved got permission from their mates. Also, Helen Mirren was doing it, and I liked the director. So there were many elements.

My favorite scenes in the movie are yours with Helen.

She was the best. I found it very interesting and difficult to keep up with her, frankly. She's better and smarter and more attractive. It's like all of a sudden you're playing tennis with Andre Agassi. You have to fight to keep up. You can learn within that, but it certainly makes your heart race.

Was working in such a claustrophobic '50s setting a challenge, too?

It certainly seemed a much more repressed world. These characters had extraordinary courage in trying to break through that repression and be honest about their feelings of lust and love. They were breaking through those boundaries, which is what made them interesting, dangerous, and miserable.

Do you think the affair would have played out any differently today?

I don't think there would have been such a big deal about it. Perhaps I'm wrong, though. It's rare that you read about couples who've agreed to open relationships. Perhaps it would still be shocking.

What else might surprise people about Ayn Rand?

What the movie shows that few people realize is that she was a very conflicted, tormented, and difficult woman. Her philosophy can be a very simple one, but she was, in fact, a quite complex and amazing woman.

So, ultimately what was the passion of Ayn Rand?

I think she was most passionate about humanity and her belief that we need to break free of 2,000 years' worth of training and try to become free. CATHERINE CELLA

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	4	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
2	NEW ▶		REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington	2000	PG	19.99
3	3	33	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
4	2	5	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
5	5	8	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
6	6	2	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.98
7	8	7	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
8	9	10	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
9	4	5	PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
10	12	9	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
11	7	4	JUDGMENT	Cloud Ten Pictures 143	Corbin Bernsen	2001	NR	29.95
12	15	26	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
13	10	5	BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
14	16	18	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
15	18	9	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
16	19	16	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
17	NEW ▶		RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	24.95
18	14	4	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
19	NEW ▶		MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
20	24	3	CLERKS (UNCENSORED)	Miramax Home Entertainment Buena Vista Home Entertainment 21707	Animated	2001	R	29.99
21	38	3	MICHAEL JOURDAN TO THE MAX	FoxVideo 20001286	Michael Jordan	2001	NR	14.98
22	27	13	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
23	13	14	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
24	17	11	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
25	29	19	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
26	NEW ▶		GUNDAM WING: VOL. 10	Bandai Entertainment Pioneer Entertainment 71163	Animated	2001	NR	14.98
27	11	6	MAKING THE TOUR ▲	Jive/Zomba Video BMG Video 41726	'N Sync	2001	NR	19.95/ 24.97
28	34	18	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
29	21	2	PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. PBV0885	Various Artists	2001	NR	19.98
30	26	39	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
31	40	22	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
32	28	20	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
33	20	44	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
34	36	11	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
35	23	4	28 DAYS	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
36	22	4	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
37	33	16	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
38	31	25	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
39	25	19	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
40	30	19	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	4	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
2	2	2	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
3	7	18	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
4	3	8	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
5	14	2	THE 6TH DAY (PG-13)	Columbia TriStar Home Video 04961	Arnold Schwarzenegger
6	NEW ▶		REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington
7	9	2	THE CONTENDER (R)	DreamWorks Home Entertainment 43813	Joan Allen Jeff Bridges
8	NEW ▶		DANCER IN THE DARK (R)	New Line Home Video Warner Home Video 5198	Bjork
9	5	6	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
10	4	5	THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader
11	NEW ▶		LUCKY NUMBERS (R)	Paramount Home Video 336953	John Travolta Lisa Kudrow
12	12	24	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
13	6	7	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
14	17	2	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
15	10	4	THE ORIGINAL KINGS OF COMEDY (R)	Paramount Home Video 860488	Steve Harvey D.L. Hughley
16	13	11	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
17	8	6	GET CARTER (R)	Warner Home Video 18583	Sylvester Stallone
18	NEW ▶		THE TAO OF STEVE (R)	Columbia TriStar Home Video 05584	Donal Logue Greer Goodman
19	18	2	THE CREW (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 45512	Richard Dreyfuss Burt Reynolds
20	20	5	WOMAN ON TOP (R)	FoxVideo 2001238	Penelope Cruz

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Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 60601	Cameron Diaz Drew Barrymore
2	1	2	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21651	Denzel Washington
3	NEW ▶		THE 6TH DAY (PG-13) (27.96)	Columbia TriStar Home Video 05074	Arnold Schwarzenegger
4	NEW ▶		RED PLANET (PG-13) (19.98)	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
5	5	19	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
6	2	4	MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
7	NEW ▶		RUGRATS IN PARIS: THE MOVIE (G) (29.99)	Nickelodeon Video/Paramount Home Video 336724	Animated
8	3	3	ALMOST FAMOUS (R) (26.99)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
9	4	2	FRANK HERBERT'S DUNE (NR) (24.98)	Artisan Home Entertainment 11517	William Hurt
10	6	3	BEDAZZLED (PG-13) (26.98)	FoxVideo 2000813	Brendan Fraser Elizabeth Hurley
11	10	80	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
12	7	5	THE ORIGINAL KINGS OF COMEDY (R) (29.99)	Paramount Home Video 339244	Steve Harvey D.L. Hughley
13	9	3	LEGEND OF DRUNKEN MASTER (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 22366	Jackie Chan
14	8	3	BEN-HUR (G) (24.98)	Warner Home Video 65506	Charlton Heston Stephen Boyd
15	11	7	BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst
16	13	11	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
17	17	17	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
18	12	5	LADY AND THE TRAMP II: SCAMP'S ADVENTURE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21228	Animated
19	18	10	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
20	14	9	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer

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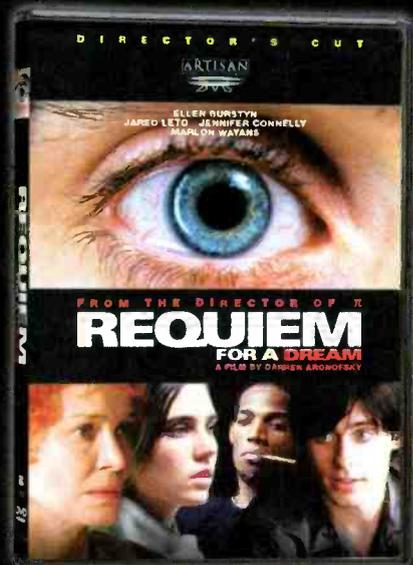
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Globalstage Makes Video Adventures Out Of Live Theater

CURTAIN UP: In an era when children's entertainment is centered around licensed characters, Globalstage Theatre Adventures is going against the grain with an emphasis on theater. The independent, San Francisco-based company releases filmed versions of live theater, ranging from *Pinocchio* to *The Island of Dr. Moreau*.

"We started out—and have continued—to aim our videos toward people who are dissatisfied with mainstream TV and entertainment," says Globalstage director of marketing **Becca Britton**. "But just

getting into the running is difficult."

Getting into the running means getting the product into retail, and Britton says many stores will not even consider anything that is not produced by a major studio.

She notes that Globalstage's releases have received "tremendous response" from reviewers such as the American Library Assn. (ALA) and *Sesame Street Parents* magazine.

"Marketing theater videos is indeed challenging," Britton notes. "We've been told we should emphasize sexy characters and that we should include more action and spe-



by *Moirra McCormick*

cial effects. We like that we believe in what we are doing and making and hope that over the long term it will pay off."

Participating theater companies include Portland, Ore.'s Northwest Children's Theater, which produced

The Three Musketeers, and Polka Children's Theatre of Wimbledon, England, whose *Playing From the Heart* was named one of 1999's best videos by the ALA. Another award winner is the Perskey Ridge Players of Glasgow, Mont., whose *The Man That Corrupted Hadleyburg* was chosen by the ALA as one of the best videos of 2000.

KIDBITS: Digital monsters are flying fast and furious at 20th Century Fox Home Entertainment with the arrival of new *Digimon* releases from the hit anime TV show.

Digimon 5: Battle With Piedmon was released April 3, and

Digimon 6: A New Digtude hits stores June 5. Each contains three episodes and is priced at \$14.98. Plus, the Mighty Morphin Power Rangers make their DVD debut with *Power Ranger Double Feature DVD*, which contains two full-length adventures, priced at \$24.98... New from first-rate, New York-based First Run Features is *Kestrel's Eye*, a bit of *vérité* about a family of European falcons in a small Swedish village. The film, a Swedish Oscar nominee and a first-prize winner at the Marseille Documentary Film Festival in France, runs 86 minutes and is priced at \$29.95.

DATAPLAY SHOWS VIDEO POTENTIAL

(Continued from page 63)

would be picked up at the checkout counter. In the future, consumers would be able to order DataPlay discs over the Internet.

Like a DVD, the DataPlay disc could also hold bonus material, but how much depends on several factors.

"Right now, we're able to get about three CD-quality albums and two music videos on a 500-megabyte disc," notes David Moll, VP of business development at Boulder, Colo.-based DataPlay. "The video capacity is dependent on video compression,

aspect ratio, screen size, frames per second, and audio quality. With existing technology, we can get a two-hour-plus film with near-VHS-quality video and audio on a DataPlay disc."

As compression technologies advance, Moll says, the storage capacity and quality will improve.

Video suppliers and game manufacturers are already exploring DataPlay's technology. "We're being looking into doing some mini-disc things for some time," says Jim Monroe, VP at Vivid Interactive, a leading adult-

video producer and distributor. "We've always pushed the envelope of new technology and really hit it out of the ballpark with DVD when we introduced multiple camera angles for our expanding number of first-person 'Virtual Vivid' titles."

Monroe saw some music video demos at DataPlay's exhibit at the NARM Convention and likes the idea of the Internet download capability. "We're in the process of encoding our product so it will be usable for the DataPlay format when the compression technology is available," he says.

At DreamWorks Animation, technology head Ed Leonard emphasizes that the company is constantly looking to merge its entertainment content with new technologies.

"The form factor, data density, and cost make DataPlay an interesting option for video on low-resolution consumer devices," Leonard says. "It will be interesting to watch the adoption of DataPlay devices, as this will likely determine the viability of the technology as a format for more interesting content like our animation and films."

Other industry executives are also taking a wait-and-see attitude.

"DataPlay is a gee-whiz technology," says Paul Bishow, format launch director at the Universal Music Group, which along with EMI and BMG is an investor in DataPlay. "The opportunity to put a promotional video on the discs now is very positive. Now that music video and live concert releases are becoming part of DVD, there may be future opportunities possible for DataPlay."

Several retailers who saw DataPlay at NARM were impressed. "We're very excited, and it's probably a home run with great sales potential," says David Lang, president of the 11-store Compact Disc World chain. "It could bode well for retailers if the labels allow us to be fully involved in sharing the revenue. Depending on how the audio launch goes, the future video opportunities also are appealing."

DataPlay's Moll emphasizes that the current focus is on the audio-product launch this fall, but he adds that labels are finalizing plans to add music videos. "And we're pleased with the growing interest in opportunities for full-length motion pictures in the future."

Billboard®

APRIL 14, 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	7	3	LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001 26.99
2	8	7	THE ROAD TO EL DORADO DreamWorks Home Entertainment 83669	2000 24.99
3	12	10	POKEMON: THE MOVIE 2000 Warner Home Video 18620	2000 22.96
4	4	10	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999 26.99
5	15	17	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000 24.99
6	1	10	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000 19.96
7	NEW ▶		MARY-KATE & ASHLEY: WINNING LONDON Dualstar Video/Warner Home Video 37332	2001 19.96
8	10	4	DIGIMON: THE MOVIE FoxVideo 2001138	2001 19.98
9	14	17	VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000 12.99
10	NEW ▶		RUGRATS IN PARIS: THE MOVIE Nickelodeon Video/Paramount Home Video 336723	2000 24.95
11	5	39	INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510	1996 19.98
12	16	18	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000 14.95
13	6	5	BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173	2000 19.96
14	2	6	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyrick Studios 2139	2001 12.99
15	3	9	SAILOR MOON: THE LEGEND BEGINS DIC Entertainment/A.D.V. Films 707303	2000 12.98
16	17	10	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658	2000 14.95
17	9	2	SAILOR MOON: RED HEARTS DIC Entertainment/A.D.V. Films 005	2001 12.98
18	25	2	SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700	2001 14.95
19	23	16	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000 24.99
20	NEW ▶		VEGGIE TALES: LYLE, THE KINDLY VIKING Big Idea/Lyrick Studios 2137	2001 12.99
21	22	18	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000 14.95
22	13	14	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000 26.99
23	11	9	BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000 19.95
24	20	25	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36859	2000 19.96
25	18	10	THE POWERPUFF GIRLS: DREAM SCHEME Warner Home Video 1661	2000 14.95

◆ 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.

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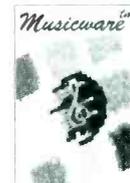
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Update

CALENDAR

APRIL

April 7, **Imaging & Media Relations Forum**, presented by the Pacific Northwest Chapter of the National Academy of Recording Arts and Sciences, Crystal Ballroom, Portland, Ore. 206-633-7833.

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 18, **Jazz, A Look at America's Music—Past, Present and Future**, presented by AIMP, Marriott Marquis, New York. 212-758-6157.

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 Ella Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 615-242-0303.

April 27, **Fighting for More Music Royalties**, presented by the Legal Strategies Institute, Knitting Factory, Los Angeles. 516-995-4818.

MAY

May 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 16, **10th Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9494.

May 22, **Understanding Basic Trademark Law in Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

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.

June 6, **Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-681-7205.

June 14, **17th Annual T.J. Martell/Neil Bogart Entertainment Industry Golf Classic**, Lost Canyon Golf Club, Simi Valley, Calif. 310-358-4970.

June 20-22, **Streaming Media West 2001**, Long Beach Convention Center, Long Beach, Calif. 415-593-4910.

JULY

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, 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 jpsesselnick@billboard.com.

LIFELINES

BIRTHS

Girl, Olivia Anne, to **Jill** and **Rob Pierce**, Feb. 2 in Saddle Brook, N.J. Father is managing director, affiliate relations, for United Stations Radio Networks.

Girl, Katherine, to **Denise** and **Don Farr**, March 7 in Northridge, Calif. Mother is West Coast sales manager for Ventura Distribution. Father works for Creative Planet.

Girl, Madison Renee, to **Marci** and **Brad Tyrrell**, March 11 in Vacaville, Calif. Father is Western regional sales manager for Big Daddy Music Distribution.

MARRIAGES

Nicole Powers to **Lee Gorman**, April 1 in Las Vegas, Nev. Groom is a founding member of Bow Wow Wow, bassist for Electric Skychurch, a producer, and a remixer.

DEATHS

Steve Wax, 58, of a neurological disease, March 28 in Los Angeles. Wax was the president of Elektra/Asylum Records in the 1980s. Earlier, he worked at Jubilee Records and was head of promotion for Bell Records. Wax was most recently a talent manager and represented such artists as Barry Manilow. He is sur-

vived by two daughters.

Jackie Kahane, 79, of cancer, March 26 in Encino, Calif. Kahane was a comedian who served as the opening act for Elvis Presley from 1972 until Presley's death in 1977. He also performed with such entertainers as Wayne Newton, Tina Turner, Tony Bennett, Dionne Warwick, Sophie Tucker, and Joe E. Lewis. Most recently, Kahane managed TV writers and was an executive producer of several TV shows. He is survived by his wife, two daughters, a granddaughter, and a grandson.

GOOD WORKS

ALZHEIMER'S MEMORIAL: Hundreds of families joined country singer **Tim Rushlow** at a candlelight vigil honoring Alzheimer's sufferers April 2 at the Lincoln Memorial in Washington, D.C. The event served to draw attention to the disease and its effects on families. At the vigil, Rushlow sang "She Misses Him," his hit about a wife who cares for her Alzheimer's-stricken husband. Contact: **Jules Wortman** at 615-321-0505.

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'Mountain Stage' Takes All Kinds

NPR's Eclectic, Acoustic-Oriented Show Celebrates Live Music

BY FRANK SAXE

NEW YORK—You would think that after 500 broadcasts, the producers of NPR's *Mountain Stage* would have focused on a single genre of music. Instead, they continue to embrace artists performing everything from rock to country to Celtic music.

This iconoclastic combination of artists has not gone unnoticed by one record executive. "I grew up in the '60s, when rock radio played everything. You'd hear a rock'n'roll record, then you'd hear a bluegrass record those days, when formats weren't so strict and so rigid. You'd just hear music, and it sequenced itself so beautifully. That's also the beauty of *Mountain Stage*—there are no barriers, there are no formats. They bring a combination to each show that works in a musical context; that's the love of it for me."

Started in 1984 on four radio stations in West Virginia, the acoustic *Mountain Stage* was the forerunner of the unplugged movement. Producer Andy Ridenour launched the program, recruiting Larry Groce to host it. Groce, who has recorded 22 albums—including six platinum ones—for Walt Disney Records, also recorded the 1976 top 10 novelty hit "Junk Food Junkie."

While the basic format has remained the same, today's shows draw bigger names from a wider range of musical styles than the early shows did. "We didn't encompass as wide a variety of music as we do now. It's not that we didn't want to; it's just that we didn't have the resources to get the kind of people that we wanted," Groce says.

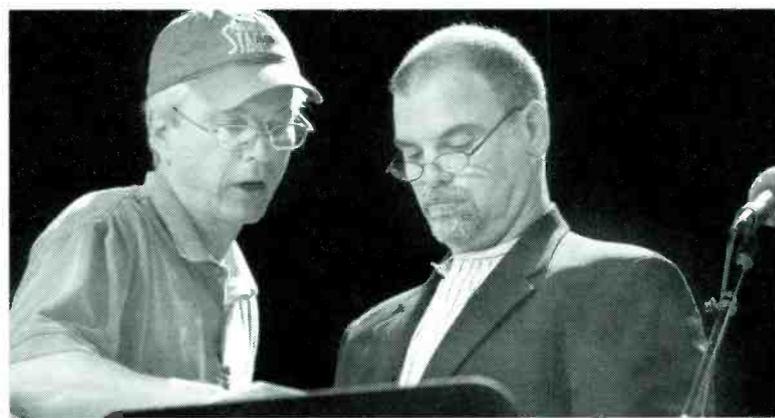
A number of shows have been standouts because of the combination of artists they showcased, or the once-in-a-lifetime duets that occurred before their microphones. For Groce and Ridenour, a personal highlight came in 1991 when R.E.M. chose *Mountain Stage* as

one of three venues to perform in support of its hugely successful album *Out of Time*.

"It opened some doors and shined a spotlight on us and got us some national exposure," Groce says. In fact, the members of R.E.M. are such big fans of *Mountain Stage* that they underwrite its presentation on their local NPR station in Athens, Ga.

Carpenter, Sheryl Crow, Crash Test Dummies, Ani DiFranco, Sarah McLachlan, and Barenaked Ladies.

"They're oblivious to chart activity, formats, and single success. They just have a great appreciation for all kinds of music, and they love to expose their audience to it," says Chris Palmer, senior VP of marketing for Warner Bros./Nashville. "Not only does it offer us an outlet for artists



Mountain Stage's Andy Ridenour, left, and Larry Groce work out some last-minute details before a taping.

There are still a number of artists Grace and Ridenour want to get before the 800 people who pack the Capital Plaza Theater in Charleston, W.Va., each Sunday night. Their wish list includes Paul Simon, Bob Dylan, Joni Mitchell, James Brown, and Van Morrison, to name a few. "They've all influenced so many of the artists that have been on our show," Groce says.

Although the hourlong program is taped for broadcast, Ridenour says *Mountain Stage* "is a celebration of live music" both in performance and its presentation, which tries to preserve the feel of the live show. "I view it not only from the artist standpoint but the art of broadcasting as well," he adds.

SHOW GIVES ARTISTS EXPOSURE

For record labels, *Mountain Stage* gives them an opportunity to introduce their artists to a nationwide audience, although neither Groce or Ridenour will take credit for breaking an artist.

"I think you'll find a lot of people that have been around a long time understand the interest and importance of a show like ours, because it's not easy to expose an artist or break an artist that's not exactly in the middle of the mainstream, and we're a place that can," Groce says. "We can't make or break anyone, but we can shine a small spotlight on someone."

Among the acts that received early exposure from *Mountain Stage* are Lyle Lovett, Mary Chapin

that may not be the centerpiece for what's happening on commercial radio, but we also get on radio stations that no artists are getting on, so it's a wonderful asset."

Palmer notes that as the show has become more popular, it has become more difficult to get acts booked. That said, among the acts Warner has placed on the show are the Fairfield Four, Leslie Satcher, Béla Fleck & the Flecktones, Beth Nielsen Chapman, Maura O'Connell, and Kevin Welch.

True North Records artist Bruce Cockburn was among the seven artists who took the stage in March to record *Mountain Stage's* 500th presentation, which will air the weekend of May 4. "Everybody was aware it was particularly meaningful to our hosts," Cockburn says. "It meant a lot to them, and it meant a lot to me that they felt that I belonged there at that moment. It was a definite sentimental and celebratory feeling."

Cockburn had been on *Mountain Stage* a half-dozen times before the anniversary-night show, including one show that featured only Canadian acts. "It's one of a very few live radio shows that exist, and the atmosphere is great to work in," he says.

Because the artists on stage run the gamut from roots to reggae, Cockburn says, the reception he receives from the audience varies. "If the other artists are all in my ballpark, I get a different reaction than if the big draw is somebody who is totally

(Continued on page 72)

newsline...

SATELLITE CHIPS SHIPPED. The chips needed for mass-producing Sirius Satellite Radio and XM Satellite Radio receivers have been completed and shipped to manufacturers. The chips have gone to such companies as Sony, Pioneer, Alpine, and Delphi-Delco for final testing and integration into satellite-ready radios. These custom-made silicon chips allow the radios—which will also include AM and FM bands—to receive and decode digital signals broadcast from satellite and terrestrial repeaters. With the shipment of components to its manufacturers for mass production, XM remains on schedule for its summer launch. On March 18, XM launched its first satellite, named Rock, and has its second satellite, Roll, scheduled to launch in early May. Meanwhile, legendary Dallas songwriter and late-night DJ Bill Mack, host of *The Midnight Cowboy*, will take his show to XM Satellite Radio.

POWELL TO REVIEW RADIO RULES. Federal Communications Commission (FCC) Chairman Michael Powell says the agency will look at lifting the newspaper cross-ownership ban, which prohibits companies from owning both a newspaper and a radio or TV station in the same market. Speaking on Capitol Hill, Powell said he has not decided whether he believes the rule should be eliminated or relaxed. This summer, the FCC will look at a number of other broadcast rules, including the radio market definition and the national-TV ownership cap. Powell says the agency will either "validate" a rule or kill it. "Most of the solutions are out with the industry and not in the government," he said following the Internet hearing.

TRISTANI CHIDES FCC AGAIN. FCC Commissioner Gloria Tristani is once again taking her agency to task for not doing more to investigate a charge of airing indecent programming. The latest case centers on a broadcast from active rock WXQR (Rock 105) Jacksonville, N.C. A father complained to the agency that he and his 13-year-old daughter heard a jock use the words "penis" and "genitalia" in a sexual manner during a Sunday afternoon broadcast. The FCC dismissed the complaint, saying it had no recording or transcript of the broadcast to decide whether the context was obscene. Says Tristani, "The commission appears so averse to indecency cases and has erected so many barriers to complaints from members of the public that indecency enforcement has become virtually nonexistent."

KARMAZIN: NO RECESSION HERE. Viacom president/COO Mel Karmazin says it does not appear that Viacom will be forced to make any layoffs, because the company has not seen "any signs of recession" in advertising sales or revenue. "I never saw anything like the dot-com business [fall-off]," says Karmazin, noting that Web advertising is off sharply. Still, he believes there is "fundamental" strength in the economy. Karmazin also ribbed ABC/Disney's plan to cut 4,000 people from its payroll. "That's not how you should run a business," he said during a Hollywood Radio and Television Society luncheon. He questioned a note sent to all Disney employees, in which chairman Michael Eisner and president Robert Iger explained the need for the cutbacks. Karmazin says he is not hands-on enough to send a similar message to employees, adding, "I don't freeze salaries or cut jobs."

AUDIOHIGHWAY EXITS WEBCASTING. Internet broadcaster audiohighway.com has agreed to merge with Shannon Technologies, a Seattle-based electronics manufacturing company. The all-stock deal will give Shannon 90% ownership of audiohighway. Once the deal is completed, likely by the end of June, the company will focus on electronic manufacturing and distribution for the telecommunications, consumer electronics, and computer industries. The merged company has secured additional funding from an undisclosed investment bank. In January, audiohighway filed for Chapter 11 bankruptcy reorganization and was delisted March 25 from the Nasdaq exchange, although the company plans to apply for relisting after the merger has been completed.

With reporting by Frank Saxe in New York.



Mercury Nashville artist Kathy Mattea, left, onstage with Larry Groce.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	1	21	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 2 weeks at No. 1
2	1	2	28	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
3	3	3	32	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
4	4	4	26	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
5	6	5	17	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
6	5	6	10	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
7	7	7	36	BACK HERE HOLLYWOOD 164040 †	BBMAK
8	9	16	7	ANGEL ISLAND ALBUM CUT/DJMG	LIONEL RICHIE
9	8	8	29	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
10	14	12	79	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
11	10	9	54	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
12	13	15	49	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
13	12	10	63	BREATHE WARNER BROS. 16884 †	FAITH HILL
14	17	13	83	AMAZED BNA 65957 †	LONESTAR
15	15	14	27	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
16	11	11	31	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
17	20	22	9	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
18	18	20	77	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
19	16	18	13	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
20	19	19	10	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
21	21	23	9	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
22	22	21	10	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
23	23	25	5	THANK YOU ARISTA 13922* †	DIDO
24	24	—	2	PERFECT WORLD DDE ALBUM CUT	PETER CETERA
25	28	—	2	ALL THE WAY COLUMBIA ALBUM CUT	JOURNEY

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	21	THANK YOU ARISTA 13922* †	DIDO 4 weeks at No. 1
2	2	2	27	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	3	3	28	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	4	4	17	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
5	9	13	11	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
6	8	9	11	JADED COLUMBIA 79555* †	AEROSMITH
7	5	5	28	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
8	6	6	23	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
9	7	7	12	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
10	11	15	8	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
11	10	8	33	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
12	13	11	31	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
13	14	16	19	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
14	17	20	8	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
15	12	10	35	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
16	18	22	14	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
17	16	12	34	PINCH ME REPRISE 16827 †	BARENAKED LADIES
18	20	21	9	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
19	15	14	11	TOO LITTLE TOO LATE REPRISE 16774 †	BARENAKED LADIES
20	19	17	17	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
21	22	26	9	AFTER THE RAIN HAS FALLEN A&M ALBUM CUT/INTERSCOPE †	STING
22	25	27	14	CAMERA ONE ARTEMIS 751059 †	JOSH JOPLIN GROUP
23	26	29	6	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
24	24	24	13	I DID IT RCA ALBUM CUT †	DAVE MATTHEWS BAND
25	23	25	18	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 79 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing on the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. 1 Videoclip available. © 2001, Billboard/BPI Communications.

Clear Channel, Arbitron In A Battle Over Costs Of Subscription Surveys

BY FRANK SAXE

NEW YORK—While Arbitron CEO Steve Morris was ringing the New York Stock Exchange's closing bell March 30 to mark the company's going public, Arbitron's negotiators continued trying to hammer out a deal with its largest customer, Clear Channel. After more than four months of discussions, the two sides remain unable to reach an agreement on how much Clear Channel will pay for its ratings.

The parties have signed a contract extension that will complete the winter 2001 survey for 68 markets. But in a two-sentence letter sent to Arbitron, Clear Channel says it does not intend to subscribe to any future Arbitron ratings surveys in the 130 markets still under negotiation.



MORRIS

Morris says the negotiations have dragged on, in part, because Clear Channel is making a number of demands on Arbitron. "There are a lot of things that they'd like us to do to support their marketing strategies."

And while he says he is confident the two sides will reach a compromise, he adds, "We can be a viable company without them."

Arbitron could lose 22% of its business and as much as \$14 million in revenue if Clear Channel chooses not to subscribe, but the radio giant could lose a great deal of advertising, says Howard Nass, TN Media's executive director of local broadcast. "It's going to cause them grief, because they have to sell the ratings, and if they don't have access to it, then what are they selling?"

Clear Channel has ratings contracts with Arbitron that are still in effect at some stations in 88 markets. Some of the contracts continue through 2005. Arbitron's contracts with Infinity and ABC Radio come up at the year's end.



The squabble with Clear Channel clouded the otherwise celebratory nature of Arbitron's reverse spinoff from Ceridian, which created a stand-alone, publicly traded company. (Arbitron is now traded under the symbol ARB. Just a few hours after Arbitron began trading, its stock rose 5%.)

With the company going public, there has been renewed speculation that Arbitron will be a target for a takeover. Morris says there have not been any overtures yet, adding that tax laws make it an unlikely scenario in the next six months.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	17	ANGEL MCA	SHAGGY FEATURING RAYVON 6 weeks at No. 1
2	3	3	15	THANK YOU ARISTA	DIDO
3	2	2	22	AGAIN VIRGIN	LENNY KRAVITZ
4	7	11	5	SURVIVOR COLUMBIA	DESTINY'S CHILD
5	5	6	5	ALL FOR YOU VIRGIN	JANET
6	4	5	12	BUTTERFLY COLUMBIA	CRAZY TOWN
7	6	4	19	CRAZY MCA	K-CI & JOJO
8	11	13	9	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
9	8	8	12	JADED COLUMBIA	AEROSMITH
10	14	19	7	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
11	12	18	6	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
12	13	14	7	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
13	10	10	27	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
14	17	17	9	STUTTER JIVE	JOE FEATURING MYSTIKAL
15	9	7	20	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
16	18	23	8	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
17	16	15	15	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
18	19	22	11	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
19	15	9	19	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
20	31	—	2	PLAY EPIC	JENNIFER LOPEZ
21	21	24	11	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
22	25	26	6	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
23	22	25	10	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
24	20	12	11	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
25	23	20	26	HE LOVES U NOT BAD BOY/ARISTA	DREAM
26	26	30	6	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
27	24	16	12	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
28	NEW ▶	1	1	LADY MARMALADE INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
29	27	31	8	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
30	28	29	25	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
31	30	32	21	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
32	33	35	4	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
33	38	—	2	PROMISE SO SO DEF/COLUMBIA	JAGGED EDGE
34	29	28	19	MS. JACKSON LAFACE/ARISTA	OUTKAST
35	32	34	4	ONE MORE TIME VIRGIN	DAFT PUNK
36	40	—	2	YELLOW CAPITOL	COLDPLAY
37	36	—	2	LOOK AT US PLAYLAND/PRIORITY	SARINA PARIS
38	35	36	10	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
39	39	—	2	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
40	34	33	16	YOU MAKE ME SICK LAFACE/ARISTA	PINK

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. 249 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.

'MOUNTAIN STAGE'

(Continued from page 70)

different from me. But part of the attraction is that you do get to reach people that don't necessarily notice you in a record store. They tune in to hear somebody else and they get you, and sometimes they like it."

For Mercury Nashville artist Kathy Mattea, the show allows her to return to her roots. Since Charleston is her hometown she has returned to the Capital Plaza Theater stage countless times over the years. "It's like being a guest at someone's home for the day," says Mattea. "There are usually lots of family and old friends in the audience, and that's half the fun. It's a wonderful place to come home to."

Like Cockburn, Mattea agrees that the diversity of artists makes *Mountain Stage* a unique place to perform.

"It's great fun to hang out with the diverse kinds of acts that get booked on the show," Mattea says. "I befriended a Spanish Celtic band a few years ago, called Milladoiro, that I met on the show. We've played other shows together and kept in touch, and are talking about collaborating on a track."

Because of the casual nature of the show, she says, it is possible to create a spontaneous harmony in a dressing room and end up performing it during the show.

"I try to find a balance about what we do in our larger shows and what can be accommodated technically on *Mountain Stage*," Mattea says. "We usually try to take a more acoustic approach, although at times we've been known to bring all our stuff in and set it up. It just depends on the orientation of the particular record we're touring around and how those songs come across with the arrangements we're doing at that point in time."

THE NEXT STEP

With many public radio stations following the trend in commercial radio by tightening their formats to focus primarily on news/talk and classical, the number of available outlets for *Mountain Stage* is dwindling.

"Our show from the beginning has always had challenges," says Groce. "It's a challenge to any radio station, because we don't stick to one style of music—right away that's swimming upstream in the world of radio. Over the years, we've watched things come and go in public radio, ideas and trends, and we've had to stick to what we do and let the chips fall where we may. The latest trend is talk, and we've lost some stations because of that. And on several stations we were the last musical thing that was cut. That's difficult, but that's life."

Ridenour says he never expected the show to last two years, much less nearly two decades—and neither Groce nor Ridenour is planning to call it quits any time soon. Nonetheless, Groce acknowledges the tenuous nature of public radio funding. "I don't see an end at the moment, but we have a year-by-year deal, so no one is ever guaranteed this show will be on next year, and that's the way that it's been for 17 years."

Groce is optimistic about *Mountain Stage*, though. "Right now, I think we're doing better shows than we've ever done," he says. "After 500 shows, we still have fun every week."

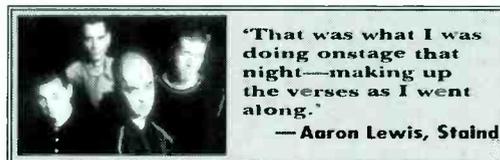
THE MODERN AGE • JILL PESSELNICK

What started out as a complete accident has turned into a monster modern rock hit. Amazingly enough, Staind's lead singer, Aaron Lewis, says that "Outside," which features Fred Durst, contains impromptu verses and was a last-minute addition to a set at Biloxi's Mississippi Coast Coliseum on the 1999 Family Values tour.

"The chords and the chorus were there from before," says Lewis, whose solo vocals and guitar work drive the song. "Every single time I'd play it, I'd sing something different for the verses. That is what I was doing onstage that night—making up the verses as I went along."

The emotionally raw single, which is No. 2 on

this issue's Modern Rock Tracks and is featured as a bonus track on the Flawless/Geffen album *Family Values Tour 1999*, was composed no differently from his Staind tracks, says Lewis. (A Staind



"That was what I was doing onstage that night—making up the verses as I went along."
—Aaron Lewis, Staind

version of "Outside" will appear on the group's second Flip/Elektra album, *Break the Cycle*.)

"I sing the same song over and over again with different versions of lyrics until something

sticks with me," he says. "I was doing what I would do during the writing process. Only this time, I had something to come back to that was solid, which was the chorus."

Lewis came up with the chorus at a jam session with Durst at the Limp Bizkit star's Jacksonville, Fla., home. Lewis says he was going to play the hidden track off Staind's first record later at the Biloxi show and pitched the idea to Durst 10 minutes before his set. "[Durst] said, 'Why don't you do that song you came up with, and I'll come in on it,'" Lewis recalls. "I said that would work just fine. Regardless of whether the song bombed or not, the kids would still be freakin' out because Fred came onstage."

Billboard® APRIL 14, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	3	14	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	3	1	15	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
3	2	2	18	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIND WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
4	4	5	27	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	16	—	2	IT'S BEEN AWHILE BREAK THE CYCLE	STAIND FLI/ELEKTRA/VEEG †
6	5	4	12	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
7	7	7	21	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	8	8	34	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
9	6	6	31	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
10	9	9	9	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
11	10	12	10	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
12	11	11	8	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
13	12	10	43	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
14	17	18	7	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
15	13	13	19	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
16	15	14	40	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
17	14	15	9	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
18	18	16	18	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
◀ AIRPOWER ▶					
19	19	20	6	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
20	20	25	4	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
21	21	19	8	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
22	23	33	3	SAFE IN NEW YORK CITY STIFF UPPER LIP	AC/DC EASTWEST/VEEG †
23	24	23	6	I WANT TO LIVE THE HOGYSEY	SPACEHOG ARTEMIS
24	25	21	7	SUPERMAN INSIDE REPTILE	ERIC CLAPTON DUCK/REPRISE
25	28	31	5	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
26	26	30	5	HEADS EXPLODE GOD SAYS NO	MONSTER MAGNET A&M/INTERSCOPE
27	27	29	7	WHAT A DAY STATEMENT	NONPOINT MCA
28	29	28	7	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
29	33	37	3	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELEKTRA/VEEG
30	NEW ▶	1		MAKE IT RIGHT BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
31	30	24	12	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
32	32	32	8	WASTE NEW KILLER AMERICA	SKRAPE RCA
33	22	17	15	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
34	36	36	4	NEW DISEASE THE HEIGHT OF CALLOUSNESS	SPINESHANK ROADRUNNER
35	35	27	12	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
36	39	—	2	I GIFT	TAPROOT VELVET HAMMER/ATLANTIC
37	31	22	12	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
38	40	—	2	PUSH THE HAND HELL BELOW/STARS ABOVE	TOADIES INTERSCOPE
39	37	35	5	GET WHAT YOU GOT COMIN' VAN ZANT II	VAN ZANT CMC INTERNATIONAL/SANCTUARY
40	34	26	10	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 73 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard® APRIL 14, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	20	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
2	2	2	21	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIND WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
3	4	4	22	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
4	3	3	24	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
5	8	11	8	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
6	7	7	11	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
7	14	—	2	IT'S BEEN AWHILE BREAK THE CYCLE	STAIND FLIP/ELEKTRA/VEEG †
8	5	5	28	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
9	6	6	25	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
10	9	10	11	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IDJMG †
11	12	16	6	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
12	10	9	20	YELLOW PARACHUTES	COLDPLAY CAPITOL †
13	11	12	12	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
14	13	13	34	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
15	17	14	26	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
16	15	17	9	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA †
17	18	19	9	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
18	24	21	7	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
◀ AIRPOWER ▶					
19	22	24	7	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
20	20	18	10	MOVIES ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS †
21	21	23	8	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
22	19	20	9	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
23	16	8	13	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
24	23	27	6	MY HAPPINESS ODYSSEYNUMBERFIVE	POWDERFINGER REPUBLIC/UNIVERSAL
25	27	30	5	HEY PRETTY HAUNTED	POE FEI/ATLANTIC
26	31	35	3	WAITING WARNING	GREEN DAY REPRISE
27	25	25	21	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
28	32	32	5	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
29	29	29	10	LIFE SPIRITUAL MACHINES	OUR LADY PEACE COLUMBIA †
30	28	26	17	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
31	26	15	15	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
32	NEW ▶	1		DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE
33	38	40	3	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS.
34	30	22	15	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
35	36	39	3	HERE'S TO THE NIGHT HORRORSCOPE	EVE 6 RCA
36	34	34	4	OUT OF MY DEPTH SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
37	NEW ▶	1		ROLL ON ROLL ON	THE LIVING END REPRISE †
38	39	36	26	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
39	NEW ▶	1		IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB EPIC
40	NEW ▶	1		GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming
 1235 W. Street, NE
 Washington, D.C. 20018

- Destiny's Child, Survivor
- Trick Daddy, Take It To Da House
- R. Kelly, Fiesta
- Nelly, Ride Wit Me
- OutKast, So Fresh, So Clean
- Ja Rule F/Lil' Mo & Vita, Put It On Me
- Ginuwine, There It Is
- Missy Elliott, Get Ur Freak On
- Lil Wayne, Everything
- Janet, All For You
- Jagged Edge, Promise
- Lil Bow Wow, Puppy Love
- MusiQ, Love
- Eric, Missing You
- Tank, Maybe I Deserve
- City High, What Would You Do
- G-Dep, Let's Get It
- QB's Finest Feat. Nas, Oochie Wally
- Slikk The Shocker, That's Cool
- Joe, Stutter
- Jay-Z Feat. R. Kelly, I GUILTY UNTIL...
- Jill Scott, A Long Walk
- Eve, Who's That Girl
- Sunshine Anderson, Heard It All Before
- Koffee Brown, After Party
- Jon B., Don't Talk
- Eric Benet, Love Don't Love Me
- Lil' Mo, Superwoman
- Jaheim, Could It Be
- R. Kelly, A Woman's Threat
- India.Arie, Video
- Ludacris, Southern Hospitality
- Toya, I Do
- 2Pac, Until The End Of Time
- K-Ci & JoJo, Wanna Do You Right
- Icoetz, Get Crunked Up
- JT Money, Hi-Lo
- Project Pat, Chickenhead
- DMX, No Sunshine
- Queen Pen, I Got Cha
- N.E.R.D., Lapdance
- Memphis Bleek, Do My...
- Public Announcement, Man Ain't...
- Tamia, Stranger In My House
- Shaggy, Angel
- Shyne, Frankie & Shyne
- Kirk Franklin & Mary Mary, Thank You
- Donnie McClurkin, We Fall Down
- Dave Hollister, Take Care Of Home
- 50 Cent, No Escapin' This

NEW ONS

Mos Def, Umi Says
 Doggy's Angels F/Snoop Dogg, Pleezbaaleevit!



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Kenny Chesney, Don't Happen Twice
- Jo Dee Messina, Burn
- Jessica Andrews, Who I Am
- Travis Tritt, It's A Great Day To Be Alive
- Brooks & Dunn, Ain't Nothing 'Bout You
- Trick Pony, Pour Me *
- Soggy Bottom Boys, I Am A Man Of...
- Diamond Rio, One More Day
- Charlie Robison, I Want You Bad *
- Sara Evans, I Could Not Ask For More *
- Darryl Worley, Second Wind *
- Faith Hill, If My Heart Had Wings
- Toby Keith, You Shouldn't Kiss Me
- Aaron Tippin, People Like Us
- Montgomery Gentry, She Couldn't Change Me
- Patty Loveless, The Last Thing On My Mind
- Keith Urban, But For The Grace Of God
- Gary Allan, Right Where I Need To Be
- Nickel Creek, When You Come Back Down
- Alan Jackson, When Somebody Loves You
- Dixie Chicks, Without You
- Clay Davidson, Sometimes
- Mark McGuinn, Mrs. Steven Rudy
- Rick Ferrell, The Girl's Got It Goin' On
- LeAnn Rimes, I Need You
- Alison Krauss, Maybe
- Dixie Chicks, Goodbye Earl
- Martina McBride, Love's The Only House
- Billy Gilman, One Voice
- Vince Gill, Feels Like Love
- Jamie O'Neal, There Is No Arizona
- Chris Cagle, Laredo
- Dixie Chicks, Cowboy Take Me Away
- Sherrie Austin, Jolene
- Aaron Tippin, Kiss This
- Toby Keith, Country Comes To Town
- Lee Ann Womack, I Hope You Dance
- Keith Urban, Your Everything
- Travis Tritt, Best Of Intentions
- Toby Keith, How Do You Like Me Now
- Jo Dee Messina, That's The Way
- Rascal Flatts, This Everyday Love
- Darryl Worley, A Good Day To Run
- Clay Davidson, I Can't Lie To Me
- Lee Ann Womack, Ashes By Now
- Terri Clark, No Fear
- Shedaddy, Lucky 4 You
- Faith Hill, The Way You Love Me
- 49 Faith Hill, Breathe
- 50 Tammy Cochran, Angels In Waiting

NEW ONS

Billy Gilman, There's A Hero
 Trisha Yearwood, I Would've Loved You Anyway



Continuous programming
 1515 Broadway, NY, NY 10036

- Destiny's Child, Survivor
- OutKast, So Fresh, So Clean
- Jennifer Lopez, Play
- Janet, All For You
- Fatboy Slim, Weapon Of Choice
- Nelly, Ride Wit Me
- Dave Matthews Band, I Did It
- Lifehouse, Hanging By A Moment
- Joe, Stutter
- Missy Elliott, Get Ur Freak On
- Uncle Kracker, Follow Me
- Aerosmith, Jaded
- Crazy Town, Butterfly
- Britney Spears, Don't Let Me Be...
- Incubus, Drive
- Snoop Dogg, Lay Low
- Shaggy, Angel
- R. Kelly, Fiesta
- Dido, Thank You
- Sunshine Anderson, Heard It All Before
- Nelly Furtado, I'm Like A Bird
- Daft Punk, One More Time
- India.Arie, Video
- Jay-Z Feat. R. Kelly, I GUILTY UNTIL...
- Good Charlotte, The Motivation Proclamation
- American Hi-Fi, Flavor Of The Weak
- Saliva, Your Disease
- 2Pac, Until The End Of Time
- Mudvayne, Dig
- U2, Walk On
- Trick Daddy, Take It To Da House
- MusiQ, Love
- Coldplay, Yellow
- Ludacris, Southern Hospitality
- Jagged Edge, Promise
- Limp Bizkit, My Way
- Ja Rule F/Lil' Mo & Vita, Put It On Me
- Sum 41, Fat Lip
- Eve, Who's That Girl
- Eden's Crush, Get Over Yourself
- Mystikal Feat. Niwa, Danger (Been So Long)
- Tyrese, I Like Them Girls
- 43 Fuel, Innocent
- Olivia, Bizouance
- Papa Roach, Between Angels And Insects
- Buckcherry, Ridin'
- Dream, He Loves U Not
- DMX, No Sunshine
- Backstreet Boys, The Call
- 'N Sync, That's The Way Love Goes

NEW ONS

Staind, It's Been Awhile
 Dream, This Is Me
 Samantha Mumba, Baby, Come Over
 G. Dep, P. Diddy, Black Rob, Let's Get It
 Tantric, Breakdown
 Stella Soleil, Kiss Kiss



Continuous programming
 1515 Broadway, NY, NY 10036

- Lenny Kravitz, Again
- Janet, All For You
- Dido, Thank You
- Aerosmith, Jaded
- Dave Matthews Band, I Did It
- U2, Walk On
- Madonna, Don't Tell Me
- Train, Drops Of Jupiter
- Moby, South Side
- Jennifer Lopez, Play
- Lifehouse, Hanging By A Moment
- Destiny's Child, Survivor
- Jill Scott, A Long Walk
- Fuel, Hemorrhage (In My Hands)
- Uncle Kracker, Follow Me
- Fatboy Slim, Weapon Of Choice
- Nelly Furtado, I'm Like A Bird
- The Corrs, Breathless
- Matchbox Twenty, Mad Season
- Bon Jovi, Say It Isn't So
- Incubus, Drive
- Coldplay, Yellow
- Barenaked Ladies, Too Little Too Late
- K-Ci & JoJo, Crazy
- Shaggy, Angel
- Jennifer Lopez, Love Don't Cost A Thing
- Sade, King Of Sorrow
- Josh Joplin Group, Camera One
- India.Arie, Video
- U2, Beautiful Day
- Toni Braxton, He Wasn't Man Enough
- Faith Hill, Breathe
- Semisonic, Chemistry
- Aerosmith, I Don't Want To Miss A Thing
- Creed, Higher
- Barenaked Ladies, Pinch Me
- Nina Gordon, Now I Can Die
- Everclear, Am Radio
- Destiny's Child, Independent Women Pt. I
- Matchbox Twenty, If You're Gone
- R.E.M., Stand
- R.E.M., Losing My Religion
- R.E.M., Everybody Hurts
- Shania Twain, That Don't Impress Me Much
- Len, Steal My Sunshine
- No Doubt, Simple Kind Of Life
- Bees Dox, This Is Where I Came In
- 3 Doors Down, Kryptonite
- Bon Jovi, It's My Life
- Sade, By Your Side

NEW ONS

Stella Soleil, Kiss Kiss
 Tantric, Breakdown
 Dust For Life, Seed
 Shelby Lynne, Killin' Kind
 Depeche Mode, Dream On

Music Video PROGRAMMING

Napster, Burly Bear, Palm Team To Promote New Act

NAPSTER AND VIDEOS: As major music-video networks play fewer clips and tighten their playlists, it has become increasingly difficult for new artists to get exposure for their music videos.

But some companies are joining forces to come up with viable alternatives. For the first time ever, controversial Web site Napster has partnered with a TV network for a unique music video promotion.

Napster formed an alliance with the Burly Bear Network, a cable TV network that's available on more than 565 U.S. college campuses. According to Burly Bear, its audience reach is more than 5 million people. Napster counts its registered users at more than 70 million.

In their first joint marketing campaign, Napster and Burly Bear teamed up with Palm Pictures to promote the Irish rock band Skindive, whose self-titled debut album was released April 3 on Palm.

The Napster/Burly Bear promotion, which ran for approximately two weeks until April 5, is a stellar example of one of the industry's current favorite buzzwords: convergence.

Napster gave Skindive prominent placement on its Web site (napster.com) through Napster's Featured Music program, which included an exclusive remix of Skindive's first single, "Tranquillizer." Napster's Skindive feature was linked to a Skindive page at Burly Bear's Web site (burlybear.com), where users could view the "Tranquillizer" video. Once on the Skindive page, online visitors could also enter a sweepstakes to win a Sony 35-inch TV.

The Burly Bear TV channel played the "Tranquillizer" video and a 30-second commercial about the unique promotion. In addition, Burly Bear implemented a street-marketing campaign among its network of college campuses via postcard distribution, as well as by encouraging students to share Skindive's music on Napster, download the video, and buy the Skindive album.

Burly Bear manager of business development **Bradley Schwartz** says of the Napster/Burly Bear partnership, "It's a perfect fit. A large percentage of Napster users are college students, and our audience consists of college students, who are the most music-thirsty and broadband-enabled demographic of all music buyers. We put together the deal with Napster, and it was just a matter of finding a record label that was forward-thinking

enough to work with Napster." Palm Pictures head of online marketing **Brian Sutnick** says, "As an independent label group, we need to look for new, lower-cost ways to market artists and build an environment for artist development. We were able to construct a 'call to action,' event-marketing campaign with Napster and Burly Bear. It made sense to pick Skindive for this campaign because the college audience is the type that's most receptive to the band's music."

Because many artists and major music companies are against Napster, Schwartz concedes that working with such a controversial company is unconventional and won't appeal to everyone.

Napster COO **Milton Olin** says, "Napster's community of music fans look to the Napster service as a way to learn about great new music, and this promotion perfectly captures that spirit of discovery."

Sutnick adds, "We're not afraid of Napster. Napster has an unprecedented number of music fans in one space. Artists should be paid for their work, but when you have millions of

people in one place who can be exposed to new music, that's a powerful resource that we're not going to destroy."

Another unconventional aspect about the Napster/Burly Bear alliance, says Schwartz, is that promotion fees weren't part of the deal among Napster, Burly Bear, and Palm.

"Everyone involved got something out of this, so it wasn't about who was getting paid for promoting this artist," explains Schwartz. "Our reasons for doing this were to promote new music and to promote what our companies have to offer."

Burly Bear's 2000-01 TV production season ends in May and will be on hiatus for the summer, but Schwartz anticipates more Napster/Burly Bear deals to be struck with record companies for the fall season. He adds that the promotion is best suited for artists who are signed to a record company and who have at least one music video available.

Sutnick says that the company "would love to work with Napster and Burly Bear on this type of campaign again. A lot of artists and record companies have to realize that traditional ways of marketing artists don't always work. This is an opportunity to try something new and cost-effective."



by Carla Hay

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 14, 2001.



Continuous programming
 200 Jericho Quadrangle
 Jericho, NY 11753

- Staind, It's Been Awhile (NEW)
 Missy Elliott, Get Ur Freak On (NEW)
 Fatboy Slim, Weapon Of Choice (NEW)
 Eve Feat. Gwen Stefani, Let Me Blow Ya Mind (NEW)
 Sunshine Anderson, Heard It All Before (NEW)
 Jennifer Lopez, Play
 Josh Joplin Group, Camera One
 Godsmack, Greed
 Gorillaz F/ Damon Albarn, Clint Eastwood
 3 Doors Down, Duck And Run
 Destiny's Child, Survivor
 Papa Roach, Between Angels And Insects
 OutKast, So Fresh, So Clean
 Limp Bizkit, My Way
 Nelly Furtado, I'm Like A Bird
 Oleander, Are You There?
 Nelly Featuring City Spud, Ride Wit Me
 American Hi-Fi, Flavor Of The Weak
 Janet, All For You
 U2, Walk On



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
 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

- Staind, It's Been Awhile
 Gorillaz F/ Damon Albarn, Clint Eastwood
 Eve Feat. Gwen Stefani, Let Me Blow Ya Mind
 Cold, No One
 Stella Soleil, Kiss Kiss
 Depeche Mode, Dream On



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Uncle Kracker, Follow Me (NEW)
 Sum 41, Fat Lip (NEW)
 Mudmen, 5 O'Clock (NEW)
 Eden's Crush, Get Over Yourself (NEW)
 Olivia, Bizouance (NEW)
 Fatboy Slim, Weapon Of Choice
 Crazy Town, Butterfly
 Shaggy Feat. Rayvon, Angel
 Joe, Stutter
 Snow, The Plumb Song
 Lifehouse, Hanging By A Moment
 Coldplay, Yellow
 Aerosmith, Jaded
 Treblecharger, Brand New Lover
 Dido, Thank You
 Matthew Good Band, The Future Is X-Rated
 K-Ci & JoJo, Crazy
 Janet, All For You
 Backstreet Boys, The Call
 Sky, You



Continuous programming
 Hawley Crescent
 London NW18TT

- Fatboy Slim, Weapon Of Choice
 Aerosmith, Jaded
 R.E.M., Imitation Of Life
 Nelly Furtado, I'm Like A Bird
 Madonna, What It Feels Like For A Girl
 Janet, All For You
 Destiny's Child, Survivor
 Shaggy F/Ricardo Ducent, It Wasn't Me
 Crazy Town, Butterfly
 Dido, Here With Me
 OutKast, Ms. Jackson
 Wheatus, Teenage Dirtbag
 Robbie Williams, Let Love Be Your Energy
 Jennifer Lopez, Play
 Gorillaz F/ Damon Albarn, Clint Eastwood
 Spooks, Things I've Seen
 Ricky Martin W/Christina Aguilera
 Aguilera, Nobody...
 Planet Funk, Chase The Sun
 Chante Moore, Straight Up
 Roxette, The Centre Of The Heart



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Spiders And Snakes, Public Enemy #1
 Sunna, I'm Not Trading
 London Bus Stop, Bang A Gong
 The Doves, Catch The Sun
 Fatboy Slim, Weapon Of Choice
 Stereophonics, Mr. Writer
 Matchbox Twenty, Mad Season
 Madcap, 2 Steps Behind
 Flogging Molly, Likes Of You Again
 Deftones, Digital Bath
 Buckcherry, Ridin'
 3 Doors Down, Duck And Run
 Oleander, Are You There?

Godsmack, Greed
 The Januaries, Black Transmission
 Garageland, Kiss It All Goodbye



24 hours daily
 3350 Peachtree Road, Suite 1550
 Atlanta, GA 30326

- 3 Doors Down, Duck And Run
 Alien Ant Farm, Movies
 Britney Spears, Don't Let Me Be...
 Buckcherry, Ridin'
 Godsmack, Greed
 Idlewild, Roseability
 Janet, All For You
 Matchbox Twenty, Mad Season
 New Found Glory, Hit Or Miss
 Oleander, Are You There?
 Stereophonics, Mr. Writer
 Sunshine Anderson, Heard It All Before
 The Living End, Roll On
 Toya, I Do!!
 Train, Drops Of Jupiter (Tell Me)



1/2 hour weekly
 46 Gifford St
 Brockton, MA 02401

- Idlewild, Roseability
 Oleander, Are You There?
 Godsmack, Greed
 Buckcherry, Ridin'
 The Living End, Roll On
 3 Doors Down, Duck And Run
 Alien Ant Farm, Movies
 Sick Of It All, District
 Jonatha Brooke, Linger
 Econoline Crush, Make It Right
 Linkin Park, One Step Closer
 Fatboy Slim, Weapon Of Choice
 Ggig, Hit The Ground
 Bigdumbface, Duke Lion
 Coldplay, Yellow

(Continued from page 1)

making the record," says Daly, the band's 27-year-old multi-instrumentalist. "Outpost was excited, and we were excited. And then everything just grinded to a halt. It was so hard to work on something so passionately and then have this happen."

Though admittedly "blown away" by the album ("It was everything I hoped for and more"), former Outpost A&R man Mark Williams says that when Whiskeytown finished *Pneumonia*, Outpost—a farm-team-like label that broke such previously unknown acts as Days of the New and Crystal Method—decided that it was best to "sit on the record" until the merger was sorted out. But things got even more complicated once Outpost was folded.

After Outpost's closure, Williams (who is now an A&R exec at Interscope Geffen A&M) negotiated a deal with Universal through which he could take himself and a few Outpost acts, including Whiskeytown, to a new label. He spent a year attempting to negotiate a new deal, but each negotiation lasted several months only to deflate in the 11th hour.

As Williams (who also signed Smashing Pumpkins to Virgin in the early '90s) shopped the album from label to label, Adams, Cary, and Daly played a handful of shows with a growing list of substitute guitarists, bassists, and drummers. At one show, Adams dubbed *Pneumonia* the album that's "never gonna come out."

Eventually, because enough time had passed, Whiskeytown was released from its Outpost contract, freeing it to sign with Lost Highway, a new label formed by Mercury Nashville chairman Luke Lewis and the band's former manager, Frank Callari.

MORE BAD TIMING

Though finally due to see daylight, *Pneumonia* is primed for another brush with bad timing. Lost Highway finds itself with an album that has all sorts of potential for mainstream success, but there's really no band left to break at this point. Over the past year, Daly, Cary, and Adams have each immersed themselves in solo projects that have instilled new levels of confidence in all three.

Last September, Bloodshot released *Heartbreaker*, Adams' solo debut, to critical acclaim (Music to My Ears, Billboard, Nov. 4, 2000). He is now nearing completion of *Gold*, his second solo album and first for Lost Highway (see story, this page). Meanwhile, Cary's solo debut, a five-song EP titled *Waltzie*, was issued last year by Chapel Hill, N.C.-based Yep Roc Records. She and Daly are shopping their just-finished full-length solo debuts—respectively titled *Ponyball* and *Letting Go*—to various labels.

"Everybody's gotten kind of used to being in limbo, I guess," Cary says. "But I think it's been so good for everybody to get away. I think if Whiskeytown had continued the way it was continuing, it would have been much longer before everybody had these revelations about what they were actually capable of."

Daly adds, "Sadly enough, I don't know if we're the same people that made [*Pneumonia*]. That record, to

Adams Mines For 'Gold' On Sophomore Solo Set

BY WES ORSHOSKI

According to Ryan Adams, his next solo album, *Gold*, could span two discs as it traces the erstwhile Whiskeytown singer/songwriter's travels and experiences living in New York, Nashville, and Los Angeles over the past few years.

"I'm not sure if it'll come to pass, but the record will possibly start talking about New York City," Adams tells *Billboard*. "It'll go through some stuff about when I was in Nashville in the middle of the album. And by the second disc, it'll all be about Los Angeles."

The 26-year-old Adams now lives in L.A., where he and producer Ethan Johns are finishing up work on *Gold*, the Lost Highway/Mercury follow-up to Adams' critically acclaimed solo debut—last year's *Heartbreaker* (Bloodshot).

Slated for late-summer release, *Gold* includes such Bug Music/BMI-published titles as "Good Night Hollywood Boulevard," "La Cienega Just Smiled," "New York, New York," and "Wild Flowers."

"Lyrically, this is probably my most ambitious record ever," Adams says. "I'm demanding that the lyrics inside the album read like—I don't want to say 'poetry,' because that sounds really weird. I want the lyrics themselves to be enough, even if you didn't hear the music. But I also want the music to be enough. I even want the song titles themselves to be evocative of what's going on."

Also slated for *Gold* is "1974," a song Adams wrote with Alanis Morissette about their shared birth year. Adams says he's not sure whether Morissette will join him on the album, but she has been invited, as has Elton John (the latter of whom having publicly ex-



ADAMS

pressed an interest in working with Adams).

Backing Adams on *Gold* is world-class session drummer Jim Keltner, bassist Jennifer Condos, L.A. producer/songwriter Jon Brion, and Bucky Backster, who plays in the Pink Hearts, Adams' Nashville-based rock side project.

Adams says he has grown enormously as an artist over the past couple of years, as he's worked on his musicianship and songwriting, as well as his recording skills with Johns. "What I'm trying to do now is use all the different things that I've learned in the last three to four years and apply them as hard as I can to make a definitive statement. Whereas *Heartbreaker* was something very natural and very on its own, this is really me more looking at the world and making some references and making some points."

Even though *Gold* is slated to spread across two CDs, Adams will no doubt wind up with leftover material. "He could write an album a month," asserts Smashing Pumpkins guitarist James Iha, who collaborated with Adams on Whiskeytown's long-awaited *Pneumonia* album, due May 22 from Lost Highway (see story, page 1).

Alt-country songstress Gillian Welch—who added harmonies as well as bass, banjo, and guitar to *Heartbreaker*—adds, "Ryan's very prolific, and his songs don't require a lot of editing. It comes out like 'boom!' And the whole song is like a very specific moment, and it's very cohesive. His prolificness is a real kick in the ass to me."

Joining in with a veteran's point of view is singer/songwriter John Hiatt, who says that Adams "seems like a lifer. He seems like one of those songwriters who does it because he has to."

me, is just a scrapbook of that time in our lives."

As a result of his burgeoning solo career, Adams says *Pneumonia* will likely be Whiskeytown's swan song. "I have spiritually checked out of that band," he says. "Whatever happens to it, I will definitely step in and be like a godparent to ideas for releasing [leftover material] after the fact. But, right now, I'm much more concerned with my new solo album."

Still, Adams, Cary, and Daly are expected to reunite with a few friends for a New York show during which they will deliver what Adams describes as a "perfect presentation of *Pneumonia*."

Though Adams' bandmates insist that the jury's still out on Whiskeytown's fate, one thing's clear: *Pneumonia* could very well deliver the band the most critical and commercial acclaim it has ever experienced. Driven by gentle, rootsy ballads ("Under Your Breath") and mid-tempo acoustic-rock sing-alongs ("Don't Wanna Know Why"), the album is as evocatively beautiful as it is musically fearless.

Coupled with *Heartbreaker*—which built upon the Gram Parsons/Big Star/Replacements mix of previous Whiskeytown records—such brow-raising departures as the tropical lullaby "Paper Moon" and the piano-laden '60s pop of "Mirror Mirror" emphasize the seemingly boundless abilities of the 26-year-old Adams. But it's his storytelling and harmonizing with Cary and Daly on such tracks as "Easy Hearts" and "Under Your Breath" that prove most memorable.

Although much more refined and far less rambunctious, *Pneumonia* recalls the proud spirit of the band's 1994 debut album, *Faithless Street*

(Mood Food, reissued by Outpost) and eases the group out of its alt-country skin into a more mainstream setting. In fact, fiddler/vocalist Cary, 32, says she's worried that the album may be a bit "too pop" for the band's core faithful. "Maybe it's really not that different, but that was my impression—'Wow, this is really a pop record, what are people gonna think?' For me, it was kind of a revelation, because it's so not country."

Adds Adams, "We shot for something grand, tried to finally make what all of us felt was like a classic record. We dropped a lot of the attitude, and we lost plenty of what is kind of the dumber side of the band, the dumber rock. We just broke it down to trying to play instruments and songs like we'd never done before—with a real sense of community between the different players."

Recorded at Dreamland, a converted 19th-century church, *Pneumonia* marks the first Whiskeytown disc to showcase songwriting contributions from Daly, who joined Whiskeytown in 1997 as it was touring to promote its formal Outpost debut, the lauded *Stranger's Almanac*. Smashing Pumpkins guitarist James Iha also makes songwriting and arrangement contributions.

Backing Adams, Daly, and Cary are Iha, former Replacement Tommy Stinson, Backsliders guitarist Brad Rice, bassist Jennifer Condos, pianist/keyboardist Richard Causon, and producer Ethan Johns on drums and other instruments.

Iha says he was hooked on Whiskeytown shortly after hearing an advance copy of *Stranger's Almanac*, courtesy of Williams. "Their

songs are always instant classics to me," Iha says. "I like their early stuff, the demos, *Stranger's*, this album. The thing is, I never have a problem with any of Ryan's songwriting. He does folk, he does kind of bluesy stuff, he does country, he does rock. And I believe it all. His singing always just sort of puts it across."

Johns' impact on the album, and especially Adams himself, cannot be understated, according to Adams himself. During the *Pneumonia* sessions, Johns (who has helmed records for Chris Stills and Glen Phillips, among others) pushed Adams in new directions and demanded that he inject more effort into his craft.

Johns forbade him from flushing out song ideas using "studio trickery," Adams notes. "Before *Pneumonia*, I honestly used to get away with murder. Ethan kicked my ass and challenged me. For instance, I wanted to play piano, so he threw me behind one and goes, 'What can you do on this?'"

Adams adds that Johns inspired him to rethink what he wanted to capture on *Pneumonia*. "Before I met Ethan, I was gonna go in and probably make another attitude record, a record about big C chords and what kind of jeans I was wearing." Having inspired Adams to rethink his approach to writing songs and making records, Johns went on to produce *Heartbreaker* and is now working on *Gold*.

WAITING AND CHANGING

During the delay of *Pneumonia*, the album's reputation grew in the press and among fans—who were able to find the original version of the album—in its entire-

ty—on Napster. Early promo copies were also distributed to industry insiders.

"We've had 'bootleg copies' of that new/old Whiskeytown for a year now on cassette, and I have literally had to splice our cassettes together because we've worn 'em out," says Don Van Cleave, president of the 74-store Coalition of Independent Music Stores and owner of Magic Platter in Birmingham, Ala.

Williams points out that the delay gave Johns and Adams an opportunity that most artists and producers don't get—the chance to live with and revise a record more than year after its completion. That hasn't necessarily proved to be a good thing, though, as many who have come to know the Napster version of *Pneumonia* may miss some of the warmth lost in Johns and Adams' remix.

The new version also features a different track listing. Gone are "Choked Up" and "Tilt-a-Whirl," which were replaced by "Sit and Listen to the Rain" and "To Be Evil," a hidden track. Originally touted as a double-disc set, *Pneumonia* now contains 15 BMI-published songs. The notoriously prolific Adams says that including material from a Hoboken, N.J., demo session done a few years ago, the band still has about 60 leftover finished tracks in its vault.

According to Callari, now the band's Lost Highway A&R man, the May release of *Pneumonia* aims to build momentum for *Gold*, slated for a late-summer issue. That strategy ought to be ideal, Van Cleave says, adding, "I think it's just gonna prove that Ryan is a long-term career artist."

Considering the number of near breakups and lineup changes the band endured after the release of *Stranger's Almanac*, Williams points out that it's almost a miracle that *Pneumonia* even exists at all.

Whiskeytown experienced its first fallout before Williams could even close its Outpost deal. Though he was able to persuade Adams and original guitarist Phil Wandscher to patch things up, the band imploded again after a '98 Kansas City, Mo., show. The pair—who Cary says were like "oil and water"—parted ways, and the band's rhythm section went with Wandscher, who has since made amends with Adams.

If this is, as Adams would have it, the end of the line for Whiskeytown, Daly says he hopes the band's albums are not only enjoyed for years but discovered by new generations. "I'm proud of what the band stood for, which I think was like all the bands that we grew up on, their kind of ethics. It was everything I loved about the Stones and the Beatles. It was everything that Ryan loved about Black Flag. It was everything that Caitlin loved about Dusty Springfield... And I think Whiskeytown will be like that beautiful diamond in the rough that you would never want to polish any further. You'd just want to let it be."

MUSICNET PROPOSAL RAISES QUESTIONS OF FAIRNESS

(Continued from page 1)

independent company and will license its "private-label" platform to companies seeking to sell music-subscription services under their own brands. MusicNet will also aim to license music from other record companies. Pricing and packaging configurations will be up to those third-party distribution partners, as will be the decision of whether to offer downloads or streamed content.

MusicNet will initially license its platform to America Online and RealNetworks, and both plan to launch branded online-subscription services later this year. MusicNet says it will also license its platform to other distribution outlets, including Napster, provided that such outlets satisfy legal, copyright, and security concerns.

"When you have this kind of power, the question that has to be asked is, 'After all this has shaken out, will there still be healthy competition among companies, and will consumer choice still be broad and virtually unlimited as it has been under the Napster era?'" asks Steve Rendall, senior analyst with the media watch group Fairness and Accuracy in Reporting.

Rendall has concerns regarding the growing alliance between content providers (namely the labels) and their delivery systems, which will soon closely tie Web sites to the labels' MusicNet venture. "That is not going to be good for artists and competition among companies," he says, "and it won't be good for consumer choice."

Washington, D.C.-based attorney Jay Rosenthal of the prominent firm Berliner, Corcoran & Rowe feels that MusicNet and other similar services are more tools to consolidate power than methods to take music to the masses. "The majors, whether it be Internet or brick-and-mortar distribution, have consciously tried to consolidate so much that there is no real appreciable independent distribution system. Consolidation has pushed them into a mode of destroying their competition."

Jenny Toomey of the Future of Music Coalition agrees. "This is an artificially constrained market," she says. "They're trying to make sure they transfer the terrestrial business models to the Web intact so they maintain the same bottleneck. The idea is that it may be an only \$12 billion business, when it could be a \$30 billion business, but at least [the labels] know they're dividing the \$12 billion among themselves."

Like others, Rendall believes the devil will lie in the details. "Are they only going to offer those songs that sell really well, and what's going to happen to the independent [labels]? Are they going to be the grass that's going to get trampled under these competing elephants?"

Bertelsmann CEO Joel Klein, who was the U.S. Justice Department's top antitrust official during the Clinton administration, counters that the deal is not collusive. "There's nothing exclusionary about it," he argues. "The working together is simply to work a common platform." He tells *Billboard* that it is pro-competition in two respects: First, labels will license in any site that meets their requirements. Sec-

ond, none of the labels agree to exclusive contracts with MusicNet, so they could reconfigure to another relationship or to independently license another site on their own. "It just creates a common platform to enable consumers to get a significant chunk, and one day all of the pieces will be on one platform, and then allow the platforms to compete with each other."

The acceptance of a compliant Napster into this common platform was a question repeatedly raised during the Senate hearings, with Napster CEO Hank Barry noting in his testimony that "we were able to reach agreement with Bertelsmann on a business model for a new service and license terms for the sound recordings and musical compositions they control, yet I cannot today report that any other such agreement has been reached with a major label... To this date, no service has been able to provide a comprehensive offering of music on the Internet



AMES

that is licensed by the major recording and publishing companies."

Meanwhile, Klein says, BMG and the other two majors involved in MusicNet hope that Sony and Vivendi's Universal Music Group will sign on. "We would welcome participation by these other companies so that consumers can get the maximum amount of music," he says. "As the industry ripens and

matures, you'll see that kind of process, because people will realize it is in everybody's mutual self-interest to make that available and let people compete in a way they normally compete."

TIMING SEEN AS SUSPECT

Although super-secret conversations began more than a year ago, the pace accelerated after the U.S. Court of Appeals for the 9th Circuit castrated Napster and gave

Who is going to join a club that only has one company's music? We're putting the content all in one place to make it easy for the consumer, but we're still vigorous competitors with one another.'

—ROGER AMES,
WARNER MUSIC GROUP

the industry a more detailed road map of Napster's future and what cracks in its marketing armor could be exploited.

The three labels rolled out MusicNet just hours before a Senate judiciary hearing, where they were sure

to come under fire for dragging their heels on making music available online (see story, page 1). To critics, it was nothing more than a head-first dive into a political fall-out shelter.

"Nothing in Washington [D.C.] is very coincidental," Toomey says. "This is all about making specific points."

Rob Glaser, RealNetworks CEO and interim CEO of MusicNet, disputes this assessment. "I'm sure a cynic would say that's not a coincidence," he says, "but the reality is when we started this sprint to complete this very complicated, intertwined set of relationships, that particular event [the hearing] wasn't on anybody's radar screen."

As for Sony and Universal's choice to remain with their competing subscription service, called Duet, one critic contends that they simply didn't need to join MusicNet—since if they encountered an ornery senator at the judiciary hearing, their executives could duck to cover by pointing to Duet. But RealNetworks strategic advisor Richard Wolpert insists, "[MusicNet] is a very concrete plan. This is not a fig leaf."

Judiciary Committee member Sen. Patrick Leahy, D-Vt., was among the most suspicious on Capitol Hill. "The timing [of the announcement] is what I have a question on," he said as he opened his inquiry of a music-industry all-star



LEAHY

witness list. "When will this become real?" he asked. "When will we actually have MusicNet?"

When Richard Parsons, co-COO of AOL Time Warner, replied that it could be ready by this summer, and EMI Recorded Music president/CEO Ken Berry reiterated claims that it will launch by fall, Leahy was able to send them a message—that just as with Napster, the committee was keeping tabs on MusicNet's own progress toward a fair, workable techno-business model.

Recording Artists Coalition (RAC) co-founder Don Henley testified before the Senate panel that "while we support the copyright-infringement lawsuits filed by the record industry, the lawsuits should not be used to destroy a viable and useful independent Internet distribution system."

Still, it appears that MusicNet bought the labels more time from the committee. A Senate staffer says MusicNet "didn't on the surface seem to raise huge concerns" because it included only three of the five major labels. Yet if Sony and Universal opt in, then there may be pressure to demand more from the record industry, the staffer says, stating, "If they get all the players involved, then that would certainly change the situation."

In the House, Rep. Rick Boucher, D-Va., says that he is happy to see all five of the major labels now moving forward to put content on the Web and that he will take them at their word for the moment. He was also hesitant to threaten any response if no products are rolled out by the early fall, as the labels are promising.

"It's too early to predict any kind of congressional response," says Boucher, who is planning to introduce E-commerce legislation that would modify the U.S. copyright laws to allow temporary MP3.com-type downloads to become legal (Billboard, March 10).

HAVE THREE, WANT FIVE

It is not often that two huge media conglomerates work together, let alone three. But that is exactly what is happening with MusicNet. Label executives say they came to the realization that music fans would demand access to all music, not just some of it. They also say they're anxious to avoid the notorious VHS vs. Betamax battle, with two competing subscription services under development.

While some critics worry that this very public cooperation may have more sinister implications behind the scenes, Los Angeles attorney Kim Guggenheim feels that antitrust activities are not a given. "But I think there's certainly the possibility for there to be some anti-competitive aspects to it. And particularly as sales through the Internet increase, then the relative importance of anti-competitive practices would increase. Yet as the economic impact increases, the likelihood of [government] monitoring or a critical look would increase."

Roger Ames, chairman of WMG, says it is no different from the way the majors work with their retail partners. "We're working with the

(Continued on next page)

CopyrightAgent Searches Out Online Copyright Violators

NEW YORK—Last year, Copyright.net debuted its CopyrightAgent software that scours Napster and other peer-to-peer networks for copyright infringers (Billboard, Dec. 9, 2000). The first wave of E-mails went out to violators in late September, warning them to license the copyright works on their desktops or face a loss of service.

To date, Copyright.net has notified Napster that 1.5 million of its users were violating copyright laws, and as many as 700,000 users have reportedly been blocked from further access to Napster.

"CopyrightAgent provides a viable notice, take-down, and licensing tool that encourages the creative community to make their works commercially available on the Internet," Copyright.net CEO Tim Smith explains.

The software allows Copyright.net to search Napster users' hard drives to see which files are stored on their computers. If it finds material that is not authorized to be swapped, it alerts users and offers them a chance to remove the file or lose access to Napster. Copyright.net is also attempting to get Internet service providers to block violators' Internet access. Yet Smith feels Copyright.net is not in the law-enforcement business. "We believe many people who down-

load music or movies or other copyrighted works want to do the right thing and find a way to license the work they so clearly value."

Despite the widespread effort to curb illegal file-sharing, the technology has become controversial. Even the Recording Industry Assn. of America (RIAA) has come out against it. "Our strategy has been to pursue the company that is seeking to build a business based on the use of other people's creative work, not the casual



user," RIAA general counsel Cary Sherman told *USA Today*.

Copyright attorney Jay Rosenthal says while that may seem like an odd position for the record industry to take—since a thief is a thief, whether the scale of stealing be that of an interstate hijacking ring or an individual shoplifter—it does fit in with its larger legal strategy. "They have made it clear as much as possible that they're not going to go after the users; they're going after the company, the middle guy that is providing the technology. The record companies may think it's a little Dra-

conian to go after the users, because then you're just pissing off the music lovers, and that doesn't make much sense. It's not like these guys are like the guys in the jungles of Thailand who have factories that put out 2 million cassettes a month. These aren't bootlegging scoundrels and gangsters—these are kids."

The industry's reluctance to go after the front-line copyright violators also comes as little surprise to Digital Music Assn. executive director John Potter. "Record companies have never been really excited about suing their fans, their customers."

From a copyright law perspective, however, Rosenthal says that based on Napster's entire file-sharing model, its users could be guilty of willful infringement because Napster users largely know they're breaking the law and they are downloading anyway.

Meanwhile, some artists are backing Copyright.net. The estate of Roy Orbison is among its most vocal supporters. Since enlisting the software to find illegal copies of Orbison's music, CopyrightAgent has sent more than 1 million E-mails to fans who have stored an illegal copy of an Orbison track on their hard drives. To date, only Orbison's "Only the Lonely" has been authorized for download.

FRANK SAXE

MUSICNET PROPOSAL RAISES QUESTIONS OF FAIRNESS

(Continued from preceding page)

[other] labels because we believe you need a broad offering of music [to attract consumers]. Think of it as a record club: Who is going to join a club that only has one company's music? We're putting the content all in one place to make it easy for the consumer, but we're still vigorous competitors with one another."

While MusicNet brings together three of the majors, two remain on their own. Sony and Universal are still moving forward with Duet, which is set to launch this summer. To give the service greater distribution, they announced April 5 an alliance with Yahoo! In a statement, Vivendi Universal chairman/CEO Jean-Marie Messier said they "hope that other major music companies and independent music companies join Duet" (see Newsline, page 77).

Glaser tells *Billboard* that both Sony and Universal were asked to take part, but both rebuffed the invitation. Still, he remains hopeful. "We would love to have their participation at any level, be it at a licensing level, be it at a deeper level."



SAMIT

A Universal representative declined to comment on the MusicNet announcement or a possible future role in it.

Universal and Sony are still being courted, although insiders say it is possible MusicNet may distribute the labels' artists, regardless of whether or not the pair take an ownership stake. "When you throw a party, it's nice for everybody to come," says EMI senior VP of new media Jay Samit.

AVOIDING PRICE-FIXING, SHUTOUTS

Although BMG Music chief administrative officer Konrad Hilbers says it would be a "good idea" if MusicNet and Duet agree to work together, they have to make sure they don't "end up in an environment that looks or smells like price-fixing. [We're] trying to form a marketplace that makes sense for everybody, obviously without violating any market principles. That's why I think it's important that none of these relationships are exclusive and everybody is invited to join."

Even if the two services don't merge, many analysts believe the MusicNet vs. Duet battle could shut out any other upstart that tries to break into the digital-music-clearinghouse business. "It's going to be tough," says Jupiter Research analyst Dannielle Romano, noting that AOL's 23 million-28 million captive subscribers (most of whom are not particularly tech-savvy), combined with RealNetwork's strong Web brand, gives MusicNet a considerable lead. "With the power behind this, it's going to be tough to usurp them."

Romano is not surprised that Sony and Universal have chosen to stick with their Duet offering, at least for the moment. "Universal and Sony are engaging in a world of stall tactics while they wait and see how all this plays out."

A number of Internet vendors also complain of finding a decision-

maker inside the Duet organization. "It seems like there's a lot of internal confusion on the Duet project," Romano continues. In time, she believes, market forces will push them to make some decisions. "Eventually, they must—because no subscription service can survive without content from all of the major labels. You cannot expect consumers to be OK with an incomplete catalog of music, and they won't be. Duet may launch with a lot of content, but at the end of the marathon, these labels have to understand that they need each other, and they must license broadly."

Meanwhile, an important hurdle for MusicNet and Duet alike is the securing of publishing rights. So far, ASCAP, BMI, and the others have yet to endorse either service.

"[MusicNet] is not a deal—it's half a deal, because they cannot go forward without the publishers signing off," Rosenthal says. If that process gets ugly, attorneys say, it could lead to a protracted fight at the copyright office, which could add countless months to either service's rollout.

TROJAN HORSE AGAINST NAPSTER?

In announcing MusicNet, the alliance took great pains to point out that its aim is not to compete against Napster. Glaser says it will work with anyone that meets its legal requirements, including Napster, which he says is making strides toward legitimacy. "MusicNet will enter into distribution discussions with Napster right away, with the hope of being able to offer its services to it once it fulfills those conditions."

Bertelsmann, which last Halloween made a \$50 million investment in Napster, is seemingly hedging its bets that the file-swapping company may ever find its way to legitimacy. But Klein says MusicNet "fits where we are and where Napster is" because Napster has announced its intention to transition to a fully secured model. "This deal enables them—if they can implement the strategy, and we believe they can—to get content from three of the majors and, we hope someday, the others."

For the record, Napster CEO Hank Barry would say little more than: "We read the announcement with interest, and we look forward to learning more about MusicNet." But Napster insiders say the company has serious concerns about the sincerity of the labels' offer to license music to it. Among the issues that remain unresolved are how much of a label's catalog they will make available to Napster, whether publishing rights will be included or the company forced to secure separate licensing from ASCAP and BMI, and whether Napster's media player will work or will be forced to use RealNetwork's Real player.

Insiders say Napster has had nothing more than "initial discussions" with MusicNet, and they note that any agreement between the two sides is a long way off. Yet some industry observers believe Napster could be waiting a great deal longer than even they expect. They say the labels will use Music-

'To refuse to do business with a legal Napster owned by one of the majors may start a negative loop within the industry. While they might want to teach an upstart a lesson, they really don't want to start a war.'

—KIM GUGGENHEIM, ATTORNEY

Net to stall Napster in its tracks at best or, at worst, to punish it. As *The Wall Street Journal* reported the day of the hearings, "While Bertelsmann hailed the RealNetworks deal as a positive step for Napster, one music executive said privately there was virtually no chance Napster would get music through the deal."

Rosenthal says that the major labels, "other than Bertelsmann, are taking the position that Napster is such a bad guy that they can't cut a deal with [it] because it would be rewarding a pirate and hurting all the other Web sites that have gone to them legitimately and made deals with them." Yet retribution is not the real reason; rather, it's fear. "Napster represents too much of an independent distribution system," Rosenthal says, adding that the majors "would much rather see the Internet controlled by the major labels and be limited as much as possible to the artists signed by their labels."

Yet Guggenheim points out that all but one of the majors are publicly traded companies, and that gives them an added responsibility. "I'm not sure the record companies would do that kind of payback if they're denying the corporate shareholders income," he observes, adding that Bertelsmann's stake in Napster may save it from being shut out. "To refuse to do business with a legal Napster owned by one of the majors may start a negative loop within the industry. So while they might want to teach an upstart a lesson, they really don't want to start a war among themselves—at least not yet."

ARTISTS SEEK SHARE OF WEB SALES

The record labels are touting MusicNet as a positive for artists, and there is little debate over the fact that the Internet will give them added exposure. Yet whether or not they share in the expected financial windfall remains to be seen.

While EMI Recorded Music president/CEO Ken Berry asserted during the Senate hearings that "music is migrating to the Internet," some artists, according to Toomey, have seen their royalty rates whittled

away from the Digital Millennium Copyright Act (DMCA)-mandated 45% of the royalties to as low as 11%, which is further reduced by a whole host of standard deductions.

According to one calculation, that could mean as little as 6% for some newly signed bands. This comes at the same time the labels have cut production and promotion costs. Moreover, Toomey says, it is also still unclear whether MusicNet would fall under the blanket-license clause in many artists' contracts. If so, the artist could get paid nearly nothing for music that is sold via MusicNet. She says, "Then artists would not be sharing at all in this profit."

Rosenthal, whose résumé includes a stint at the U.S. Copyright Office, says depending on the outcome of the publishing-rights negotiations, "labels may have to go back to change deals with artists so they can do this."

Recording artist Peter Gabriel, also a co-founder of On Demand Distribution (OD2), a European digital-commerce services company, discounted the notion that such online licensing alliances as MusicNet and Duet will create a stranglehold on music content and distribution via the Internet. "The Internet does allow for little players to play on equal terms with the big players," he told attendees of the Plug.In conference in Barcelona, Spain, held April 2-3 (see story, page 6).

Glaser, meanwhile, says the new media may change the old media, but they will also enlarge the pie overall. "So at the end of the day," he says, "these new kinds of distribution formats that Internet distribution services [like MusicNet and Duet] make possible are going to grow the busi-

ness and have a great impact."

Yet Samit says that the possibility that the Web may cut into an artist's real cash source, the CD—if MusicNet and Duet prove successful and fewer physical units are sold—is a real one. "When you talk about being able to provide a download to people live, in their home, car, or mobile [applications], that flexibility may make it a primary way to enjoy music."

THE BEATLES FACTOR

Fortunately for artists, that day could still be a long way off. Despite accusations leveled at Napster, as well as Berry's comments regarding music's Internet migration, the industry must consider the fact that even though all of the tracks on the Beatles' 1 album were readily available on Napster, the CD has nonetheless sold more than 22 million units worldwide, according to an EMI/Apple Records spokesperson. And it has been No. 1 in 35 countries.



KLEIN

BMG's Hilbers says it would be a mistake to hold off any longer on Web licenses out of fear of cutting into CD sales. "Certain segments of the population will probably buy a little less CDs and buy more online music," he says. "What the net effect of that is, nobody knows. It's only that [if] we don't react to it, then the next Napster is waiting behind the door."

Assistance in preparing this story was provided by Brian Garrity in Barcelona.

Napster's Status Outside U.S.

Study Looks At Use Country By Country

File-swapping technologies may not be the same pop-culture phenomenon outside the U.S. that they are in the States, but interest in Napster exists around the world, according to a Jupiter Media Metrix study.

In a survey of the 13 leading Internet-wired countries, Napster was used by 14.3% of all at-home users during February.

Canada had the biggest percentage of at-home Napster users of any nation for that month, at 30.3%. Argentina had 25%; Spain, 23.8%; and Brazil, 18.8%. The U.S. had 16.1%.

The U.S. still dwarfs the rest of the world in the number of Napster users, with 13.6 million in February. Canada had 4 million Napster users for the month, followed by Germany (1.9 million) and Italy (1.2 million). The U.K., Australia, and Brazil also had more than 1 million users each.

In a separate study of the European music market, unveiled at the recent Plug.In conference in Barcelona, Spain,

Jupiter found that Spain, at 24%, has the highest percentage of Napster users in Europe. Italy and Norway followed, each with a penetration rate of about 16%. Germany has a 15.3% user rate; Switzerland, 8.2%; Denmark, 7.7%; and the U.K. and France, 7.5% each.

The study also found that Italy and Spain were the countries with the lowest percentages of Internet users willing to pay for a subscription service, at 20% and 28%, respectively. Those most interested in subscription were from Germany (39%) and the U.K. (35%).

But digital-music executives say worries about Napster-related piracy in Europe are limited, for now, due to a lack of fast Internet connections there resulting from high usage costs.

Bruce Ward, founder of NetPD, a digital file-tracking service, explains, "Napster's not that valuable unless you have broadband. So it's less of a concern [in Europe]."

BRIAN GARRITY

newsline...

VIVENDI UNIVERSAL AND SONY have entered into a nonexclusive agreement to distribute and market their new digital-music subscription service, Duet, through leading Internet portal Yahoo!. The service, which is slated to roll out in the U.S. later this summer and globally by the end of the year, will offer tiers of options for streaming, downloads, or both. **BRIAN GARRITY**

WARNER MUSIC GROUP is nearing completion of its buyout of the 50% of Giant Records it does not already own. According to sources, the deal is rumored to include a payment of \$25 million to Giant founder Irving Azoff. Giant's pop roster and catalog are to be absorbed into Warner Bros. Records. The majority of Giant's estimated 15 Los Angeles-based staffers are to be laid off. **MELINDA NEWMAN**

THE AGENCY GROUP, the international booking agency with offices in the U.K., New York, Toronto, Amsterdam, and Copenhagen, has expanded its operations into Los Angeles with the acquisition of Andy Somers' Bandwagon Touring Artists. New York agents Dave Kirby and Andrew Goodfriend will relocate to L.A., joining Somers and Bandwagon's Val Wolfe and Melody King. **RAY WADDELL**

EMI RECORDED MUSIC has signed a distribution agreement with HitHive to deliver digital music to cell phones and personal data devices. Initially, HitHive will offer approximately 40% of EMI's catalog to U.S. cell-phone users; up to 80% will be available within the next year. Tracks can also be shared by E-mail or by calling other phones with the service. The service will launch this summer in Europe and the U.S. and this fall in Asia. **JILL PESSELNICK**

RICHARD BRANSON'S Radio Free Virgin (RFV) has added a new record function on its proprietary Web audio player, which allows listeners to record songs or programming blocks from any RadioFreeVirgin.com station. To prevent file-sharing, the files are encrypted and only work on the computer the user records them to. RFV is also launching a "lite" version of its player, which allows users to sample 20 stations without downloading the full player. RFV has signed a strategic partnership with Digital eStation to distribute the player on its Digital eBox, an Internet-enabled home entertainment system. **FRANK SAXE**

MSN INTERNET NETWORK launched on April 3 MSN Music, a free service that allows consumers to locate, listen to, and learn about a wide variety of music styles. The beta version, available at music.msn.com, includes a "sounds like" search technology that finds individual songs, albums, and artists that sound similar to a customer's query or corresponds to the customer's mood. The site does not work on Macintosh computers. **JILL PESSELNICK**

SONY TO LAUNCH OFFICES IN LEBANON, EGYPT

(Continued from page 8)

majority are all represented in the region through licensing deals, only EMI at present has dedicated offices.

Ridgely could not be reached for comment, but Sony's move has been welcomed by Fred Giaccardo, president of EMI Middle East. "It is a positive move for the region, if we are talking about the record industry," Giaccardo tells *Billboard*. "It would be foolish to think that because we were the only company here that EMI therefore has 100% of the market. But the fact that we now have another major keen to get into the region will help us raise the profile of the market and give us another partner with whom to fight piracy."

Giaccardo explains that piracy remains a problem but that some territories have achieved tremendous results in helping to stamp out illegitimate product.

"As recently as the early 1990s, most of the region was just about pirate sales," he recalls. "The first step in the region to move forward to a legitimate music market started up in the United Arab Emirates [UAE]."

"What [the authorities] have done in the UAE is wonderful," he adds. "Piracy there has just been eradicated com-

pletely. I remember being in Dubai in, I think, 1994 or 1995, at the start of August, and the stores were full of pirate cassettes. I came back a month later, just after the piracy law was enforced, and the stores were completely empty because the retailers didn't have the time to get the legitimate products. The enforcement there has been just outstanding. That cleanup of piracy was a wonderful example for all the other countries in the region."

Looking forward to another major move into the region, Giaccardo adds, "If we have to face the authorities in any country to explain what piracy is about and how piracy is damaging their economy, it will be better to have more than just one voice."

Another key task for Sony in the region will be to sign local repertoire. Ridgely says in a prepared statement, "Both Egypt and Lebanon have a rich musical heritage and a wealth of extremely interesting and creative artists who are at the forefront of the Arabic music scene. We will be building highly creative executive teams and establish a strong artist roster to grow national operations in those countries that will make an impact regionally."

SENATE HEARING TACKLES INTERNET MUSIC ISSUES

(Continued from page 1)

Internet hearings in this Congress to examine long-controversial recoupment clauses in recording artists' contracts and to attempt to clarify the still-ambiguous work-for-hire provision of the Copyright Act.

As Don Henley remarked during the hearings, after thanking the senators on the committee for last autumn's repeal of the controversial work-for-hire copyright amendment of 1999, "The work-for-hire issue still has not been worked out, despite a congressional directive."

Referring to recoupment clauses and work-for-hire matters after the hearing, Hatch told *Billboard*, "We have to look at both of those."

In his opening remarks, Hatch cited lyrics from songs by the two artist panelists, Recording Artist Coalition (RAC) co-founder Henley and Alanis Morissette, including Henley's "The End of the Innocence" and Morissette's "Ironic" and "Thank U."

"As Mr. Henley has pointed out," said Hatch, quoting also from "Long Way Home," another song by the artist, "'There's three sides to every story. [Yours and mine and the cold, hard truth.] Today, we may find there are even more than that. We have tried to broaden the discussion beyond just



MORISSETTE

the business entities that mediate the primary relationship we need to keep in mind, that between the artist and the audience."

Sen. Patrick Leahy, D-Vt., the ranking Democrat on the committee, said he likes Napster's file-sharing technology but is worried that the creative incentive to produce new work would flag if the technology can't be harnessed into a subscription service: "I wouldn't want Don Henley and Alanis Morissette not to continue to produce music because they weren't justly compensated."

Henley began his testimony by saying that "recording artists have for far too long been insufficiently represented in Washington, D.C.," then adding extemporaneously, "I think you would agree to that." Hatch immediately replied, "I would."

Henley went on to assert, "It is vitally important that the recording artists receive digital performance royalties directly from the source, without the record company recouping royalties against outstanding accounts or by engaging in unnecessary bureaucratic disputes." He added that "one way to even this playing field would be for Congress to consider a federal seven-year [contract] term, much like the law that helped movie actors gain free agency in California."

Noting that artists' interests are "at times contrary to the interests of the RIAA [Recording Industry Assn. of America]," Henley concluded by saying, "The bottom line is that artists create the music that fuels these industries."

Morissette ventured her opinion

on why more artists have not spoken up about issues in the past. "There has been fear generated in the artistic community of speaking in a way that would throw any negative light on the relationship between the artists and record companies," she said. "History has not been kind to artists who have candidly expressed points of view that differ with those of their record company. To say the least, to have spoken up could potentially have exacerbated an already strained relationship."

One Capitol Hill veteran characterized the 3½-hour hearing as "a Bob's Big Boy buffet of issues."

Napster CEO Hank Barry called on Congress to enact an industry-wide compulsory license for the

It is vitally important that recording artists receive digital performance royalties directly from the source, without the record company recouping royalties against outstanding accounts.'

—DON HENLEY,
RECORDING ARTISTS COALITION

delivery of music over the Internet similar to the licensing of musical compositions in radio: "Licensed music should be available over the Internet as it is over radio."

Barry told the committee, "There's been a failure in the marketplace, and any time that happens, Congress has to take a look."

A compulsory license system supersedes the normal negotiated marketing mechanism for distributing copyrighted works. It allows any prospective user to obtain a flat-rate license without obtaining the copyright owner's permission.

Reaching out to the artist community, Barry urged that such a license should include direct payment to artists similar to the "writer's share" of public performance payments that are collected by ASCAP and BMI. "I strongly believe such a change is necessary, an important step for the Internet, and that it will be good for artists, listeners, and businesses."

The position is a turnaround for the Napster executive. In testimony before the committee last July, he told lawmakers such a license wasn't necessary.

At the hearing, MP3.com president Robin Richards went further, citing the "practical impossibility" Internet music companies would face in complying with the complicated pre-digital-era requirements for compulsory licensing in current law under Section

115 of the Copyright Act. Richards called for congressional reform of the section.

Sally Greenberg, spokeswoman for Consumer's Union, also supported the call for a compulsory license. But Henley said the RAC would only favor some sort of compulsory licensing "as a last resort."

Opposing any legislation to create such a new compulsory license were Hilary Rosen, president/CEO of the RIAA; Jack Valenti, president/CEO of the Motion Picture Assn. of America; and Edward P. Murphy, president/CEO of the National Music Publishers' Assn. (NMPA).

Murphy testified that compulsory licenses "were available to Napster for our members' songs before it launched its service. Napster simply did not avail itself of them. With due respect, Napster is being disingenuous."

The NMPA, in turn, was the subject of criticism by MP3.com's Richards for the snail's pace of licensing procedures.

"This is not correct," Murphy replied in testimony. "HFA [Harry Fox Agency] has agreed to deem to MP3.com to hold interim licenses for virtually every song in our publishers' repertoire." He added that MP3.com "did not follow the usual process of requesting licenses before making our songs available. MP3.com submitted more than 600,000 license requests at one time, when HFA typically processes 250,000 license requests per year on behalf of the entire recording industry."

The lawmakers expressed keen interest in the recent deal by RealNetworks and the EMI Group, BMG Entertainment, and Warner Music Group to create the online subscription service MusicNet (see story, page 1). The deal was the centerpiece of testimony by Richard D. Parsons, co-COO of AOL Time Warner, and Ken Berry, president/CEO of EMI Recorded Music.

Leahy questioned the timing of the announcement on the eve of the hearing, in light of his criticism that labels have been slow to license music in the online world. He sought assurances from the label chiefs that the new subscription service would offer equal access to the product of other labels, including indie labels not part of the deal.

The announcement also took away at least some of the urgency of Barry's plea for a compulsory license, and Hatch indicated that he will not be convinced that labels have truly made strides until such a system is up and running. "You've come quite a way since we met last time," he said, referring to his initial hearing on online music issues last July (*Billboard*, July 22, 2000). "But certainly there's a long way to go."

Rumors of a Napster fan demonstration never materialized. About 150 young users appeared at a Napster support meeting the evening before the hearing, but only several dozen fans lined up along the back wall during the hearing.

AOL TIME WARNER DENIES PLANS FOR VIDEO NETWORK

(Continued from page 1)

called AOL Music, could be added to AOL Time Warner's Turner Broadcasting Systems, which operates such networks as CNN, TNT, TBS, the Cartoon Network, and Turner Classic Movies.

Yet Turner chairman/CEO Jamie Kellner told *Billboard* (during an April 3 media conference in New York called the Big Picture) that the company has "no plans at this time" to start a music-video network.

Kellner added that any talk about AOL Time Warner starting a music video network is "speculation, but we would consider the idea." He noted that the story may have surfaced because at a company meeting he was told that "it would be fun for us to do

more programming involving music." He insisted that any hint that there are definite plans for a new AOL Time Warner music channel "did not come from the company."

New York-based Viacom currently dominates the U.S. national music TV network business, as it owns MTV, VH1, BET, CMT, and their respective spinoff channels.

According to Nielsen Media Research, the U.S. household reach for MTV is more than 77 million, followed by VH1 (74 million), BET (63 million), and CMT (45 million).

Viacom's closest U.S. competitor in the music video programming business is Cablevision-owned MuchMusic USA, which expects to

reach more than 40 million U.S. subscribers by year's end. Another competitor is Great American Country (GAC), owned by Jones International. Nielsen Media Research reports GAC's U.S. household reach as about 15 million.

According to Viacom president/CEO Mel Karmazin, Viacom would welcome the competition from any new music-video network. Karmazin said at the April 3 conference that any new network would take at least three years to reach substantial distribution and would have to go after the same target audience as Viacom's. He added, "The only way [the competing network] can tell people that it's there is by advertising, and we'll be more than happy to take their money for that."

The FCC's Powell noted that if AOL Time Warner were to have a

music video network, "it would be no different than Disney, which owns a movie studio and TV networks [ABC, Disney Channel]. They're in the business of content distribution."

A new music-video network backed by a media giant like AOL Time Warner would be welcomed by the music industry, observed John Warden, president of Rive Video Promotion and Production.

"The more music video programming we have, the better," Warden said. "People in the music industry get more excited about making music videos when they think they have more options for where the videos can be seen. More people are getting cable

and satellite TV, which proves that the demand is there. The way the industry is headed, with people saying that the future of music videos is in streaming and digital technology, it makes sense for a company like AOL Time Warner with major Internet and new-media resources to get in the music video business."

Powell said, "At first blush, it may seem that a company that owns several record companies and a music video channel would have an advantage, but sometimes it's not an advantage. An internal struggle may arise if the company's record labels wanted preference on the music channel. That internal struggle could turn out to be a disadvantage."

Referring to music consumers, Powell added, "They're going to listen to and buy music based on the artists, not the companies behind them."



KELLNER



by Silvio Pietroluongo

ALL RISES: Janet's "All for You" (Virgin) bursts to the top of The *Billboard* Hot 100, as first-week sales of the single total 135,000 units scanned. On Hot 100 Singles Sales, "You" moves from its street-date-violation debut position of No. 29 to No. 1, earning the Greatest Gainer/Sales honor. Janet is the third artist since January 2000 to have a single sell at least 135,000 units in a week, joining fellow pop divas **Madonna** and **Christina Aguilera**. Madonna's "Music" moved more than 140,000 units in both the Sept. 16 and 23, 2000, issues, while Aguilera's "What a Girl Wants" (RCA) scanned 140,000 pieces in January 2000. Janet's strong sales, combined with an airplay audience of 104 million, gives her the largest overall Hot 100 point total (24,000) since "Heartbreaker" by **Mariah Carey Featuring Jay-Z** (Columbia) earned 28,500 points in October 1999. "All" is also the first song since "Livin' la Vida Loca" by **Ricky Martin** in the May 15, 1999, issue to surpass both 100 million listeners and 100,000 units sold in the same chart week. "Loca" had 104 million listeners and scanned 118,500 units that week.

SELLING THROUGH: The retail releases of **Case's** "Missing You" (Def Soul/IDJMG) and **Tania's** "Stranger in My House" (Elektra/EEG) lead each title to leap into the top 10 of the Hot 100. "Missing" climbs 37-5 on the Hot 100 and moves 23-3 on Hot 100 Singles Sales, scanning 57,500 units, while "Stranger" jumps 53-10 on the Hot 100 and 67-5 on the sales chart, with 48,500 pieces sold. Both have been retailing on 12-inch vinyl for weeks but made their entry on the sales chart last issue due to street-date violations of the more popular configurations. Their ascent up this chart results in some odd movement within the top 10, as both **Olivia's** "Bizouance" (J) and **City High's** "What Would You Do?" (Booga Basement/Interscope) drop in position while maintaining their bullets. "Bizouance" falls 2-4 while scanning 51,000 units, an increase of 20%, and "Do" improves by 4% to 34,500 units. For the first time in nearly a year, the top four titles on the sales chart sold more than 50,000 units. This last occurred in the May 6, 2000, issue, when each top five title surpassed that amount, led by **Toni Braxton's** "He Wasn't Man Enough for Me" (LaFace/Arista) moving 128,500 units and anchored by **504 Boyz's** "Wobble Wobble" (Priority), with 52,000 pieces sold.

RADIO 'SURVIVOR': **Destiny's Child's** "Survivor" makes it to No. 1 on Hot 100 Airplay in its fifth week, tying **TLC's** "No Scrubs" for quickest rise to the top since the radio panel was expanded to include all formats in December 1998. The all-time record in the Broadcast Data Systems era (which began in 1990) is three weeks, held by **Michael Jackson** with "Black or White" (Epic) in December 1991. "Survivor" is up 19 million listeners, the fourth consecutive week it has gained at least 15 million and earned the Greatest Gainer/Airplay award. The last act to have a song win this award for four straight weeks was... **Destiny's Child**, which hit for six straight weeks with "Independent Women Part I" this past October to December.

QUITE A JAM: **Christina Aguilera**, **Lil' Kim**, **Mya**, and **Pink** join forces and land the Hot Shot Debut at No. 70 with "Lady Marmalade" (Interscope). "Marmalade" is from the soundtrack to the **Nicole Kidman/Ewan McGregor** musical—that's right, I said musical—*Moulin Rouge*, which opens nationwide June 1. The soundtrack is due at retail May 8. "Marmalade" was originally recorded by the **Patti LaBelle**-fronted trio **LaBelle**, which took the song to No. 1 in 1975.

ISSUES REMAIN AS MIAMI LANDS LATIN GRAMMYS

(Continued from page 1)

franchise since 1973, also has the licensing rights for the Latin Grammys, with an option to renew in future years.

Producing the Latin Grammys in a city other than Los Angeles—where the show's infrastructure is already set up—will cost another \$1 million, which South Florida's Latin Grammy Host Committee pledged to raise to ensure having the show in Miami.

The congenial attitude comes in sharp contrast with last year, when key members of the local government—including Miami/Dade County Mayor Alex Penelas, who's co-chair of the host committee—adamantly refused to support the Latin Grammys in any way because of an ordinance forbidding the county from doing business with Cuban nationals. The ordinance is no longer enforced after the U.S. Supreme Court struck down a similar law in Massachusetts last year.

But as recently as last month, controversy swirled around the Latin Grammys when several political leaders publicly said Grammy organizers had assured them that the presence of Cuban-based artists in the awards show was unlikely. Yet both LARAS and NARAS officials have denied making any such claims.

"There's no way to predict if Cuban people will be nominated," Greene says. "But if they are, and if they are an important element to the show—like the Buena Vista Social Club was a couple of years ago, when they played in the [U.S.] Grammys—we'll have them perform. The most important thing is, we're not here to elevate any [one] country or any people."

That realization seemed to sink in after Miami lost the Latin Grammys to L.A. last year, and political leaders were criticized for letting a \$35 million infusion (the amount of money the Grammys are estimated to pump into the local economy) slip through their hands. This time around, all parties involved seem to be going all out to establish a cordial relationship.

"We are engaging as many people

'There's no way to predict if Cuban people will be nominated. But if they are, and if they are an important element to the show, we'll have them perform.'

—MICHAEL GREENE,
NATIONAL ACADEMY OF RECORDING
ARTS AND SCIENCES

as possible," says Greene, who has even met with former Cuban political prisoners. "Ultimately, it's our goal to let art be the real bandage for people who have been inflicting wounds on each other for years."

Although some sources say the same freedom of speech that would allow Cubans to perform in Miami would also make it valid for others to stage protests around the Grammys, the import of such protests seems to have lost steam.

"Every week, we have Cuban people playing in Miami," Emilio Estefan Jr. says. "If people want to protest, they can protest every weekend. Even though I wouldn't support a Cuban group or buy a Cuban record, I respect other people's opinions. And Miami is not just about Cubans."

Citing the recent Eminem controversy, Greene points out that political issues are status quo in any Grammy production. Of more pressing importance to the Latin Grammys is whether the awards show will do well on TV. Last year, CBS took a gamble by airing a decidedly bilingual show on prime time.

The Latin Grammys garnered an overnight A.C. Nielsen rating of 6.1 and a 10 share, which translates into about 8 million viewers. This year's February edition of the Grammys had a national rat-

ing of 16.7, translating into 26.7 million viewers.

Obviously, the still-young Latin Grammys couldn't be expected to tie the numbers of the nearly 30-year-old U.S. Grammy telecast. But according to Nielsen Media Research (CBS declined to give detailed numbers), viewership in the 12-plus demographic dropped precipitously—from a 6.1 rating to 4.4—by the end of the show, only to jump back to a 5.8 for the 11 p.m. newscast.

Still, says Jack Sussman, senior VP of specials for CBS Television, the network was "happy" with the numbers, especially with the core 18- to 49-year-old demographic, in which the Grammys came out above the competition for that time slot. "We wouldn't be doing this in year No. 2 if it wasn't growing," he says. "On the other hand, there's a certain commitment to diversity by the network, and you're fulfilling it with a great show."

As of now, Sussman says, CBS has no promotional plans in gear, pending final nominations, to be announced in mid-July. Awards will be given in 40 categories, including newly added rap/hip-hop.

Although 2,900 people voted for last year's Latin Grammys, membership in LARAS has swelled to 4,000 this year. According to LARAS senior VP/executive director Mauricio Abaroa, about 1,000 new members joined the academy after LARAS offered a series of professional forums in Mexico, Colombia, Puerto Rico, and Brazil this year. Members of NARAS who reside in the U.S. can also vote in the Latin Grammys, provided that they have production credits for at least six predominantly Spanish- or Portuguese-language albums.

Ultimately, the Latin Grammys' new locale can only serve the multicultural, Pan-American thrust of the awards, says Abaroa. "I would like the Latin Grammys to find their niche in Miami, from which they can express their diversity each year. But I also encourage the idea of their traveling, so that Latin communities can enrich each other."



Courtney Ross Holst

Nobuyuki Idei

Gerald M. Levin

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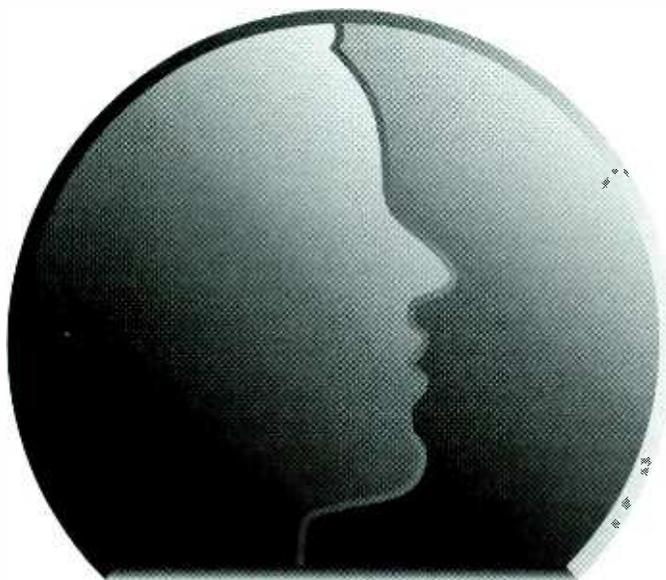


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APRIL 14, 2001

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	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (1.98/24.98) 1 week at No. 1	UNTIL THE END OF TIME	1
2	1	1	34	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
3	3	2	5	DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98)	EVERYDAY	1
4	2	—	2	112 BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
5	7	4	46	DIDO ▲ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
6	NEW	1	1	TRAIN AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
7	9	10	24	LIMP BIZKIT ▲ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
8	4	—	2	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
9	5	3	4	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
10	NEW	1	1	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
11	19	20	22	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	11
12	11	15	40	NELLY ▲ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
13	8	—	2	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	8
14	14	13	14	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
15	16	14	35	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
16	15	11	23	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
17	23	22	10	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
18	20	16	24	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	4
19	6	—	2	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	6
20	21	17	25	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
21	35	49	27	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
22	22	18	19	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
23	12	6	4	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
24	10	7	3	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	7
25	39	40	13	UNCLE KRACKER ● TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	25
26	13	12	20	THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98)	1	1
27	24	25	20	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMGM (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
28	28	21	5	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
29	18	8	5	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
30	26	24	22	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
31	17	5	3	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
32	31	29	10	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
33	30	28	23	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
34	34	27	79	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
35	32	—	2	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	32
36	25	9	3	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
37	33	26	21	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
38	27	19	14	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
▶ Greatest Gainer ◀						
39	64	59	45	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
40	38	31	22	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
41	29	23	37	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
42	46	39	19	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
43	37	32	15	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
44	41	34	17	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
45	36	30	20	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
46	42	36	20	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
47	49	53	14	NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	47
48	45	35	27	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
49	77	—	14	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49
50	52	43	28	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
51	50	37	17	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
52	40	33	6	JIM JOHNSTON SMACK DOWN! 8830/ROCK (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
53	48	38	86	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	38
54	59	58	73	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	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
55	54	47	5	JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
56	68	66	70	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
57	55	48	25	VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
58	66	52	19	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	4
59	65	61	16	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
60	70	71	6	VARIOUS ARTISTS ● INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
61	60	56	15	QB'S FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
62	58	44	3	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
63	67	50	10	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
64	NEW	1	1	BUCKCHERRY DREAMWORKS 450287/INTERSCOPE (12.98/18.98)	TIME BOMB	64
65	53	45	28	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
66	47	42	29	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
67	61	51	45	MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
68	73	68	22	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
▶ Pacesetter ◀						
69	114	109	12	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	69
70	NEW	1	1	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 10079* (22.98 CD)	LIVE FROM MARS	70
71	NEW	1	1	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	71
72	71	55	19	BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
73	74	64	83	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
74	69	41	5	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
75	72	54	27	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
76	79	65	60	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
77	92	79	26	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	77
78	75	63	54	'N SYNC ● JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
79	76	67	9	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
80	87	77	46	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
81	78	—	2	VARIOUS ARTISTS INTEGRITY/MARANTHA/INTEGRITY/WORD 85354/EPIC (13.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
82	44	—	2	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	44
83	83	69	33	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
84	63	—	2	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
85	NEW	1	1	SALIVA ISLAND 542959/DJMGM (12.98 CD)	EVERY SIX SECONDS	85
86	85	70	88	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
87	57	60	10	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
88	86	76	27	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
89	51	—	2	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	51
90	43	—	2	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE	43
91	84	72	5	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
92	80	62	45	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
93	93	84	49	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
94	91	74	63	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
95	89	75	22	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
96	90	73	23	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
97	139	130	23	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
98	NEW	1	1	PEARL JAM EPIC 85641 (19.98 EQ CD)	SEATTLE, WASHINGTON — NOVEMBER 6, 2000	98
99	56	92	3	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI 605PEL (11.98/16.98)	THE STORM IS OVER	56
100	94	85	20	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7	85
101	NEW	1	1	SHAWN COLVIN COLUMBIA 69889/CRG (12.98 EQ/18.98)	WHOLE NEW YOU	101
102	62	—	2	LIONEL RICHIE ISLAND 548085/DJMGM (12.98/18.98)	RENAISSANCE	62
103	88	83	65	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
104	81	57	8	VARIOUS ARTISTS ● GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
105	101	94	50	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
106	82	46	4	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
107	100	121	14	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
108	124	116	11	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	108

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	RE-ENTRY	11	SAMANTHA MUMBA	WILD CARD/POLYDORA/A&M 549799/INTERSCOPE (11.98/17.98) CS	GOTTA TELL YOU	109
110	96	78	52	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
111	NEW ►	1	BILLY IDOL	CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	111
112	NEW ►	1	SOUNDTRACK	PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	112
113	97	86	8	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
114	95	87	42	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
115	102	90	34	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) CS	WHO LET THE DOGS OUT	5
116	108	100	25	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
117	115	140	5	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD) CS	AMERICAN HI-FI	115
118	98	80	16	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
119	109	111	25	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
120	99	82	19	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
121	103	89	8	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
122	113	106	49	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
123	106	88	20	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
124	110	95	5	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
125	105	98	28	STEELY DAN ▲ GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
126	122	93	7	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
127	112	101	72	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
128	127	125	15	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
129	NEW ►	1	CLAY WALKER	GIANT (NASHVILLE) 24759/WARNER BROS. (NASHVILLE) (11.98/17.98)	SAY NO MORE	129
130	111	97	14	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) CS	CHA-CHA SLIDE	64
131	116	102	8	VARIOUS ARTISTS ● WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS (EMI/WORD 43163/VERITY (17.98/19.98))	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
132	RE-ENTRY	22	SOUNDTRACK	DECCA 467094 (18.98 CD)	GLADIATOR	66
133	119	119	93	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
134	131	112	79	STING ▲ ³ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
135	107	99	24	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
136	142	147	30	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
137	118	105	49	MYA ▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
138	117	91	3	TRICK PONY WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	TRICK PONY	91
139	NEW ►	1	CONJUNTO PRIMAVERA	FONOVI SA 6104 (8.98/12.98) CS	ANSIA DE AMAR	139
140	120	114	67	DMX ▲ ⁵ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
141	NEW ►	1	ESTEBAN	DAYSTAR 8832 (18.98/25.98)	LIVE!	141
142	125	110	19	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
143	132	128	65	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) CS	EVERYTHING YOU WANT	40
144	NEW ►	1	VARIOUS ARTISTS	DIVINE 28860/PRIORITY (19.98 CD)	OZZFEST — SECOND STAGE LIVE	144
145	137	123	20	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
146	136	131	94	SANTANA ◆ ¹⁴ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
147	184	199	6	SOUNDTRACK MIRAMAX 89472/SONY CLASSICAL (18.98 EQ CD)	CHOCOLAT	147
148	150	170	5	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) CS	NEW FOUND GLORY	148
149	128	118	22	VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS (SPARROW 51779 (19.98/21.98))	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
150	140	126	84	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
151	160	175	7	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) CS	TANTRIC	151
152	NEW ►	1	PEARL JAM	EPIC 85611 (16.98 EQ CD)	LAS VEGAS, NEVADA — OCTOBER 22, 2000	152
153	138	127	17	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
154	167	—	2	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) CS	DA KHOP SHOP	154

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	135	113	16	VARIOUS ARTISTS ● DEF JAM 520062/DJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
156	148	144	45	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
157	149	142	95	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
158	104	115	5	VARIOUS ARTISTS DEF JAM 542951/UTV (18.98 CD)	DEF JAM 1985-2001: THE HISTORY OF HIP HOP, VOLUME 1	104
159	143	141	24	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
160	147	164	4	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) CS	ANTHOLOGY	105
161	179	—	55	STAINED ▲ FLIP/ELEKTRA 62356/EEG (10.98/16.98) CS	DYSFUNCTION	74
162	129	133	5	RICKY MARTIN SONY DISCOS 84300 (11.98 EQ/18.98)	LA HISTORIA	83
163	133	108	17	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	16
164	123	96	8	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	43
165	144	104	41	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
166	RE-ENTRY	5	SOUNDTRACK	COLUMBIA 63849/CRG (11.98 EQ/17.98)	WONDER BOYS	155
167	158	132	5	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
168	NEW ►	1	ANASTACIA	DAYLIGHT 69948/EPIC (12.98 EQ/17.98) CS	NOT THAT KIND	168
169	126	81	3	OUR LADY PEACE COLUMBIA 85368/CRG (11.98 EQ/17.98)	SPIRITUAL MACHINES	81
170	153	139	35	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
171	162	150	72	CELINE DION ▲ ⁵ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
172	170	200	6	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) CS	13 WAYS TO BLEED ON STAGE	170
173	166	167	4	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	166
174	164	152	19	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) CS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
175	145	157	19	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) CS	KEITH URBAN	145
176	156	143	99	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) CS	THE WHOLE SHEBANG	70
177	155	134	88	MACY GRAY ▲ ³ EPIC 69490* (12.98 EQ/18.98) CS	ON HOW LIFE IS	4
178	189	178	26	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)	KID A	1
179	165	185	9	PAULINA RUBIO ▲ ² UNIVERSAL LATINO 543319 (9.98/16.98) CS	PAULINA	156
180	154	120	7	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	76
181	168	151	44	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/15.98)	THANKFUL	59
182	152	124	8	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
183	141	122	8	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
184	174	159	10	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) CS	BRIDGING THE GAP	152
185	190	160	21	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
186	159	148	85	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
187	146	136	5	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	98
188	182	176	37	VARIOUS ARTISTS ▲ ² EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
189	188	—	2	BANDA EL RECODO FONOVI SA 6102 (8.98/12.98) CS	CONTIGO POR SIEMPRE...	188
190	157	—	2	SKRAPE RCA 67935 (13.98 CD) CS	NEW KILLER AMERICA	157
191	161	129	4	OLEANDER REPUBLIC 013377/UNIVERSAL (12.98/18.98)	UNWIND	94
192	175	171	79	MARC ANTHONY ▲ ⁴ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
193	192	192	39	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
194	RE-ENTRY	17	BOB DYLAN ● COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67	
195	RE-ENTRY	17	SOUNDTRACK ● PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54	
196	172	169	42	B.B. KING & ERIC CLAPTON ▲ ² DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
197	163	138	17	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE (LOUD 1961* (12.98/18.98))	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
198	176	162	6	VARIOUS ARTISTS RAZOR & TIE 89035 (10.98/16.98)	MONSTER BALLADS VOLUME 2	110
199	RE-ENTRY	3	DELBERT MCCLINTON	NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	103
200	NEW ►	1	SELENA	EMI LATIN 32119 (10.98/17.98)	LIVE — THE LAST CONCERT	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 4 2Pac 1 3 Doors Down 76 3LW 44	Kenny Chesney 88 Eric Clapton 31 Cold 172 Coldplay 59 Shawn Colvin 101 Conjunto Primavera 139 The Corrs 66 Crazy Town 22 Creed 34	Eve 23 Fuel 50 Funkmaster Flex 197 Nelly Furtado 47	Toby Keith 103 R. Kelly 37 Gladys Knight 187 Koffee Brown 106 Lenny Kravitz 16 Talib Kweli & Hi-Tek 185	Samantha Mumba 109 Musiq Soulchild 27 Mya 137 Mystikal 75	LeAnn Rimes 79 Paulina Rubio 179 Ja Rule 20	Remember The Titans 49 Save The Last Dance 38 The Sopranos 195 Wonder Boys 166	Grammy R&B/Rap Nominees 2001 164 Monster Ballads Volume 2 198 Now 4 188 Now 5 46
Yolanda Adams 84 Aerosmith 9 Christina Aguilera 150 Alien Ant Farm 160 Gary Allan 136	Dalt Punk 62 Destiny's Child 86 Louie DeVito 174 Diamond Rio 121 Dido 5 Celine Dion 171 Dirty 124	Billy Gilman 165 Godsmack 68 David Gray 83 Macy Gray 177	L-Burna A.K.A. Layzie Bone 90 Lifehouse 11 Lil Bow Wow 48 Lil Wayne 128 Limp Bizkit 7, 133 Linkin Park 33 Jennifer Lopez 32 Ludacris 18	Nelly 12 New Found Glory 148 'N Sync 78	S Club 7 100 Sade 45 Santana 146 Jill Scott 41 Selena 200 Shaggy 2 SheDaisy 176 Shyne 135 Silkk The Shocker 74 Skrape 190 Snoop Dogg 43	Britney Spears 80 Staind 161 Fredro Starr 180 Steely Dan 125 Rod Stewart 183 Sting 134	OZZfest — Second Stage Live 144 Pure Moods III 182 Songs 4 Worship — Shout To The Lord 60 The Source — Hip-Hop Hits Vol. 4 155
B.B. King & Eric Clapton 196 Backstreet Boys 72 Erykah Badu 120 Baha Men 115 Banda El Recodo 189 The Beatles 26 The Beatnuts 89 Memphis Bleek 163 Bon Jovi 114 Bizzy Bone 82 Buckcherry 64 Aaron Carter 21	Ben Harper And The Innocent Criminals 70 Faith Hill 54 Dave Hollister 142	Ben Harper And The Innocent Criminals 70 Faith Hill 54 Dave Hollister 142	Madonna 65 Ricky Martin 123, 162 Mary Mary 181 matchbox twenty 67 Dave Matthews Band 3 Delbert McClinton 199 Donnie McClurkin 77 Tim McGraw 58 Jo Dee Messina 170 Moby 53 Mr. C The Slide Man 130 Mr. Short Knop 154 Mudvayne 108	Papa Roach 122 Pearl Jam 98, 152 A Perfect Circle 156 Pink 110 Plus One 193 Jesse Powell 71 Project Pat 28	Almost Famous 107 The Brothers 35 Charlie's Angels 97 Chococat 147 Coyote Ugly 15 Crouching Tiger, Hidden Dragon 69 Exit Wounds — The Album 13 Gladiator 132 The Family Values Tour 1999 57 Goin' South 63 Grammy Nominees 2001 104	Twista Presents: New Testament 2K Street Scriptures Compilation 173 WOW-2001: The Year's 30 Top Christian Artists And Hits 149 WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs 131 WOW Worship Green: Today's 30 Most Powerful Worship Songs 81 WOW Worship: Today's 30 Most Powerful Worship Songs 186 Vertical Horizon 143	
	Incubus 56 India Arie 10	Jagged Edge 94 Jahesh 36 Bishop T.D. Jakes & The Potters House Mass Choir 99 Jay-Z 95 Joe 105 Jim Johnston 52 Jon B 19	Jo Dee Messina 170 Moby 53 Mr. C The Slide Man 130 Mr. Short Knop 154 Mudvayne 108	Radiohead 178 Rage Against The Machine 153 Red Hot Chili Peppers 157 Lionel Richie 102	U2 40 Uncle Kracker 25 Keith Urban 175	WOW-2001: The Year's 30 Top Christian Artists And Hits 149 WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs 131 WOW Worship Green: Today's 30 Most Powerful Worship Songs 81 WOW Worship: Today's 30 Most Powerful Worship Songs 186 Vertical Horizon 143	
	Disturbed 93 Dixie Chicks 73 DJ Cue 29 DMX 140 Dr. Dre 127 Dream 17 Bob Dylan 194	Incubus 56 India Arie 10	Jo Dee Messina 170 Moby 53 Mr. C The Slide Man 130 Mr. Short Knop 154 Mudvayne 108	Red Hot Chili Peppers 157 Lionel Richie 102	U2 40 Uncle Kracker 25 Keith Urban 175	WOW-2001: The Year's 30 Top Christian Artists And Hits 149 WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs 131 WOW Worship Green: Today's 30 Most Powerful Worship Songs 81 WOW Worship: Today's 30 Most Powerful Worship Songs 186 Vertical Horizon 143	
	Minem 92 Enya 42 Esteban 141 Sara Evans 119	Incubus 56 India Arie 10	Jo Dee Messina 170 Moby 53 Mr. C The Slide Man 130 Mr. Short Knop 154 Mudvayne 108	Red Hot Chili Peppers 157 Lionel Richie 102	U2 40 Uncle Kracker 25 Keith Urban 175	WOW-2001: The Year's 30 Top Christian Artists And Hits 149 WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs 131 WOW Worship Green: Today's 30 Most Powerful Worship Songs 81 WOW Worship: Today's 30 Most Powerful Worship Songs 186 Vertical Horizon 143	

HOW TO REVIVE SINGLES MARKET

(Continued from page 1)

really sell—cassette singles and CD singles. Singles sales are in a downward spiral because as fewer hits are released at retail, consumers stop expecting to find the ones they want, so they stop looking for singles, and sales decline further.

Some record executives may shrug at this decline and simply note that the music business in the U.S. is album-based. But many retailers and music fans, myself included, will protest this apathy. We are disenfranchising an entire generation of young buyers who cannot initially afford \$15 or more for an album, so they use their smaller budgets to purchase other forms of entertainment. Who among adult music fans today didn't start by buying singles and then graduate to albums? And consumers who angrily walk out of stores, unable to buy their favorite song until an album appears, can head right to the Internet. Who can blame someone for stealing a song through Napster when it is impossible to buy it legally? Those of us who are passionate about music want and expect instant availability.

CANNIBALIZATION ISSUE

The reason that labels don't release singles is that, quite simply, they lose money for the labels in two ways. First, at current retail prices (not list prices) for singles, labels lose money or just break even on each single sold, so that any returns will quickly turn a hit single into a big money-loser. The second way in which the labels lose money is that some cannibalization of album sales may occur if a single is widely available. Replacing a profitable album sale with an unprofitable single sale is obviously a poor business model.

I believe that both of these problems can be overcome to make the U.S. singles business profitable, both in dollars and in other less tangible, long-term benefits. Here's the simple solution to the singles problem: raise prices! I don't suggest a secret confab where the record companies sit around a table and fix prices at a higher level—that's illegal and unenforceable anyway. I'm suggesting that one label bravely try an experiment: Release every single commercially at a price that will be profitable—say \$4.99 for a

Release every single commercially at a price that will be profitable—say, \$4.99 for a standard cassette or CD single with two tracks. And no discounts.

standard cassette or CD single with two tracks. And no discounts. Singles in the U.K. sell at retail for approximately that price. (The U.K. singles market is also plagued, however, by first-week discounting.)

The \$4.99 price should yield a profit of 60 to 75 cents per single, before returns. This is much less than the profit on an album, of course, so how can the release of a commercial single increase a label's profit if it leads to reduced sales of that artist's album? It depends on how much singles sales cannibalize album sales. It's been suggested that a commercial single for sale may reduce that album's sales by an amount equal to 10%-20% of the number of singles sold. No one knows the exact amount of cannibalization that might occur, but it is probably higher for albums with only one hit song.

Let's use the 10% cannibalization figure to look at some rough numbers. A typical album might net a profit for the label of \$3 per unit sold. (The first units sold merely recoup production and marketing costs, so the actual profit per album could be higher or lower, depending on those costs.) A typical single, using the \$4.99 price, could make a profit, as noted above, of between 60 and 75 cents (all before returns). So, 1 million albums sold—without a commercial single—would net \$3 million in profits.

If the label releases a commercial single and that single also sells 1 million units, the label might then sell 100,000 fewer albums. So it would sell 900,000 albums and net only \$2.7 million. But, at a profit level of 60 cents per single, the profit from 1 million singles would be \$600,000. Total profit is thus higher if you have a commercial single available (\$3.3 million vs. \$3 million). If you do the math, you'll see that you come out ahead for any level of singles sold as long as the cannibalization stays below 20%.

NEW STRATEGIES

This 20% figure, however, is only an estimate. It may be much higher for some albums. In the case of albums that the label fears may only have one hit, and cannibalization might be quite high, a simple solution presents itself. Cut off the first single quickly after the album is available, and release limited quantities of later singles. This strategy can actually work

well, because as long as some commercial singles are made available (always at \$4.99), the industry gets the long-term benefits of re-energizing the singles market while minimizing losses due to cannibalization.

A company that commits to releasing all singles commercially cannot expect to make a profit on every single. Hits will be profitable, but of course flops will be flops. The point is that by using intelligent management of shipping policies to minimize returns and a new, higher price, singles can be a profitable business overall and bring new consumers to a stagnant marketplace.

Three important additional benefits will ensue. First, making all singles available commercially will give a small but needed boost to struggling retailers. Second, it will encourage young consumers to buy music, building a bigger future consumer base. Third, it will reduce illegal downloading from the Internet of songs that currently are not available for purchase until an album is released.

If we can make the singles business profitable, the benefits to the future of the U.S. record industry will be felt for decades to come. The single may ultimately have a brighter future than the album anyway. As digital downloading replaces the purchase of physical product, the album-based model for the music business may change. In the future, consumers may prefer to download individual tracks through subscription services rather than purchase a pre-packaged group of songs by one artist.

It might be easy to accuse *Billboard* of hypocrisy on this issue, because some of the retail discount programs that have helped to make singles unprofitable have been used to sell more singles in order to obtain a higher chart position on The Billboard Hot 100. But we don't encourage these discounts, and now I am proposing a solution to end this harmful situation.

The conventional wisdom would be that the one label that tries this experiment, and increases singles prices, would sell less singles than competitors that stick with lower prices, and this would hurt the label's competitive position on the Hot 100. My response is that we should have some faith that music is a unique, emotional product, and a consumer will not easily buy a song other than the one he wants just because the other song is cheaper. Also, with all of a label's singles released commercially, that label would do better overall on the Hot 100 because of the additional sales.

The hope is that the experiment will succeed, that eventually all labels will release every single commercially at a viable price, and that any short-term losses will be replaced by long-term benefits to the entire industry.

Michael Ellis is director of research for BPI Communications Music & Literary Groups.



by Geoff Mayfield

BEYOND THE GRAVE: Slain rapper **2Pac** continues to accomplish more since his death than most recording artists realize in a lifetime, as *Until the End of Time* becomes his second posthumous album to lead The Billboard 200. It is the eighth 2Pac title to reach the big chart since his 1996 assassination, twice as many as he released when he was alive. Small wonder that some of his ardent, young fans still believe his death was staged and that he is actually living and counting money somewhere.

Since his 1996 shooting death, five of those eight have reached the top 10 and four have been certified platinum, with three of them registering at least 4 million shipments. Only one of those eight—the nine-times-platinum *Greatest Hits*—contained previously released material. Including the four titles released before his death, this new one is his fourth No. 1 on the big chart and his sixth on Top R&B/Hip-Hop Albums.

Time's opening total, 427,000 units, is one of the largest weeks ever among his 12 releases. On only three occasions did a 2Pac album have a bigger week. His first posthumous album, released under the pseudonym **Makaveli**, sold 664,000 units when it bowed at No. 1 in November 1996. The others that started with larger numbers were 1996's *All Eyez On Me*, the last released before his death (566,000), and the following year's *R U Still Down? [Remember Me?]* (549,000).

2Pac's number easily overwhelms last issue's chart-topper, **Shaggy**, who experiences a decline of almost 7% (No. 2, 176,000 units). 2Pac's accomplishment will no doubt give new life to those rumors that the rapper remains among the living. As for me, I steadfastly maintain the position I held when I first mentioned this morbid rumor here years ago: 2Pac, like **Elvis Presley**, is still dead . . . and I never bought into the practical joke suggesting **Paul McCartney** died in a car crash during the prime of the **Beatles'** career.

INCOMING: As tall as the new **2Pac** stands, it looks small compared with the chart-topper we had a year ago, when **N Sync's** *No Strings Attached* tallied 811,000—despite a second-week decline of 66% from its historic 2.4 million opener. Thus, album sales for the week are less than 1% down from the same week of 2000, and year to date, albums remain about 1.1% down from last year's action. The picture could have been bleaker: Only three of the albums on the current chart exceed 100,000 for the week, compared with nine on the chart that ran a year ago.

A potent slate of new titles, released April 3, should brighten music merchants' moods. The bow that figures to get the most attention from the consumer press, **Bruce Springsteen's** live album from his HBO special, figures to be outsold by two other new entries. The best candidate to be next issue's No. 1 is the sixth edition in the *Now* hits compilation series; pundits estimate it will open anywhere from 250,000 units to 400,000-plus. The *Now* albums are difficult to project because so many of their sales come from mass merchants, where first-day sales are tightly held.

Epic's **Ginuwine**—distributed, like Springsteen, by Sony—also appears on track to exceed Springsteen's first-week take. Figure the former at around 150,000 and the Boss in the neighborhood of 100,000, with both joining *Now 6* in the top 10.

By contrast, the chart that appeared in the April 22, 2000, issue had just one new entry in the top 10, **Big Punisher's** posthumous *Yeeeah Baby*, which started at No. 3 with 179,000 units. He'll have another one bow next issue, albeit with less than half of last year's opening sales likely.

SPRINTS: The much-seen March 25 telecast of the Oscars throws an 86% gain—and the Pacesetter trophy—to the *Crouching Tiger, Hidden Dragon* soundtrack. The awards show also brings the albums from *Gladiator* (up 75%) and *Wonder Boys* (more than tripling its prior-week sales) back on The Billboard 200 (Nos. 132 and 166, respectively), fashions a bullet for *Chocolat* (184-147), and is the suspected catalyst for the re-entry of an anthology by Oscar winner **Bob Dylan** (No. 194, up 41%) . . . A Disney Channel special sparks **Aaron Carter** (35-21, up 27%) and brings **Samantha Mumba** back to the big chart (No. 109, a gain of more than 200%) . . . Grammy song of the year nominee **Lee Ann Womack** meets new fans through stops on *The Oprah Show* and *Late Night With Conan O'Brien*. Up 45.5% with the Greatest Gainer, her 64-39 vault gives her the highest rank she has seen since last year's July 8 issue . . . Rookie **Lifhouse** has seen its sales increase for five straight weeks. This issue, assisted by a stop on *The Tonight Show With Jay Leno*, the group lands just shy of the top 10 (19-11, up 14%). *The Late Late Show With Craig Kilborn* guest **Uncle Kracker** also advances (39-25, up 28%), but, as this column noted after a recent *Live With Regis & Kelly* stop, his momentum is already well-established, now showing gains for 10 straight weeks . . . This issue's top 10 sports two wonderful artist-development stories, with sophomore band **Train** entering at No. 6 (81,000 units) and Motown first-timer **India.Arie** starting at No. 10. Train's previous album, which started on indie label Aware but compiled most of its sales through Columbia, peaked at No. 76 and sold 51,500 units in its biggest week.

FOR THE RECORD

Referenced in "Blind Boys and Real World Give Contemporary Voice to Old-Time Gospel" (*Billboard*, April 7), Real World U.S. label manager Cheryl McEneaney works closely with the label's U.S. licensee, Narada, which goes through EMI Music Distribution. She is based in EMI's Boston office.

In an article in last issue's Spotlight on rap/hip-hop, Jo-Jo Pellegrino's name was misspelled.

BELAFONTE REVIVES BLACK MUSIC ANTHOLOGY SET ON BUDDHA

(Continued from page 11)

money to see a group of men sing," the 75-year-old says with a laugh. "But the things Leonard did with music . . . He could have the same arrangement for voices that he had for strings and horns. He was commanding yet careful with music. He treated it with respect."

Rather than going out in the field to record à la Alan Lomax, Belafonte and De Paur spoke to blacks in the rural South and other areas whose grandparents were slaves or whose parents were sharecroppers (in addition to talking to men on chain gangs—anyone who could recall the various forms of music) and brought them into the studio. The anthology was primarily recorded during sessions at New York's Webster Hall.

"Harry was touring, and we were touring," recalls Grandison, who is now the conductor of a former De Paur consulting project, the North Jersey Philharmonic Glee Club. "So we'd get together when we were all in the same place at the same time. We'd do things late at night because of Harry's schedule. Sometimes in the quiet, you could hear trucks rumbling outside," which sometimes found its way onto the recordings.

When recording was completed in 1971, the principals found themselves with five volumes of work on five long-playing albums. But the anthology hit a major roadblock: the founding of the RCA/Reader's Digest partnership. Or as Belafonte puts it, "RCA and Reader's Digest had a disconnection." No matter what specifically triggered the ter-

mination, it was ultimately decided that "no one entity felt it could do the project without the other," Belafonte says. "So it became ethical to ascertain another way to put it out and market it."

"The project lay there for a while," Belafonte says. "Then before I knew it, George Marek was no longer with RCA, and then he passed away. Then I was no longer at RCA. But I negotiated that I would have dominion over the work. Over the years, people wanted to repackage it, making it smaller and extract what was commercially exploitable. But I wanted the whole thing done, not dismantled."

During what turned out to be a 30-year stretch, another project principal died—De Paur. "He didn't like to talk about the project because of the delay," Grandison remembers. "He was brokenhearted because he'd invested so much time. He left a lot of notes; in fact, somewhere there's a 72-page report he wrote in longhand about this project: how it developed, why he did it. But it's missing."

Earlier in the same year that De Paur died—1998—BMG launched the reissue division Buddha Records to capitalize on some of the company's extensive back catalog. That's when Buddha VP Alex Miller began uncovering other pieces of Belafonte's largely forgotten anthology with the help of BMG Archives director Glenn Korman.

Whatever was written on various boxed files in the BMG vaults was haphazardly entered into the new label's database. Part of the organizational process involved staffers punching in various keywords to locate tough-to-find recordings that hadn't been marked properly. When the keyword "negro" was typed in, the anthology came up on the computer screen. But there was no additional information with it.

"We dug deeper and found there were hundreds of tapes associated with this project," Miller says. "A

day or so after we made this computer discovery, consultant Chick Crumpacker, who's been with RCA since the '50s and works with Glenn, said Harry Belafonte had created an anthology and that [Crumpacker] might have a file about this project in his basement. He handed me a 30-page outline by George Marek. This outline gave us a sequenced, song-by-song analysis and the road map to call up the proper tapes."



"I have no doubt it will be embraced in much stronger fashion now than in the '70s. The time is right for African-Americans and white America to grapple with a difficult chapter in our past."

—ALEX MILLER, BUDDHA RECORDS

Some 150 reels of tape associated with the project were tracked down over a year, which in turn opened up a logistical Pandora's box: The reels spanned the changing face of recording technology from mono and

the 3-track era to the 8-track stereo age. But once Miller and Korman ascertained the extensive scope and historical importance of the project, they were motivated to embark on a second odyssey to finally bring it to public attention.

The timing was fortuitous: Belafonte Enterprises, which includes his son David Belafonte and Al Pryor (both executive producers of the resurrected project), had been concurrently reviving interest in the anthology, the rights of which reverted to Belafonte in the '70s. A deal between Belafonte's firm and BMG was subsequently negotiated, with Buddha licensing the set from Belafonte.

The anthology was totally remastered from scratch—at the expense of Belafonte Enterprises. "David, Al, and I, with mixing/mastering engineer Michael Drexler, remixed all 10 sides over a month," Korman says. "We were able to rid the recordings of truck and other traffic noises. We'd found so much tape, but nothing was a perfect master."

"When Harry Belafonte first came to a meeting at BMG [about the resurrected recordings], you could see he was lit within by a fire about this project and his goals for it," Korman continues. "This was a dormant project that sat in the vaults for 30 years, yet he was still burning with such energy, enthusiasm, and passion. That's a rare thing to have happen."

IN THE WAKE OF 'JAZZ'

With Sept. 11 as the target release date, Buddha is in the process of developing a many-tiered marketing plan, reminiscent of the recent Ken Burns' *Jazz* multimedia blitz. The five-CD *Long Road* boxed set will be complemented by a bonus DVD Video featuring an interview with Belafonte, plus a look at the challenges Buddha encountered in tracing the original tapes. The \$75 collection also comes with a 100-page-plus hardbound book.

Belafonte is expected to go on a promotional tour to publicize the set. Also in the works are a school campaign, an A&E network bio of Belafonte scheduled for the fall, a TV show spotlighting the anthology's music, and a possible national road show using contemporary artists to perform the music, since most of the original performers have passed away.

Belafonte and Miller are also building a relationship with a new museum—the Cincinnati-based National Underground Railroad Free-

dom Center. Details regarding that relationship will unfold over the next three years as the museum and its sponsors (including Procter & Gamble) eye a spring 2004 unveiling.

Meanwhile, NPR is in talks about various anthology-oriented broadcasts. "With this anthology, you've got some terrific stuff that needs to be heard—and I doubt it will get airplay on contemporary urban stations," Roe says. "And with the diverse formats and program offerings we have, I think there are some things we can get involved with. My interest is in celebrating what's in these grooves."

Equally enthusiastic about the anthology's scope and potential impact is Jim Stella, urban music buyer for the 1,000-store chain Trans World Entertainment. He says, "It really takes black music to its deepest roots, showing the wonderful progression of its different styles and the beauty of its culture."

Obviously, the anthology's 30-year dormancy wasn't welcomed, but those involved think the timing couldn't be better now for a project of this magnitude—especially in light of the remarkable success of the *Jazz* series (and its spinoff recordings) and the recent announcement of Quincy Jones' VH1/Rhino co-venture, the five-part documentary *Say It Loud: Black Music in America* (Billboard, Feb. 10).

"It's clear from a 2001 perspective, given Martin Luther King, the civil rights struggle, Robert Kennedy, and the Voter Rights act, that this was maybe deemed too hot to handle and maybe uncommercial" at the time it was originally slated to be released, Miller says. "But I have no doubt it will be embraced in much stronger fashion now than in the '70s. The time is right—it's right for African-Americans and white America to grapple with a difficult chapter in our past. Out of all that oppression comes this glorious music that forms the basis for folk, rock, and jazz."

Belafonte's perseverance in realizing his dream is not only a personal triumph but also a parallel testament to the dreams of African-Americans whose often ignored contributions to American culture are the bedrock of this anthology. When work on the project first began, "America was segregated, and we hadn't come to that moment of Dr. King and the greater truth," says Belafonte, who was one of three executors of the late activist's estate. "I think America today will be able to hear this with greater generosity of spirit and curiosity than back then."

WORDS & DEEDS

(Continued from page 33)

HINDS SIGHT: Singer/songwriter Emanuel, a member of London-based R&B DJ-sound-system outfit **Starlight Crew**, has just initiated the *EMC Compilation* promo CD series. It's aimed at promoting unsigned and independent-label-signed British urban artists. Volume 1 highlights include Emanuel's evocative, Afrocentric soul song "Soul I Own," Parrish's Miami bass/U.K. garage hybrid "Da Bomb," and rappers such as **Malarchi**, **Bro Ben**, and **MC D**.

A young rhymers worth checking out is Karl Hinds, who proudly declares, "[I'm] the next big thing to come out of Britain."

For more, check out starlight-crew.com.

RAP'S LEFT FIELD: It's not surprising that it's taken a British label, London-based Big Dada/Ninja Tune, to release an album by Bay Area-based trio **Clouddead**. The self-titled collection of 12 sides from the trio's six

idiosyncratic, independently released, limited-edition singles will come out May 8. The set's weird mixture of slowed-down rhythms, scratching, and offbeat rapping places it in the left field of the hip-hop realm.

WU-ING COLLABORATORS: While most American acts have been coming to Europe with an all-conquering attitude, **Wu-Tang Clan** is using local collaborators to help foster its presence across Europe. London rapper/producer **Blak Twang** is featured on the remix of "Careful," which was released April 9 along with "I Can't Go to Sleep."

Wu-Tang's **RZA** will be spending time this month in several European studios recording various European artists for an international rap album he's working on. One of the confirmed artists is **Diaz**, who records for Norway-based Tee Productions.

Kwaku can be contacted at kaywrite@hotmail.com.

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Billboard & Telemundo Name Performers For Latin Awards

The biggest names in Latin entertainment will grace the stage at the 2001 Billboard Latin Music Awards. The event takes place at Miami's Jackie Gleason Theater April 26 and airs on the Telemundo Network April 29 at 8:00 p.m.

This year's show, hosted by Jorge Enrique Abello of the hit novela *Betty La Fea* and Candela Ferro, salutes the best in Latin music and celebrates the genre's explosive growth and commercial success. The star-studded show will include performances by Gloria Estefan, Juan Luis Guerra, Melina Leon, Paulina Rubio, Thalia, Gilberto Santa Rosa, Julio Iglesias, and Alejandro Fernandez. In addition, special awards will be presented to regional Mexican icons Los Tigres Del Norte, Chicano rock band Los Lobos, and legendary percussionist Mongo Santamaria.

Joining the all-star line up as presenters are Jon Secada, Carlos Vives, the legendary Celia Cruz,

Jerry Rivera, Tito Nieves, and actress/singer Lucia Mendez. Talk show host Laura Bozzo; Julian Arango, Natalia Ramirez and Lorna Paz from *Betty La Fea*; Gloria Calzada and Jose Diaz Balart from Telemundo's news and information program *Esta Mañana*; and Martiza Rodriguez and Francisco Gatorno from the successful novela *Amantes Del Desierto* are also scheduled to present. Additional performers and presenters will be announced as they are confirmed.

The Billboard Latin Music Awards, presented by Heineken, and in association with HBO Latino, concludes *Billboard's* four-day Latin Music Conference. For more info on *Billboard's* Latin Music Conference and Awards, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship info, contact Cebele Rodriguez at 646-654-4648.



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THALIA

PERSONNEL DIRECTIONS

Minal Patel joins Billboard Music Group as the new R&B/hip-hop charts manager for *Billboard* and *R&B Airplay Monitor*.

Based in Billboard's New York office, Patel will be responsible for all R&B and hip-hop/rap charts and will write the weekly Rhythm Section column in *Billboard* and the Spin column in *Airplay Monitor*.

Patel comes from Loud Records, where she served as promotions coordinator. While at Loud, Patel worked with hip-hop heavy-hitters like the Wu-Tang Clan, Xzibit, and Big Pun, and gained a solid awareness of the various R&B and hip-hop formats, and the major radio stations with-



PATEL

in each of those formats.

Patel is a graduate of the University of Massachusetts at Amherst, where she majored in Communications. Patel was also manager of the university's Everywoman's Center, where she helped launch the Women of Color Leadership Program. During her schooling there, she began to familiarize herself with the music industry through internships at Interscope Records, Violator Management, and Franchise Records.

Patel will report to Geoff Mayfield, director of charts for *Billboard* and Silvio Pietroluongo, director of charts for *Airplay Monitor*.

Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26

Billboard Dance Music Summit
Waldorf Astoria • New York City • July 24-26

Billboard/BET R&B Hip-Hop Conference & Awards
New York Hilton • New York City • August 28-30

Billboard/Airplay Monitor Radio Seminar & Awards
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For more information contact Michele Jacangelo at 646-654-4660, email bbevents@billboard.com, or visit www.billboard.com/events.

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Diana's New 'Soul' Sister: India.Arie

THE DEBUT OF *Acoustic Soul* at No. 10 on The Billboard 200 sends **India.Arie** into the record books, as she is only the second solo female artist in the long history of Motown to score a top 10 album. No points for guessing who the first woman was: **Diana Ross** has reached the top 10 four times as a solo act, most recently in 1980 with the Nile Rodgers/Bernard Edwards-produced *diana*. That means *Acoustic Soul* is the first top 10 album for a solo female Motown artist in more than 20 years.

Two of Motown's solo female artists did come close, with albums that peaked at No. 11. **Thelma Houston** just missed the top 10 with *Any Way You Like It*, the 1976 LP that included the No. 1 single "Don't Leave Me This Way." And **Erykah Badu** debuted and peaked at No. 11 in December 2000 with *Mama's Gun*, the set that included her top 10 song "Bag Lady." Before moving over to the Motown label, Badu had two top 10 albums on Kedar/Universal.

The only other individual woman on Motown with a top 20 album is **Mary Wells**, who went to No. 18 with a greatest-hits collection released in 1964, when she was in pole position on The Billboard Hot 100 with "My Guy."

Charlene went as high as No. 36 in 1982 with *I've Never Been to Me*, titled after her No. 3 single. **Queen Latifah's Black Reign** peaked at No. 60 in 1994. After she left her sisters to go out on her own, **Bonnie Pointer** recorded two albums for Motown, both titled *Bonnie Pointer*. The first went to No. 96 in 1979, and the follow-up reached No. 63 in 1980. That same year, the former wife of **Stevie Wonder**, **Syreeta**, had a No. 73 album

with a self-titled set. And after leaving A&M, **Shanice** managed a No. 83 ranking with *Inner Child* in 1992.

There have been other solo female artists who have recorded for the company founded by **Berry Gordy**, but many of them never made the album chart with their Motown releases, including **Kim Weston**, **Brenda Holloway**, **Chris Clark**, **Barbara McNair**, and two women who fared better on other labels: **Lesley Gore** and **Kiki Dee**. **Tammi Terrell** appeared on the album chart only when paired with **Marvin Gaye**; her solo album never charted.

If the field is expanded to include women who were in groups or who fronted groups, only one name would be added to the list of females with top 10 albums: **Gladys Knight & the Pips** collected one top 10 album while signed with the company; *Neither One of Us* went to No. 9 in 1973.

HAVING IT 'ALL': Pole position on the Hot 100 is finally back in female hands after a long run by male acts. **Janet** collects her 10th No. 1 hit with "All for You" (Virgin), which is the first song by a female artist to advance to No. 1 in 2001.

It's the longest wait from the start of the calendar year for a woman to take over the top spot since 1984, when **Deniece Williams'** "Let's Hear It for the Boy" moved to the summit the week of May 26.

"All for You" is the first No. 1 song by a female act since "Independent Women Part I" by **Destiny's Child** had an 11-week run at the end of 2000. That female group may have the next No. 1 hit, as "Survivor" (Columbia) moves 4-2.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	194,010,000	185,055,000 (DN 4.6%)
ALBUMS	177,318,000	175,218,000 (DN 1.2%)
SINGLES	16,692,000	9,837,000 (DN 41.1%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	156,204,000	161,618,000 (UP 3.5%)
CASSETTE	20,711,000	13,260,000 (DN 36%)
OTHER	403,000	340,000 (DN 15.6%)

OVERALL UNIT SALES THIS WEEK
14,254,000
LAST WEEK
14,180,000
CHANGE
UP 0.5%
THIS WEEK 2000
14,514,000
CHANGE
DOWN 1.8%

ALBUM SALES THIS WEEK
13,333,000
LAST WEEK
13,381,000
CHANGE
DOWN 0.4%
THIS WEEK 2000
13,416,000
CHANGE
DOWN 0.6%

SINGLES SALES THIS WEEK
921,000
LAST WEEK
799,000
CHANGE
UP 15.3%
THIS WEEK 2000
1,098,000
CHANGE
DOWN 16.1%

	DISTRIBUTORS' MARKET SHARE (2/26/01-4/1/01)					
	UMVD	INDIES	SONY	WEA	BMG	EMD
TOTAL ALBUMS	27%	17.4%	15.7%	14.9%	14.2%	10.8%
CURRENT ALBUMS	28.8%	15.7%	10.5%	12.5%	16%	16.3%
TOTAL SINGLES	19.3%	12.2%	20%	21.8%	14.4%	8%

ROUNDED FIGURES

FOR WEEK ENDING 4/1/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



4th Annual

CITY OF HOPE

MUSIC AND ENTERTAINMENT INDUSTRY

GOLF TOURNAMENT

SPONSORED BY

AMERICAN AIRLINES

MONDAY, MAY 14, 2001

EL CABALLERO COUNTRY CLUB

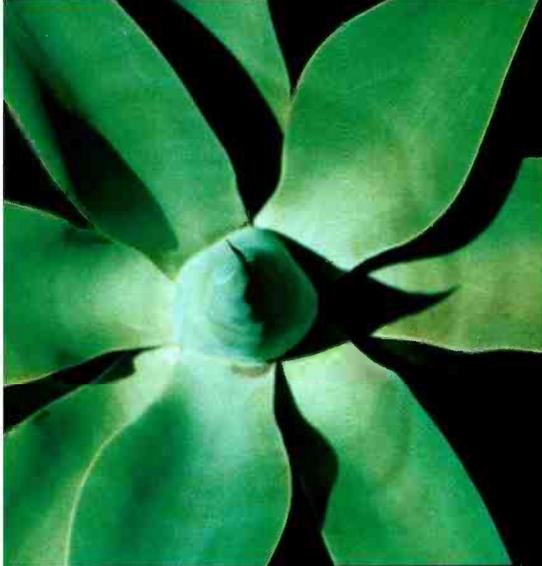


City of
Hope

**To Register or for Further Information:
213-202-5735 Ext. 26540**



DEPECHE MODE EXCITER



With 40 million albums sold worldwide, by now most other bands would be steering clear from anything resembling an edge, seeking the safe, dull-edged terrain of the familiar. But for one adventurous band, it's always been about skating along the brink, piercing the boundaries and plunging into the unknown, and this time is no different. With **EXCITER**, DEPECHE MODE returns with their first album of new material in four years, and from the first single "Dream On," there's no doubt that the group is charging into yet another bold new creative realm. And with the **EXCITER TOUR** presented by  across the U.S. this summer, and the new "Dream On" music video directed by Stephane Sednaoui, they're looking damn good doing it.

— **Album in stores May 15th** —

"Dream On" Maxi 12" and CD available April 23rd



Produced by Mark Bell. Management: Jonathan Kessler for Baron Inc. ©2001 Reprise Records. Excite your senses @ www.depechemode.com