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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 21, 2001

## The Curtain Rises On A New Era For Broadway Musical Theater Gains Fresh Creativity Even As Some Artists Struggle To Make Voices Heard

BY WAYNE HOFFMAN

NEW YORK—Five years ago this week, *Rent* hit Broadway like a meteorite. A modern retelling of Puccini's *La Bohème*, *Rent* transferred the setting to New York's gritty East Village and translated the opera into a rock-inspired score. The musical, by a then-unknown composer, filled its stage with then-unheralded actors and immediately attracted a then-undiscovered Broadway audience: young punks with spiked hair, college students in leather jackets, and thrill-seeking suburbanites.

Weeks later, *Rent* took home the Tony Award for best musical.

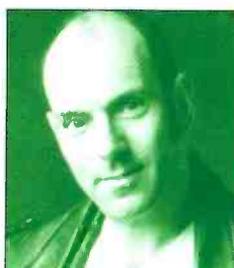
*Rent* seemed to offer Broadway a way out of the doldrums after years of declining box office and



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lackluster productions. New voices would revitalize the form, critics posited, and the American musical would never be the same.

Now that the dust has settled, insiders have divided opinions and mixed emotions about the state of

musicals in the U.S. Broadway box office receipts and attendance records are climbing—but so is the astronomical cost of produc-

ing a show, which makes investors wary of taking creative risks. New composers are developing daring shows—but they often find themselves consigned to off-Broadway or regional theaters. Record companies are releasing cast albums from more unusual shows—but with almost no support from radio, they have trouble finding an audience.

"[Musical theater] has a certain sickness deep in its heart that needs to be addressed," one composer laments, while another argues that this is a new "golden age."

The truth, perhaps, is that they are both right.

(Continued on page 80)

## Atlantic Revives Dance's Big Beat

BY MICHAEL PAOLETTA

NEW YORK—Two years ago, Big Beat Records stopped putting out product. Now, with the imminent release of Plummet's



KALLMAN

"Damaged"—a radio-primed track steeped in trance and breakbeat rhythms—Big Beat

(Continued on page 88)

## Scandinavian Music Finds Second Home In Germany

BY WOLFGANG SPAHR

HAMBURG—Nordic acts are conquering the German record market.

Following the individual successes in recent decades of Abba, Ace of Base, Aqua, Roxette, and Björk, there has been a veritable Scandinavian invasion of the German charts in the past few months by such acts as A-ha from Norway, Bomfunk MC's from Finland, and Andreas Johnson and Rednex, both from Sweden.

Germany Fetes Echo Awards' 10th Anniversary Page 47

"Scandinavia has always been an important source of good pop music," Polydor Germany managing director

Jörg Hellwig says. "Whether it's Backstreet Boys, 'N Sync, or even Bon Jovi, Scandinavian producers and songwriters are never far away. Scandinavian acts are still in."

Universal's roster includes such acts as the Cardigans and A\*Teens (both Swedish), Darude (Finnish), Barcode Brothers (Danish), and Briskeby (Norwegian), to name but a few of the latest Scandinavian successes.

Heinz Canibol, EMI Electrola president/CEO, Ger-

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## Nashville Studios Grapple With Country Music's Woes

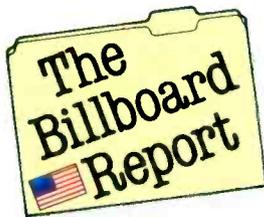
BY CHRISTOPHER WALSH

For Nashville's numerous commercial recording studios—among the best-equipped, maintained, and staffed in the world—declining sales of country music have contributed to an ongoing dilemma that many feel has been worsening. After a discouragingly sparse booking schedule last year (especially in its latter half) and the increasing bite that new technology is taking out of the commercial facilities' economic pie, many audio professionals on Music Row are

concerned about the long-term viability of their businesses.

Country music represented just 8.5% of overall album sales in 2000, down from 9.2% in 1999, 10.2% in '98, and 10.8% in '97. Historically, country's popularity has been cyclical: There have been rumors of the genre's demise before—followed by a new generation of artists coming along and breathing new life into the music. But this time, some fear, the nadir may truly be at hand. The

(Continued on page 89)



## Metal Tours: A Sure Thing, Thanks To Multi-Act Lineups

BY RAY WADDELL

Spring is in the air, flowers are in bloom, and "hard music" multi-artist tours are gearing up for their summer road assaults.

Already routed and on sale are the 2001 editions of Ozzfest and the Vans Warped tour. Soon to follow is Pantera's Extreme Steel arena tour, and plans are being finalized for another Family Values tour this fall.

These outings are geared not only to provide value for fans (while still turning a healthy profit) but also to expose acts at all levels in a genre that often lacks support from either radio or music TV.

"So many bands rely on a hit record at radio, and if the next single isn't a hit, their career's over," says Vinnie Paul, drummer for Pantera. "We've been around 11 or 12 years, and I really believe it's because of all the work we've done on the road. Our fans know they won't hear us on MTV or

(Continued on page 82)

IN TOURING NEWS

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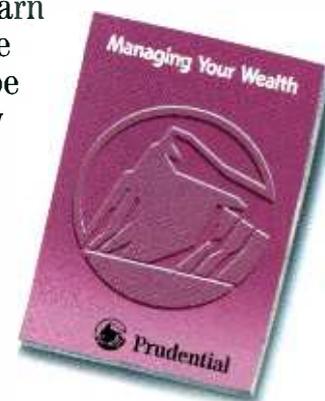
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# Napster Under Fire For Non-Compliance

## Company Favors Search Databases Over File-Filtering Technologies

BY EILEEN FITZPATRICK

LOS ANGELES—After receiving a severe tongue lashing from U.S. District Judge Marilyn Hall Patel about its failure to comply with the terms of a preliminary injunction, Napster continues to reject technologies that could help it resolve its legal problems.

The March 5 injunction—requiring Napster to eliminate copyrighted material from its site—stems from a copyright infringement lawsuit filed by the Recording Industry Assn. of America (RIAA) and music publishers against Napster in December 1999. At an April 10 hearing in San Francisco, Patel called Napster's compliance attempts "disgraceful" after she was handed a stack of papers listing hundreds of copyright songs still available on the service.

A source at Bellevue, Wash.-based Cantamatrix, which monitors the transfer of a file by "sniffing" it for unauthorized songs, says Napster continues to shun its technology. Cantamatrix has fingerprinted more than 1 million songs. In March it signed a deal with London-based music file-sharing subscription service Wipit, and it is also seeking additional deals with music publishers worldwide. Cantamatrix has been in talks with Napster since February, and discussions heated up following Patel's scolding, the source says.

Yet a meeting, scheduled a day after the hearing, was abruptly canceled. "They completely dished us, and our feeling is they just want to do it all themselves," the source says.

Napster has also rejected such digital fingerprinting technologies as Audible Magic. "Their mind-set is that they are anti-fingerprinting, and they don't believe it works," says the Cantamatrix source.

Instead, Napster is relying on search databases, such as Gracenote, that identify song titles, as well as titles and artist names that are misspelled or otherwise altered.

Just prior to the appearance before Patel, Napster acquired Gigabeat, which has developed various music search and identification technologies that can be used to help comply with the preliminary injunction. Terms of the deal were not disclosed, but Gigabeat co-founders Wilburt Labio and Narayanan Shivakumar and its 18 engineers will join Napster.

In three compliance reports submitted to the court, Napster says it has spent more than \$750,000 to remove 311,504 artists and song titles and 1,717,602 file names since the injunction was put in place March 5. The RIAA has submitted its own report outlining the failures of Napster's filtering technologies.

At the hearing, Patel sided with the RIAA. At one point during the April 10 hearing, she quipped, "Maybe I will need to shut you down." But RIAA senior executive VP/general counsel Cary Sherman says the remark was made



in response to the "enormity" of the violations and should not be taken seriously. He says Patel won't change the terms of the modified injunction. "Judge Patel has made it clear from the beginning that if the technology was not good enough, then we'd all have to find something else that works," Sherman says.

The method Napster will eventually use to remove the copyright songs will be determined by the collaborative efforts of Napster, the RIAA, and A.J. "Nick" Nichols, a technology expert appointed by Patel in late March. While

Nichols was present for the hearing, he did not participate; RIAA outside counsel Russell Frackman says Nichols will play an important role. Frackman, an RIAA technology expert; attorney Robert Silver, a technology expert representing Napster; and Nichols were scheduled to meet April 13.

"The basic point is, what Napster is doing isn't working at all, and there are other methods, which they have refused to use," says Frackman. "The technology expert is supposed to find other systems and report back to the court."

In other court business, Patel indicated she will grant class-action status for music publishers and songwriters, which would separate them from the RIAA action against Napster. The music publishers had asked to be considered separately so they could address specific issues related to their business. But Patel said she will reject a similar action on behalf of all unsigned musicians.

Napster declined to comment on the court proceeding and the proposed Cantamatrix deal.

# Musicbank Ceases Operation

BY EILEEN FITZPATRICK and WES ORSHOSKI

In another dotcom demise, year-old music locker company Musicbank ceased operation April 11. The San Francisco-based company laid off its 40 employees; principals Michael Downing and Pierce Ledbetter have also left the company.

A company spokeswoman says Musicbank "ran out of money" and was unable to secure additional financing. Other business partnerships also failed to materialize. The service has been in preliminary tests since November but never publicly launched.

Musicbank was similar to MP3.com's My.MP3 storage service, which allows consumers to place their record collections online. Unlike MP3.com when it launched My.MP3, Musicbank had secured licensing deals with each of the five major labels. Musicbank's assets are now handled by Diablo Management, located in the Bay Area.

In related news, members of an eight-person jury claim to have made a major miscalculation when they ordered MP3.com to pay about \$292,000 for infringing upon

copyrights held by TVT Records. The infringements arose from the inclusion of TVT material in the My.MP3 service.

After delivering the decision April 6, members of the jury phoned U.S. District Judge Jed Rakoff and another court employee the following weekend to explain that they miscalculated. The actual amount of damages, they say, is about \$2.9 million. The jurors apparently left off a zero.

It may be several weeks before a final decision is made on the amount awarded. Rakoff interviewed each member of the jury April 9-10 about the apparent error. He also asked both companies to submit arguments on the matter. According to published reports, Rakoff may either declare a mistrial, let the decision stand, or raise the damages to the roughly \$3 million figure.

In November, Rakoff presided over Universal Music Group's (UMG) copyright infringement case against MP3.com concerning the My.MP3 service. In that case, which was not decided by a jury, he ordered MP3.com to pay UMG \$53.4 million in damages.

## LETTERS

### RIMES AND REASON

I read with interest attorney Jay Bowen's letter in the March 3 issue of *Billboard*. I do not wish to engage in a public debate with Mr. Bowen regarding LeAnn Rimes' recording agreement with Curb Records, as the appropriate forum is the Tennessee court where the case is now pending.

However, to set the record straight, Mr. Bowen is wrong on the facts.

As apparently confirmed by your reporter through an outside attorney, the recording agreement does provide for an extraordinary number of albums.

Gerald F. Edelstein,  
 attorney for LeAnn Rimes  
 Edelstein, Laird & Sobel, LLP  
 Los Angeles

### WHERE THE BEE GEES CAME IN

Just a note to say thanks to Timothy White for all the good words about the Bee Gees ("The Bee Gees: 35 Years of Music," *The Billboard Interview*, *Billboard*, March 24). *This Is Where I Came In* is bloody incredible. Can you believe they actually made this kind of album after all these years? Proves they refuse to rest on their laurels, always seeking that new melody, new chord, new sound. What brilliance and amazing songs. This album is even better than I could imagine. I am blown away.

Philip Page  
 Hoedown Artist Management  
 Helsinki

### NAPSTER: REVENGE OF THE SINGLE?

Some 20 years ago the music industry handed the single its hat and kicked it out

the door into the cold night. Refusing to die (because the single was an idea, not a technology), the single wandered in the wilderness until, depending on your point of view, a miracle or a disaster happened.

Napster should be subtitled "The Revenge of the Single." By the millions, people turned to Napster to find *the* song by *the* artist they love. Napster provided what the customer had been clamoring for: access to the hits! We were slow to embrace and develop this delivery system, and now we are compounding the mistake by suing everyone in sight. We should make peace with the past and present, work with popular technology and delivery systems, and officially bring the single back from the cold.

Terry McManus, music business professor  
 Fanshawe College  
 London, Ontario

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.

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**TOP OF THE NEWS**

**6** Recording Industry Assn. of America statistics show regional Mexican/Tejano music has leading Latin market share.

**ARTISTS & MUSIC**

**7 Executive Turntable:** Butch Waugh is promoted to executive VP of the RCA Label Group in Nashville.

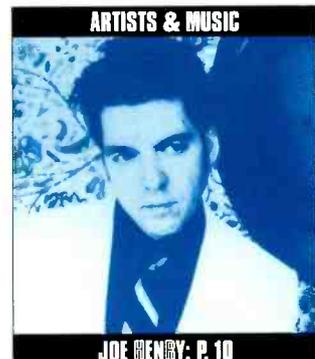
**10 The Beat:** Sigur Ros makes its U.S. debut on PIAS America.

**10** Joe Henry teams with star jazzers for Mammoth release *Scar*.

**12 Boxscore:** Backstreet Boys and Krystal gross more than \$7 million at Foro Sol in Mexico City.

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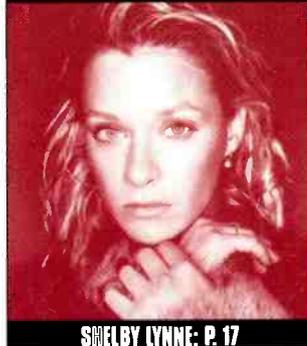
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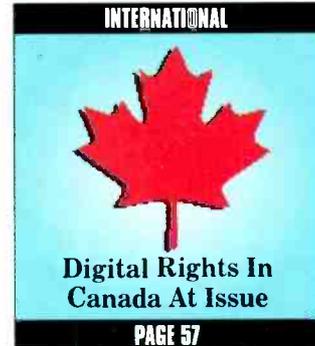
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**Borders Links With Amazon For Fulfillment**

**BY MATT BENZ and ED CHRISTMAN**

NEW YORK—Borders Group and Amazon.com will relaunch Borders.com in August as a new, co-branded site for which Amazon will handle all order-fulfillment and customer-service functions.

The companies did not disclose terms of the deal, except to note that no equity is changing hands. Borders will cut about 70 jobs in its online group but will look to reassign those employees.

Borders initially handled its own fulfillment for its site but last month turned to Ingram Entertainment to perform that function for books. In music, Borders.com is believed to do its own fulfillment, supplementing it with Alliance Entertainment Group.

Borders.com came out of the starting gate late, opening in May 1998. It lost \$18.4 million on \$27.4 million in sales last year, compared with a loss

of \$17.2 million on \$19.9 million in sales the year before.

Although Borders.com doesn't break out sales of music, *Billboard* estimates that it generates about 10% to 15% of its revenue, or \$4 million, from that product line. Because Alliance only does a small amount of fulfillment for the site, it likely won't feel Borders' defection, especially since the wholesaler also serves as a supplementary supplier to Amazon.com.

Amazon chairman/CEO Jeff Bezos says Amazon's digital downloads—many of which, he notes, are free enticements for CD sales—are a possibility for the new Borders site. Bezos and Borders president/CEO Greg Josefowicz say they will take a wait-and-see approach to digital downloads.

"Digital music is obviously one of the most confused spaces right now," Bezos says. "We will see over the next couple of years how that marketplace really begins to take shape."

Credit-ratings firm Moody's Investors Service changed its rating outlook on Amazon's debt from "stable" to "positive" and suggested that the company's path to profitability may consist in cutting similar fulfillment deals.

"Moody's believes that Amazon is unlikely to grow sales rapidly enough to cover the costs of carrying its current infrastructure," Moody's analysts wrote. "However, Moody's believes that Amazon may be able to generate cash from sources other than retailing. The company has an opportunity to use its reputation in fulfillment, bolstered by the initial success of its recent alliance to fulfill online orders for Toys 'R' Us, to generate high-margin fee revenues and absorb operating costs."

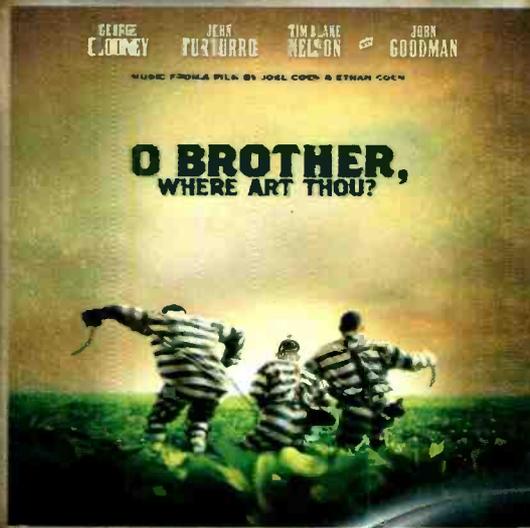


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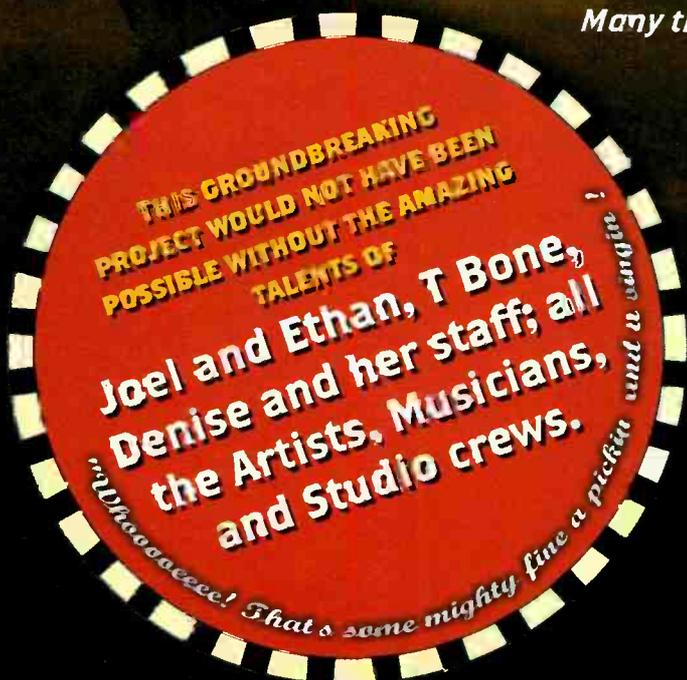
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# Sweden's Music Network Retains Its Independence

BY JEFFREY DE HART

STOCKHOLM—Stockholm-based recording and publishing company Music Network Records Group (MNW) has negotiated with several major labels to sell off its assets over the past six months. But by lining up a diverse group of new shareholders, MNW has ultimately remained independent of the majors—a move that pleases company insiders.

Three men have acquired the 23.8% of the company's shares previously held by Swedish investment company Traktor AB, which is now in liquidation: MNW's former CEO, Peter Yngen, who was fired last year because the board viewed him as an obstacle in selling the company (**Billboard Bulletin**, Oct. 26, 2000); Rolf Hasselström, who is president of



machinery company Svenska Rotor Maskiner; and Jörgen Hallberg, a former finance director at EMI Sweden who is currently managing director of printing company Tabergsgruppen. Hasselström is to become chairman of MNW, while Yngen and Hallberg will take seats on the board. Financial details were not disclosed.

The other major shareholders in the company are Swedish investment companies Xcelera (18%) and Fischer Partners (10%), plus the former owners of MNW-owned label House of Kicks (9%). Various other companies also have investments in the publicly held MNW.

Terry Connolly, who succeeded Yngen on the board last October, says the company was looking at both major labels and other investors throughout recent negotiations. "At the board's request, I had discussions with Warner and EMI and also, to a lesser extent, Universal. That was the policy. But, behind my back, the [former] chairman [Stefan Svensson] had discussions with other non-music-related investors."

The company's value, which has declined of late, rebounded slightly on news of the new shareholder deal. MNW's shares on Sweden's Nordic Growth Market composite rose April 6 from 8 Swedish kroner (79 cents) to 9 kroner (89 cents). The MNW share price peaked at 28 kroner (\$2.76) on Jan. 29.

Yngen says, "The value of the company is probably between 10 and 20 times the stock value right now. I know the kind of figures other companies are willing to pay for back catalog, contracts, and everything else that's not valued at zero on the company's balance sheet. This is an extremely healthy situation for people who want to develop the company in a long-term perspective."

The company won't be making any drastic changes soon. Taking the vacant CEO position at MNW is Niklas Nyman, who is currently the company's CFO. "It's too early to say what kind of direction we're going to take at the company, but I can't see any dramatic changes," he says. "In the first two months of this year, we have a market share in Sweden of approximately 10%, so we're on the right track."

In recent months, MNW sold off two of its primary acts: Backyard Babies to BMG Sweden and Teddybears Sthlm to Sony Music Sweden. "We have a lot of new artists coming up, and we will put a lot of effort into developing these," Nyman says. One band, Prime, will be releasing an album in the U.S. through Jive.

While the recent turmoil created enormous uncertainty among the company's 70 employees, the ultimate decision to proceed without the backing of a major label is comforting to some of the staffers.

"MNW is now owned by people who want to keep the company independent with a long-term strategy.

This is totally another direction than a couple of weeks ago, when the controlling part of the company wanted badly to sell the shares to basically anyone," Yngen says.

Carl von Schewen, the A&R manager at House of Kicks—the label he founded, co-owned, and later sold to MNW—says, "To be part of a major would have been a total disaster. I would have lost my job, and the shares would have been worth nothing."

Von Schewen says the employees are optimistic about the company's future. "The reaction to all of this is that people have renewed hope for the company again," he says. "Of course, it's easier to be positive when the company is strong, but we have been working on other things and also working for our own future. When in trouble, you must continue doing your own thing."



**Stand And Be Counted.** Mail-order music retailer Columbia House was honored April 6 by Respond Inc., the Massachusetts-based nonprofit organization to assist victims of domestic violence, receiving its 2000 Take a Stand Award. The honor was bestowed in recognition of Columbia House's extraordinary actions in support of causes aimed at preventing domestic violence. Columbia House has been an active promoter since 1999 of Respond Inc.'s acclaimed benefit compilation album, *Respond* (Signature Sounds). Produced by performer Charan Devereaux, *Respond* contains tracks from 27 of New England's top female singer/songwriters, including Patty Larkin, Merrie Amsterburg, Melissa Ferrick, Catie Curtis, Jennifer Kimball, Juliana Hatfield, Jen Trynin, Jess Klein, Pamela Means, Barbara Kessler, Mary Lou Lord, and Esther Friedman. Shown at the presentation in New York, from left, are Billboard editor in chief Timothy White (the 1999 Take a Stand Award recipient for his March 6, 1999, *Music to My Ears* column against misogyny in popular music); Lynne Brody, executive director of Respond Inc.; Marshall Wilcoxon, VP of A&R, Columbia House; Andrea Hirsch, senior VP of business development, Columbia House; and Brian Wood, president, Columbia House. Proceeds from the *Respond* album, which has thus far raised more than \$110,000, directly fund vital services to women and children who are victims of domestic violence, including shelter, support, advocacy, and education. The Respond Inc. hotline number for victims seeking help is 617-623-5900. (Photo: Ralph P. DeVitto)

# Mexican/Tejano Rules Latin Genre

## RIAA Finds Pop, Tropical Music Lag Far Behind In The U.S.

BY LEILA COBO

MIAMI—The Recording Industry Assn. of America's (RIAA) first-ever breakdown of Latin music by genres shows that regional Mexican/Tejano music reigns supreme in the U.S. market, with an astounding 51% share of the \$608 million value of all Latin shipments in 2000. Latin pop and rock were a distant second, with a reported 33% of the dollar value of Latin shipments, while an ailing tropical genre reported only 16% of the total.

The numbers, scheduled to be released April 13, validate what Latin music pundits have long claimed: that despite being largely snubbed by the mainstream, regional Mexican sounds are Latin music's healthiest category.

"Certainly, regional Mexican music and artists are consistently undermined, but our artists in that genre are very consistent," says Fonovisa GM Gilberto Moreno. "Mexicans, even if they're second- or third-generation, and even if English is their predominant language, tend to go back to their roots, and they consistently buy music in Spanish. So it's a perennial market."

Fonovisa has close to 60 regional Mexican artists on its roster, including such favorites as Marco Antonio Solís and Los Temerarios, who were both certified by the RIAA for sales of 1 million copies last year. It is the leading label for the subgenre in the U.S., reporting increased market share in this year's first quarter (see story, this page).

But the strength of the regional Mexican market—which grew by more than 20% in comparison with 1999—was still not enough to prevent a decline in U.S. Latin music

shipments overall, which dropped 7% from year-end 1999 figures. Total net shipments declined from 53.1 million units in 1999 to 49.3 million in 2000, and total dollar value dropped 3% percent, from \$626 million to \$608 million during the same period. Latin music's year-end share of the music market is now 4.2%, compared with 4.3% last year and 4.1% in 1998.

"It's still a very, very healthy chunk of the market," says Alex Walsh, the RIAA's VP of market research. "Plus, we're talking about Spanish-language recordings only, which means you're losing a lot of the big stars."

The lack of a big-name hit is cited by most industry insiders as the



ZAMORA

main cause for the decline in Latin numbers. "A couple of years ago, a release by someone like Enrique Iglesias would scan 20,000 units in one week," says Isabelle Salazar,

national music buyer for Wherehouse and Tu Música. "Now, products that reach No. 1 seldom go over 10,000 copies."

Nowhere has the dip been felt more than in tropical music, where units shipped dropped by 11% in relation to 1999. "Salsa in particular is a genre that becomes active with important artists," says Universal Music Latino president Carlos Sánchez. "They've lacked a new Marc Anthony."

According to Fernando Ramos, East Coast director for BMG U.S. Latin, tropical music is waiting for a "new rhythmic fusion that will draw the buyer."

Timing of releases is also an important issue, says Sánchez. "In the past

couple of years, several big albums were released at the same time, which isn't the norm. I think American distributors developed expectations that didn't repeat themselves. But I think we're back to normal now, and the tendency for the numbers to go up will continue, although not necessarily from one year to the next."

This year, new releases are expected from such big sellers as Maná, Marco Antonio Solís, and Anthony. Meanwhile, despite a lack of presence in the Latin Grammys, regional Mexican music is picking up the slack. Universal Music Latino, for example, signed Los Tucanes de Tijuana in 2000. According to Sánchez, the label needed a "strong, U.S.-based, regional Mexican band." Los Tucanes simultaneously released two albums late last year and have sold 300,000 copies of each, according to Sánchez.

Sony Discos is aggressively pushing developing regional Mexican artists, notably Lupillo Rivera, whose newly released *Despreciado* topped the *Billboard* Latin 50 chart earlier this year.

Two years ago, WEA Latina created WEA Mex, an affiliate label dedicated exclusively to regional Mexican music. "We've done extremely well," says WEA Latin president George Zamora, noting that the label accounts for 30%-35% of WEA Latina's sales. "According to my numbers, regional Mexican music has outsold everything else for the past three years. The regional Mexican consumer is a very traditional consumer. A lot of the big groups have been around for 15 or 20 years, and they continue to sell record after record. If we say, 'Regional Mexican music doesn't exist,' we'll be out of a market."

## Sony Music 1st-Quarter Leader Of Latin Market With 27% Share

MIAMI—First-quarter market-share figures for distributors of Latin albums show Sony Music Distribution led with 27.17% of the market, according to SoundScan.

In second place was EMI Music Distribution, with 16.07%. Major indie Fonovisa came in third with 13.5%, up from 12.9% the year before. WEA, BMG Distribution, and Universal Music and Video Distribution followed with shares of 10.82%, 10.51%, and 10.39%, respectively.

Sony's strong standing was aided by Ricky Martin's *La Historia*, a greatest-hits album that debuted at No. 1 on The *Billboard* Latin 50, as well as by strong new releases from such artists as Ednita Nazario, Lupillo Rivera, and Victor Manuel. Sony bands OV7 and Azul Azul were also strong chart performers.

EMI got a boost from A.B. Quintanilla y los Kumbia Kings' *Shhh!* and Intocables' greatest-hits disc.

Fonovisa had a strong showing with Banda el Recodo and maintained its position with stalwarts Los Tigres

del Norte and Marco Antonio Solís.

BMG carried over the success of Christina Aguilera and Juan Gabriel and had a strong outing with Jerry Rivera's ballad debut, boosting its share from the 7.82% it had last year.

Universal's share rose from 7.22%, thanks to Paulina Rubio's continued success, although newly signed Grupomanía debuted strongly on the charts as well.

WEA continued scoring with Luis Miguel and Maná (whose *MTV Unplugged* completed 92 weeks on the charts) and banked on several of its WEA Mex albums, including *Tigritillos* and *Banda Machos*.

SoundScan sales don't reflect all sales of Latin music albums, however. According to a Recording Industry Assn. of America Hispanic music-consumer survey, 24% of Latin consumers buy most of their music at mom-and-pop stores, which typically do not report to SoundScan. Last year's study also indicates that 6% of purchases were made at swap meets or concerts.

LEILA COBO

# Major-Label Alliances Online Pushing Others Out Of Market

BY MATT BENZ

NEW YORK—EMusic, soon to be a part of Universal Music Group (UMG), may be the exception rather than the rule among small, publicly traded online music companies—many of which, analysts say, could be left out in the cold following the flurry of recent digital music deals. The reason: Those deals, while frustratingly lacking in detail, have effectively established the major labels' partners in the online music game.

"You've got Real [Networks], Yahoo!, and AOL [America Online]—you've got some real scale here," explains analyst Michael Nathanson of Sanford Bernstein in New York.

Streaming audio and video provider RealNetworks has teamed with Warner Music Group, EMI Recorded Music, and BMG Entertainment on the licensed digital subscription service MusicNet; Web portal Yahoo! is the partner of UMG and Sony Music Entertainment for its Duet subscription service; and AOL Time Warner is the parent company of Warner Music.

"I think the real point is that it may be too late," Nathanson says. "I think it's almost 'game over' for a lot of these smaller guys, obviously, and the ones with the traffic are going to win. NBC and ABC have backed out of the portal games. What does that tell you? It's just too hard to build traffic. And the labels are smart enough to identify that that's where you want to be."

To many of the "smaller guys," this comes at a bad time. In its recent 10-K annual report, Launch Media, operator of the Launch.com Web site, noted, "We have a history of losses, and, because we anticipate that our operating expenses will grow more quickly than our revenues, at least in the short term, we expect increased losses. As a result

of our anticipated losses and our cash position, our auditors have qualified their opinion on our financial statements to note that there is substantial doubt regarding our ability to continue as a going concern." Launch Media's shares were trading at about 90 cents each at press time, down from a 52-week high of about \$14.

Liquid Media has also seen its shares tumble, from a 52-week high of around \$21 to a range of \$2-\$5. Musicmaker.com, whose shares also remain around \$2, is said to be pursuing a liquidation. Last month, Nasdaq notified ArtistDirect that its stock may be de-listed for failure to main-

tain a minimum bid price of \$1. MP3.com continues contending with copyright-infringement lawsuits; its stock price is about \$2. And when the E-Music purchase was announced, its stock was trading below 50 cents a share.

Entertainment analyst Katherine Styponias of New York's Prudential Securities says EMusic's value to Universal is in the digital rights the company negotiated with independent record labels. Launch Media and MP3.com "are a different sort of animal," she says, with the latter "almost positioned more to be a customer of the labels than something that they'd want to own."

But not all are convinced that the small guys have been shut out. Says P.J. McNealy, an analyst with Interneer research firm Gartner, "Nobody's quite 100% certain about which business model's going to succeed. So the Big Five, for example, are still going to continue to try multiple things. So there's still opportunities out there."

McNealy notes that the labels are leaning toward the subscription model and its promise of recurring revenue streams. Of course, he says, "whether or not people will subscribe to it is another question."

*'It's almost "game over" for a lot of these smaller guys.'*

—MICHAEL NATHANSON, SANFORD BERNSTEIN

# UMG Prepares Web Music Services

## Company Stakes Online Claim With EMusic Acquisition, Duet Service

BY BRIAN GARRITY

NEW YORK—Universal Music Group (UMG)'s recent efforts toward creating its own consumer digital music services and establishing distribution channels for them marks a strategic contrast to another high-profile, major-label online initiative: the newly announced MusicNet, a business-to-business licensing body from Warner Music Group, EMI Recorded Music, and BMG Entertainment that claims it will make its content available to third parties (Billboard, April 14).

In its latest move to secure outlets for its digital music offerings, Universal has agreed to acquire EMusic, operator of an independent download site and owner of the RollingStone.com Web site, for roughly \$24 million in cash.

Universal also has a joint venture subscription service, Duet, with Sony Music Entertainment. It is in talks to acquire full control of GetMusic, a joint online venture with BMG. And, with Sony as a partner, it recently entered into a nonexclusive pact with Yahoo! to carry Duet.

The EMusic deal gives Universal access to the site's catalog of 13,000 albums, which likely can be included in Duet, along with Universal's download service, known as bluematter.

"To the extent that there's contractual rights to do so, we would love to see [EMusic's content] on the subscription service for Duet, and we'd love to see it in the same offerings for downloads that are being offered now by Universal," says Larry Kenswil, president of UMG's eLabs division.

And by adding RollingStone

.com to the mix, UMG picks up a second powerful outlet after Yahoo! for getting its content and services in front of the consumer. Analysts predict that portals and branded media sites will be among the leading destinations for consumers and sellers of digital music content.

Jupiter Media Metrix analyst Aram Sinnreich says Universal may even be able to ultimately sell a branded subscription offering through RollingStone.com. But he adds that he is skeptical about Universal's effectiveness in controlling the

of options for streaming, downloading, or both. Pricing will be disclosed at launch.

The Yahoo! distribution announcement marked the first public acknowledgement of Duet since Sony and Universal announced plans for a joint-venture subscription service last year (*Billboard Bulletin*, May 3, 2000). The company will be run as a New York-based stand-alone business to which Sony and Universal will license their content on a nonexclusive basis. A management team for Duet has not yet been announced.

Duet consumers will be able to share playlists, and certain subscription offerings will eventually include the option to transfer music from a PC to approved portable devices. Technology partners for Duet have not been announced; however, Universal and Sony say they are working with several companies.

"We've been working with various [technology] partners in the discreet downloading business, and those providers are working toward this end with us," says Mike Bebel, executive VP at Universal's eLabs division.

Microsoft and Reciprocal are Sony's partners in its download business; RealNetworks, InterTrust, and Magex are the leading partners on Universal's bluematter download offering.

Just where EMusic and its content fits in is unclear. There is no word yet on what will become of EMusic's management or how exactly EMusic's MP3-formatted catalog will be integrated with UMG's secure digital catalog. However, the audio distribution business will likely be managed separately from the content businesses.

Universal will commence a tender offer of 57 cents per share for all outstanding EMusic common stock. The tender offer will begin April 20 and must be completed by June 25.

*Duet users will be able to share playlists. Certain subscriptions will eventually include the option to transfer music from PCs to approved portable devices.*



KENSWIL

RollingStone site.

"I don't think it will be very competitive from a feature-set [standpoint] and a price-point standpoint, because it is going to be run by a bunch of label [people]," he says, noting the potential for conflicts of interest.

In the meantime, UMG will focus on integrating RollingStone.com with Universal's content sites, which include Farmclub.com.

As for subscription offerings, the focus is on Duet. The service, slated to roll out this summer in the U.S. and globally by the year's end, will initially offer only streaming subscriptions. Ultimately, consumers will be able to choose from tiers

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Butch Waugh is promoted to executive VP for RCA Label Group RLG/Nashville in Nashville. He was senior VP/GM.

**Pete Ganbarg** is named senior VP, A&R, for Epic Records in New York. He was senior director, A&R, for Arista Records.

**Nan Fisher** is named VP, alternative promotion, for Columbia Records in New York. She was senior VP of rock and alternative promotion for Capricorn Records.

**Michael Whited** is named VP of promotion for Priority Records in Hollywood. He was VP of West Coast promotion for Elektra Records.

MCA Records promotes **Mark Payette** to associate director, planning, in Santa Monica, Calif. MCA Records also names **Clyde Lieberman** VP, A&R, and **David Irvin** art



WAUGH



GANBARG



FISHER



WHITED



LIEBERMAN



ST. CLAIR



GOETZ



ROLDAN

director in Santa Monica, Calif. They were, respectively, accounting manager; VP of BMG Music Publishing, U.S., creative; and creative director of Motown Records.

**Michelle St. Clair** is named VP of promotion for immergeant Records in Los Angeles. She was senior director, alternative promotion, at MCA Records.

**Andy Navarro** is named VP of artist development for Amphion

Records in New York. He is also owner of Furry Thug Productions.

**Rick Goetz** is named senior director, A&R, for Elektra Records in New York. He was director of A&R for Lava/Atlantic Records.

**Rey Roldan** is named national director of media and artist relations for Island Records in New York. He was senior account executive for KSA Publicity.

JCOR Records names **Betsy**

**Bolte** national director, urban publicity, and **Dana Mason** director of distributed labels in Los Angeles. They were, respectively, president of Betsy Bolte Public Relations and product development manager in the catalog department for EMI Music Distribution.

**Janet Burdaky** is named manager of publicity for Jive Electro in New York. She was a publicist for Formula PR.

**Josh Nicotra** is promoted to new-media marketing representative for Universal/Motown Records in New York. He was new-media coordinator for Universal Music.

**PUBLISHERS.** **Tom Marshall** is named head of Amphion Music Publishing in New York. He is also the main lyricist for the rock band Phish.

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

**LATIN MUSIC SIX PACK III** - Issue Date: June 16 • Ad Close: May 21

**HARD MUSIC I** - Issue Date: June 23 • Ad Close: May 29

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# Artists & Music

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## Anglo Influences Make Tender Idols

Building On Local Acclaim, E-magine Issues Hot Atlanta Act's Third Album

BY MOIRA MCCORMICK

When front man Ian Webber announces from the stage in an unmistakably English accent, "We're the Tender Idols from Atlanta," uninitiated audience members often do a double take.

And when the five-piece band begins to play, it indeed sounds like little else Atlanta has produced: lush, seductive yet hard-edged guitar rock that calls to mind not only Britpop purveyors like Blur, Oasis, and Coldplay but such classic-rock forebears as Pink Floyd, David Bowie, and even Led Zeppelin.

But the Tender Idols, whose E-magine Entertainment debut, *Distressor*, went to retail April 10, do in fact hail from Georgia's capital city—even though Webber's a native of Devon, England. He fetched up in Atlanta in 1992 almost by accident.

"I came here on holiday and saw so many cool, little clubs with original music," Webber says. "I'd been in bands in London before and wanted to get back into that whole thing. I thought, 'What would happen if I just stayed here?'" Webber dislikes hot weather, but he arrived in December, "and it doesn't get really warm until March. By the time it was 95°, I was auditioning for bands, so it didn't worry me."

Webber first hooked up with Idols guitarist Danny Howes—a fellow English music enthusiast—through an ad in Atlanta alternative weekly *Creative Loafing*; drummer Guy Strauss joined later. The group's eponymous debut album, consisting of what Webber characterizes as "traditional three-minute pop songs," was released on the indie Symbiotic imprint in 1996.

By the time the band's follow-up, *Step on Over*, came out in late '98, guitarist/bassist David Cobb had

joined the band, and Webber says that was "when it turned a little more bluesy and heavier." It got even more so when bassist Joe Jones, who had done stints with local thrash-metal, punk, prog-rock, and new-wave bands, came on board in fall 1999.



THE TENDER IDOLS

That same year, the Tender Idols signed with E-magine (distributed by Alternative Distribution Alliance), as well as with Atlanta-based Russell Carter Management; the firm now co-manages the Idols with Michael Weeman.

Band members say E-magine seemed the best fit, though they had been courted by the majors, too. But, Webber says, "a lot of the people we talked to were trying to fit us in a formula, like a Matchbox Twenty, Sugar Ray, or Third Eye Blind: 'Maybe you could write some songs in this vein.'" But, he adds, E-magine "let us do the album we really wanted to do."

Plus, Howes says, E-magine chiefs Christoph Rücker and Christian Jörg—both former BMG executives—"market bands in ways that are less traditional. With the onslaught of Napster and the whole

computer generation, you have to think a little more out of the box."

Jörg himself says E-magine is employing "viral marketing" tactics (such as street teams) keyed by the Internet, "to get the word out about *Distressor* and build the fan base. We don't want to spend a ton of marketing money, work the project for two months, and drop it. We sign artists that have a future."

Manager Weeman says he was impressed by E-magine's having reissued *Step on Over* last year. "The Tender Idols are a long-term project for them, irrespective of what radio does," he says. "If the climate's right, fantastic—if not, they have a home where they can develop."

Athens, Ga.-based indie radio promotion firm Team Clermont is working the Gavin McKillops-produced *Distressor* to college and commercial radio, with album track "Afraid to Move" garnering early spins from such rock stations as WBCN Boston and WHFS Washington, D.C., according to Team Clermont president Nelson Wells.

E-magine also had the making of *Distressor* captured on video, so two-to three-minute vignettes from the footage will be streamed on the band and label Web sites, as well as offered to Internet content providers.

Noting that the Tender Idols' first two indie albums did well, Jim Richter, manager of Atlanta's HMV outlet, expects *Distressor* to be "huge" in Atlanta. Bill Adcock, owner of local retailer Corner Compact Disc, concurs. Atlanta modern rock station 99X (WNNX) played "Getaway" from *Step on Over*, and there are "at least five songs on *Distressor* that could work as singles," says PD Leslie Fram, who joins with Richter and Adcock in her enthusiasm for the local boys. "We're all fans."

## Haggard Shows Gospel Side With Twin Releases On Hag

BY DEBORAH EVANS PRICE

NASHVILLE—For a fiercely private man, Merle Haggard allows fans a rare glimpse of his soul with the forthcoming release of two gospel collections—*Cabin in the Hills* and *Two Old Friends*. Due May 1, the albums initiate a new partnership between the country icon's Hag Records and Relentless/Nashville, part of Madacy Entertainment's newly established Madacy Label Group.

Produced by Haggard at his Tally Studios in Palo Cedro, Calif., *Cabin in the Hills* includes his original songs as well as takes on such classics as "Love Lifted Me," "This World Is Not My Home," and "Life's Railway to Heaven." Haggard performed and produced *Two Old Friends* at Tally with gospel singer Albert E. Brumley Jr., whose father penned such standards as "I'll Fly Away" and "I'll Meet You in the Morning."

"All these years Al and I have been friends, but we never have really recorded together," says Haggard, whose relationship with Brumley dates back to the early '60s when both performed on *Cousin Herb and the Trading Post Gang*, a Bakersfield, Calif., TV show. "Al has a terrific voice, an honest voice."

For his part, Brumley says recording with Haggard was a great experience, "because we respect each other. You don't try to outdo each other. You just sing the way you feel."

It was especially gratifying for Brumley to pay homage to his father, who has been heralded as one of the greatest gospel songwriters.

"He was gifted," Haggard says of the elder Brumley. "I think all gifted writers have in some way tapped into the source of all creativity. I think the greatest songs I've written have been written that way. I don't know how they come or what makes them come,



HAGGARD

but when I get through writing them down, I'm just as amazed. I'm sure Al Brumley Sr. was that way, as well as Hank Williams."

The 64-year-old Haggard says he has been contemplating mortality recently, and this theme is especially apparent in the originals he recorded for the new albums. The title track on *Cabin in the Hills* finds a man considering where he

wishes to spend eternity, while "Apart for Awhile" also addresses death. Haggard says his generation spends a lot of time in funeral homes as friends and loved ones pass on. With that in mind, he says, "if you really believe you are going to see them again, then you are going to be happy about them getting out of this mess."

His two new gospel albums hold a special significance for Haggard, because his late mother was a gospel music fan. "It was a strange feeling to do something that your mother would approve of and have her already gone to the other side," he says. "Maybe we're getting some help there we don't know about."

Haggard is not one to flaunt his beliefs, but he obviously holds his convictions dear: "I've been a Christian for many years. I just never make a public issue of the fact, and I still feel sort of personal about it. It's

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"Where the stars buy their cars."

## Henry's 'Scar' Poised To Make A Mark

### Top Jazzers Help Singer/Songwriter Flesh Out New Mammoth Disc

BY CHRIS MORRIS

LOS ANGELES—Singer/songwriter Joe Henry opens a provocative chapter of his career with the help of an eclectic cast of musicians—including such top jazz talents as the legendary Ornette Coleman—on his new Mammoth Records album, *Scar*, due May 15.

Jazz pianist Brad Mehldau, jazz drummer Brian Blade, bassist Me'Shell Ndegéocello, and guitarist Marc Ribot also contribute to the 10 evocative tracks

on *Scar*, which Henry says were recorded mostly live in the studio.

"The last two records I've made [1999's *Fuse* and 1996's *Trampoline*] have kind of been pieced together, a fragment at a time, over the course of a longer period," Henry says. "I was looking at going back in a room and recording with people."

To perform his new cycle of songs—about, in Henry's words, "regret and having to come to terms with that part of you that is decidedly, unmanageably human"—Mehldau brought in as co-



HENRY

producer an old friend, Craig Street, who has worked with Ndegéocello, k.d. lang, Chris Whitley, and Cassandra Wilson, among others.

Henry sought out Mehldau, one of the most lyrical keyboardists of his generation, to play on a single track. "He came in for that song, and I'd set a little bit of a trap for him," Henry recalls. "I had kind of hoped that if he came in and it went really well, he would stay. And, in fact, that's exactly what happened.

Brad came for the session and really enjoyed himself and liked what was going on, and kept coming back for the next few days, as luck would have it.

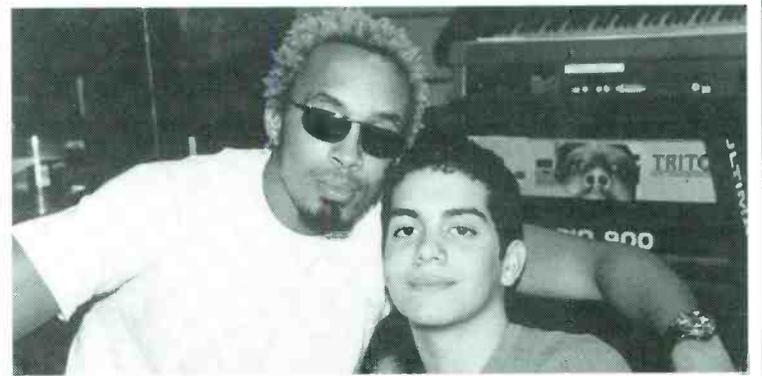
"Same with Brian Blade. I had opened the door to have him come in and play on the one song, and then I felt, 'Jeez, if I have Brian Blade here, it seems foolish not to do more with him than that.'"

As he had with Mehldau, Henry reached out to free-jazz pioneer Coleman through the mail. He recalls, "I heard back—'No, thank you, Ornette doesn't do that kind of thing. He rec-

ognizes that you're a sincere, earnest musician, but he gets asked all the time, and he just doesn't do that.' I think a large part of that was that if he says yes to me and he says no to other people, it looks like he's passing judgment on the work, and he doesn't choose to do that."

Yet a week later, after Henry had begun to talk to other musicians about occupying the saxophone chair, Coleman reconsidered. Henry flew to New York for an orchestral session and an

(Continued on page 13)



**Grooving With Dallas.** Producer/tunesmith Dallas Austin, left, was recently in a studio in Atlanta with newcomer Richard Lugo. The two were cutting tracks for Lugo's first album on Austin's Elektra-distributed Freeworld Records. The set is due in early May.

## Dance Single's Success Brings Sarina Paris Her Priority Debut

BY STEVEN HOUSMAN

LOS ANGELES—Clubgoers first became aware of Sarina Paris back in 1994 via her international dance hit "Mystery Man," but like so many other dance artists, she got lost in the mix when it came time for a pop crossover. Her options are definitely stronger this time around, as Priority prepares for the Tuesday (17) release of her eponymous debut album.

It's a solid set that combines driving beats with vocals that reflect her experiences growing up in Toronto and exploring young adulthood in Italy, where she was a member of an act called the Gam-Gam Project.

While performing in Italy two years ago, Paris grabbed the attention of EMI-Italy A&R executive Nico Spinosa. He signed her to a solo deal under which she cut the single "Look at Us." Shortly after the track's release last year, it won widespread club play—both in Europe and in the States.

The success took Paris by surprise. "I was so unaware how many people loved the song," she says, adding that the single's success led to a deal with EMI-U.S. affiliate Priority Records.

In January, she completed recording her first album. The material consists of original songs co-written by Paris, along with a



PARIS

version of Cyndi Lauper's "True Colors." The artist describes the set's tone as "nothing too intellectual—just music to make you happy and to make you feel good."

Paris says she tests out all of her material on her 14-year-old niece. "If it makes her sing and smile, then I know I have [been successful]."

Priority is gradually but steadily building an audience for Paris via "Look at Us," which got a maxi-single release in the U.S. in March—the same time that the label issued "Just About Enough" as a club-exclusive offering.

The two tracks are helping the label reach what Don Rotella, the label's marketing director, describes as Paris' target audience: the all-important 12-to-25 female demographic.

To help draw that audience, Rotella says, the label has had Paris on the road. She's appearing at fashion events sponsored by *Seventeen* magazine, and along the way she's performing at area malls. CD samplers of Paris' album are being distributed at the mall events.

On the Internet, Priority has developed an interactive site ([sarinaparis.com](http://sarinaparis.com)), where visitors can program a facsimile of Paris to dance and change outfits.

## Belgium's Play It Again Sam Launching U.S. Label With Icelandic Act Sigur Ros

COMING TO AMERICA: Belgium-based Play It Again Sam, a label and Pan-European distributor, has started a U.S. label called PIAS America. The first release on the new venture will be *Agaetis Byrjun* from Icelandic critical darlings **Sigur Ros**.

The label is shooting for a May 1 release date. The Sigur Ros release is a one-off for PIAS America; future Sigur Ros albums will come out on MCA in North America through a licensing deal with FatCat Records. FatCat had previously released *Agaetis Byrjun* in the U.S. as an import. London-based FatCat is partially owned by Play It Again Sam.

"Part of Sigur Ros' record deal with MCA was that the existing record would go through an indie structure," says PIAS America GM **Kevin Wortis**. He adds that with an eye toward future Sigur Ros releases, MCA is helping with the marketing of *Agaetis Byrjun*.

Distribution for PIAS America goes through RED, which, like PIAS America, is majority-owned by Hamburg's edel music. Edel bought 74.9% of Play It Again Sam two years ago (Billboard, Aug. 7, 1999).

Sigur Ros performs atmospheric, often ethereal tunes in Icelandic and Hopelandish, a language made up by vocalist **Jon Thor Birgisson**. The group will play its first U.S. date April 28 at the Coachella Music & Arts Festival in Indio, Calif., which will be followed by a sold-out Los Angeles date and a handful of club shows across the country.

As for future PIAS America releases, Wortis declines to mention specifics. "There will be other acts coming out; it's just nothing we can talk about yet," he says. "There will be some clarity in a couple of months."

**IS THAT A ZODIAC SIGN?** Following the sale of the majority of its roster and catalog, the Atlanta-based label formerly known as Capricorn will now be called Velocette Records.

Volcano Records, owned by Zomba and Q Prime heads **Cliff Burnstein** and **Peter Mensch**, purchased much of Capricorn's assets late last year from Capricorn founder **Phil Walden**. Under the terms of the deal, Capricorn could no longer use its old name.

Velocette retained four acts from its former days: San Francisco-based **Beulah**, Nashville's **the Honeyrods**, and **the Glands** and **Jucifer**, both from Athens, Ga. The label is working on a new distribution deal and expects to announce plans shortly.

**MORE CHANGES:** **Marty Maidenberg**, former VP of worldwide marketing for Epic Records, has been

named executive VP/GM of S-Curve Records. Also joining the company is former Epic staffer **Amy Touma** as a product manager.

**STUFF:** Live has cut the end-title tune for the new movie *The Mummy Returns*. The song, "Forever May Not Be Long Enough," was co-written by Live's **Ed Kowalczyk** and **Glen Ballard** and produced by the latter. The movie's soundtrack will be released May 1 on Decca. There are no plans yet to release the track as a single, but it will be offered as a free download via the band's official Web site. . . **Beth Orton** will release her next U.S. album on Astralwerks, via an agreement with Heavenly Records.

**CHECKING IN:** *Feed the Fire*, **Timothy B. Schmit's** first solo album in more than a decade, will come out May 1. Released on Schmit's own Lucan Records and distributed through **Jimmy Buffett's** Mailboat Records in the U.S., the album came out April 2 in

Europe through Giant/BMG. The album was produced primarily by Schmit, with four tracks produced by **Mark Hudson**.

The first single, a remake of "You Are Everything," is a sweet take on the 1971 **Stylistics** hit. The track goes to AC stations May 15.

But as radio-ready as the remake is, Schmit knows an artist doesn't have an easy time at radio anymore. "Quite frankly, that's why I'm certain no major label wanted to take this [album] on," says Schmit, whose previous solo albums came out on MCA. "But I'm simply not worried about it. This whole thing has been a blast. I'm answering to nobody. I don't expect 18-year-olds to buy it. I'm not stupid, but there are a lot of people around my age who still buy records, and I think they'll like it."

In Europe, *Feed the Fire* will undoubtedly be propelled by **the Eagles'** tour there, which starts in late May. "I'll do whatever I can to promote the album over there," says Schmit, who first joined the Eagles in 1977. "But the band really comes first."

After this round of touring concludes, the Eagles will attempt to make a new studio album, Schmit confirms. "I don't know how much longer we can keep doing those old songs," he says with a laugh. "I think it's time to give people something new. Everyone is really energized to see how it goes." Schmit says the band tentatively plans to go back into the studio after a proposed fall Asian tour. "Then we'll start to really buckle down and try to make a record. Whenever we can finish that, we'll start to gear up and do shows in the U.S., but I don't foresee us doing that until an album comes out."



by Melinda Newman

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
<b>NO. 1</b>				
1	1	<b>CREED</b> ▲ <sup>8</sup> WIND-UP 13049 (11.98/18.98) <b>HS</b>	MY OWN PRISON 53 weeks at No. 1	184
2	11	<b>JOURNEY</b> ▲ <sup>10</sup> COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	488
3	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	615
4	3	<b>METALLICA</b> ▲ <sup>12</sup> ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	504
5	6	<b>GODSMACK</b> ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (12.98/18.98) <b>HS</b>	GODSMACK	118
6	4	<b>SHANIA TWAIN</b> ▲ <sup>18</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	179
7	7	<b>DIXIE CHICKS</b> ▲ <sup>10</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	167
8	5	<b>KID ROCK</b> ▲ <sup>1</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	119
9	12	<b>PINK FLOYD</b> ▲ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1253
10	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	337
11	14	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	541
12	16	<b>AC/DC</b> ▲ <sup>19</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	347
13	13	<b>AEROSMITH</b> ▲ <sup>8</sup> COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	333
14	18	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS --- THE BEST OF ENYA	56
15	19	<b>2PAC</b> ▲ <sup>9</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	91
16	15	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	227
17	8	<b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	128
18	21	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	103
19	17	<b>BON JOVI</b> ▲ <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	90
20	20	<b>U2</b> ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	60
21	30	<b>EVA CASSIDY</b> BLIX STREET 10045 (11.98/16.98)	SONGBIRD	3
22	10	<b>AEROSMITH</b> ▲ <sup>4</sup> Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	156
23	23	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT --- GREATEST HITS 1980-1995	226
24	22	<b>AC/DC</b> ▲ <sup>3</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	151
25	29	<b>VARIOUS ARTISTS</b> ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	14
26	39	<b>CAROLE KING</b> ▲ <sup>10</sup> EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	449
27	25	<b>B.B. KING</b> THE BEST OF B.B. KING - 20TH CENTURY MASTERS THE MILLENIUM COLLECTION MCA 111939 (6.98/11.98)		5
28	—	<b>SADE</b> ▲ <sup>3</sup> EPIC 85287 (12.98 EQ/18.98)	THE BEST OF SADE	168
29	26	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	400
30	24	<b>JANET JACKSON</b> ▲ <sup>1</sup> A&M 540399*/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	33
31	28	<b>MATCHBOX 20</b> ▲ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	210
32	—	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>1</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	93
33	36	<b>ANDREA BOCELLI</b> ▲ <sup>2</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	175
34	35	<b>BRITNEY SPEARS</b> ▲ <sup>13</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	117
35	34	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	206
36	32	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	248
37	—	<b>JOHNNY CASH</b> ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 BIGGEST HITS	2
38	—	<b>JANIS JOPLIN</b> ▲ <sup>7</sup> COLUMBIA 65869/CRG (7.98 EQ/11.98)	GREATEST HITS	302
39	33	<b>EAGLES</b> ▲ <sup>27</sup> ELEKTRA 1057/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	311
40	31	<b>SUBLIME</b> ▲ GASOLINE ALLEY 111474/MCA (12.98/18.98) <b>HS</b>	40 OZ. TO FREEDOM	126
41	44	<b>VARIOUS ARTISTS</b> ● CEDARHOLM KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		13
42	37	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	9
43	42	<b>EMINEM</b> ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	107
44	41	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	149
45	40	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>9</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	359
46	50	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	177
47	45	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	376
48	—	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	555
49	38	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	132
50	—	<b>STEELY DAN</b> MCA 111214 (29.98 CD)	A DECADE OF STEELY DAN	1

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \* 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.

# Artists & Music

## Epic's G-Love Still Running 'The Electric Mile'

BY PETER KLEIN

NEW YORK—As much as he admits to hoping that *The Electric Mile* will "blow up" commercially, the front man of perennial blues/rock group G-Love & Special Sauce is not willing to forsake the sound that has earned the act an ardent cult following.

"Don't get me wrong—I'm trying to 'blow up' like everyone else. I'm always trying to do the best I can," says G-Love, aka Garrett Dutton, before asserting that the new disc is simply a natural progression of the music the band's been making since signing to Epic seven years ago.

The sound of G-Love & Special Sauce (which also includes drummer Jeffrey Clemens and double-bassist Jimmy Prescott) is too diverse to pigeonhole. As exemplified on *The Electric Mile*—due April 24 from Epic—the band melds blues, classic rock, jazz, rap, modern rock, and reggae.

"What separates this record from other records out now is that it's very organic and rootsy," Dutton says. "It's also honest—that has always been at the root our success, and it's been our downfall."

Consistent with that honesty, Dutton—the act's guitarist and vocalist, as well as its primary songwriter—accurately describes *The Electric*

*Mile* as "dark, ethereal, striving, emotional, and bluesy because it's got the blues—but there's also some greens and purples as well."

The leader of the Philadelphia-based threesome is especially pleased with the "continuity" of their latest recording. "We wanted a



G-LOVE & SPECIAL SAUCE

record that sounded like one session at the same studio," Dutton notes, adding that the band originally wanted the sessions to be just the trio with no special guests. "But we [wound up having] about four or five who really brought everything to a new level," he says, referring to organist John Medeski of Medeski, Martin & Wood and Morphine drummer Billy Conway, among others.

In terms of marketing, *The Electric Mile* will benefit from the band's relationship with Epic marketing director Scott Carter, who has been working with the act since

1997 and is an unabashed fan. "[Dutton has] become an even better songwriter, using more instrumentation on this album. It has a much fuller sound."

Carter is confident that Epic will reach the band's loyalists and also expand its audience. The label started its campaign April 2, when it shipped the single "Unified" to modern rock radio. "The last single, 'Rodeo Clowns' [from 1999's *Philadelphia*] got played a lot on [that format]," Carter says. "We're going after those formats again."

But radio is not the only thoroughfare on which Epic is pushing *The Electric Mile*. Carter stresses the importance of indie retailers, noting that "if you want to reach the real G-Love fans, that is the only way; they go through indie. Once we have something on the radio, that's when the non-indies seem to kick in."

Carter does not downplay the importance of retail planes beyond the indie level. "In every major market, we plan on doing something—whether it's a ticket giveaway, a free CD, or an in-store performance."

G-Love & Special Sauce are also now visible on the Internet. The act's management company, Philadelphia, maintains a site for the

(Continued on next page)



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## Word/Epic's Point Of Grace Weds Songs Of Faith To Wide-Ranging Production

BY DEBORAH EVANS PRICE

NASHVILLE—For contemporary Christian artists, trying to create music that is adventurous enough to challenge your audience but also familiar enough to be comfortably accessible is a difficult line to walk. Yet Point of Grace walks that line with remarkable ease on *Free to Fly* (May 1, Word/Epic).

"They've taken their foundation and gone a couple of steps further with it," says Gabe Vasquez, Word executive director of marketing. "They've added some new elements [to the music]. You hear that on songs like 'Free Indeed' and 'By Heart.'"

Formed a decade ago on the campus of Arkansas' Ouachita Baptist University, Point of Grace—comprising Shelly Breen, Terry Jones, Heather Payne, and Denise Jones—is respected in the Christian music sector for such harmony-laden, pop-infused hits as "The Great Divide" and "Keep the Candle Burning."

*Free to Fly* stays true to that formula while widening the act's creative scope—thanks in large part to the various songwriting and production contributions of David Tyson (Amanda Marshall, Tina Arena), Nathan Nockels (half of the Rocketown duo Watermark), Brown Bannister (Amy Grant, Steven Curtis Chapman), Tom Laune (CeCe Winans, Phil Keaggy), Glenn Garrett, and Wayne Tester (Anointed, Wynonna).

"You're going to hear the same group, just a little more progressive," Payne says. "There are a couple of songs that will surprise you as a little different-sounding for us. But there are still moments when

you say, 'That's Point of Grace.'"

Breen says the group was initially drawn to Tyson, mostly due to his work with Arena and Marshall. He had never produced anything in the Christian market, but Point of Grace approached him and was delighted when he agreed. "His stuff has a little poppier sound, a little more of an edge."

With Bannister, the act was on familiar soil. "He's a classic," Breen says. "He produces music that sounds timeless."

Given the results of *Free to Fly*, the act is not likely to return to working with just one producer again. "It was great to move around and not go to the same studio with the same guy for two months in a row," Breen says. "It gets a little uninspiring after a while."

While the project succeeds in offering musical variety, Point of Grace's instantly recognizable vocals provide a unifying thread. "Individually, we all have such different voices," Payne says. "But there's a sound that the four of us get when we sing together, a sisterly kind of harmony."

Since they don't write their own songs, the members of Point of Grace rely on the pool of songwriting talent in the Christian community. In choosing the songs for *Free to Fly*, Payne says, they simply followed one rule of thumb. "If it ministers to us or speaks to us, then we know the people we sing it for are going to feel the same way."

The group's connection with its audience is one of Point of Grace's key assets. "They have a passion for their ministry and for their music," says Bob Starnes, director

of field operations and buying for the Lemstone chain.

Breen says the song "Yes, I



POINT OF GRACE

Believe" shows the act's commitment to making music that reflects its Christian beliefs. "If there was ever any question about us straying from our message, this album solidifies that we are not," Breen says. "We're not interested in singing about anything but our faith. 'Yes, I Believe' sums it up. We're proud of the message we sing about—our faith in God."

Staying true to Biblical scripture is a top priority for the act. "I love songs that have the word of God in them," Payne says. "There's nothing more powerful than singing His word."

In readying the album, Payne says, Point of Grace was looking for a special song to encourage its audiences. The group found it in "You Will Never Walk Alone," penned by Nashville tunesmith Lowell Alexander. "It's a song of comfort and conviction," Payne says. "It was the last song that we found for the record. We

were looking for a song that we could look people in the eye and sing to them, because a lot of the songs we sing are from us to God."

To let consumers know there is a new Point of Grace album available, Vasquez plans to make the foursome highly visible via retail catalogs, a direct-mail campaign, and extensive consumer advertising. First-week sales stand to get a boost from a pre-sale campaign that started April 1. To herald the release, retailers will receive point-of-purchase items, including endcap kits and a standee in which to display product.

"We're also doing a direct-mailing campaign to the Women of Faith mailing list," he says, noting that Point of Grace has gotten prime exposure by performing for Women of Faith conferences across the country. "Details are still coming together, but they're going to get a special offer when they buy

the album at Wal-Mart."

Street-week activities include a seven-day promotional tour. "We're not doing in-stores, but Point of Grace events," Vasquez says. "Our goal is to get 3,000 to 5,000 people at each event. We're bringing a band and an opening act, hitting six of their major markets." Cities confirmed so far include Houston, Chicago, Dallas, and Minneapolis, as well as Atlanta, where the label plans to partner with Six Flags Over Georgia and WVJ radio for a show that is expected to draw 34,000 attendees. In Dallas, the group will perform at KLTU-FM's annual May Fest event.

Managed by Mike Atkins Management and booked by the William Morris Agency, Point of Grace will perform at fairs and Christian festivals throughout the summer before embarking on its next major tour in September. FFH will be the opening act.

### EPIC'S G-LOVE SEEKS HONESTY, CONTINUITY

(Continued from preceding page)

band (philadelphonic.com), as does Epic (g-love.com).

Adding to the band's multimedia cachet are the enhanced features of *The Electric Mile* CD, which include film footage assembled by Dutton. The CD also uses ConnecteD technology, which takes computer users directly to g-love.com, where they

will be able to download "One Nature," a Web-exclusive track.

Regardless of such high-tech marketing methods, G-Love & Special Sauce is a band that can—and does—thrive simply by being on the road, Carter says. Dutton agrees. "We've played Woodstock, which was 200,000 people, and we've

played bars in Little Rock, Ark., that were for 300 people," he notes. "I've found that we carry best in [the latter] setting."

G-Love & Special Sauce recently wrapped up a series of pre-release gigs and are due to begin a full-fledged tour shortly after the release of *The Electric Mile*.

## amusement

business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, KRISTAL	Foro Sol Mexico City	March 23- 25	\$7,240,702 (68,786,666 pesos) \$157.89/\$14.73	154,716 156,455 three shows	Ocesa Presents
BACKSTREET BOYS, KRISTAL	America West Arena Phoenix	March 12- 13	\$1,537,887 \$58.50/\$49.50	27,631 28,000 two shows	SFX Music Group, in-house
BACKSTREET BOYS, KRISTAL	San Diego Sports Arena San Diego	March 17- 18	\$1,208,399 \$58.50/\$49.50	22,717 23,874 two shows	SFX Music Group
LOS FABULOSOS CADILLACS, ELY GUERRA, PANTEON ROCOCO, JULIETA VENEGAZ	Palacio de los Deportes Mexico City	April 3-5	\$1,108,505 (10,641,650 pesos) \$26.04/\$12.50	52,292 59,278 three shows	Ocesa Presents
AC/DC, WIDE MOUTH MASON	United Center Chicago	April 8	\$624,540 \$45/\$35	14,178 sellout	Jam Productions
AC/DC, WIDE MOUTH MASON	Xcel Energy Center St. Paul, Minn.	April 9	\$615,420 \$45/\$35	14,484 16,500	Jam Productions, Theatre Live!
AC/DC, SINOMATIC	Nationwide Arena Columbus, Ohio	April 4	\$570,416 \$45/\$36.50	14,239 sellout	Belkin Productions
SARAH BRIGHTMAN	FleetCenter Boston	March 27	\$402,534 \$75/\$55/\$35	6,791 7,000	Metropolitan Entertainment Group
AC/DC, SINOMATIC	Raleigh Entertainment and Sports Arena Raleigh, N.C.	April 1	\$393,340 \$45/\$35	9,598 13,805	SFX Music Group
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Savvis Center St. Louis	March 21	\$389,857 \$34.50/\$29.50	13,359 14,739	SFX Music Group, Kiel Center Partners

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## SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**I**T MAY ONLY BE SPRING, but soundtracks are coming at a pace equal to that of the usual summer deluge. Most cinema buffs think of a film-score album when they contemplate movie music on disc, but it is the artist-driven soundtrack that can go a long way for either a good or mediocre film.

April will see history being made in the soundtrack world as **Kirk Franklin** becomes the first gospel artist to write and produce an entire score for a major motion picture—*Kingdom Come* (Inter-scope). The soundtrack features Franklin, **Jill Scott**, **Carl Thomas**, **Deborah Cox**, **Shawn Stockman** of **Boyz II Men**, **Tamar Braxton**, and **Az Yet** performing original inspirational music with **Natalie Wilson & the S.O.P. Chorale**, **CCM Sensation**, **Crystal Lewis**, and **the One Nation Crew**.

The soundtrack's first single—"Thank You" by Franklin and Grammy-winning duo **Mary Mary**—hit stores April 3. Director **Billie Woodruff** recently shot the video for the track in Los Angeles. Elsewhere on the album, Cox shines on "Thy Will Be Done," and Braxton and One Nation Crew combine to deliver the rousing "Try Me."

Franklin has made a habit of mixing faith-based music with more contemporary artists, striving to make inspirational music accessible to listeners who don't typically subscribe to the gospel genre. However, this is the first time that a mainstream film has opted to take that one step further and have the messages in the music intertwine with the messages of family and forgiveness in the film. The result is an album that could attract the attention of today's youth.

**DEAR DIARY:** Island Records has a winning package in the *Bridget Jones's Diary* soundtrack, thanks to original tunes by superstar talent and interesting covers by a bevy of pop acts. The soundtrack to the **Hugh Grant/René Zellweger** film kicks off with the single release of "Killin' Kind" by **Shelby Lynne**, winner of this year's Grammy for best new artist. The track is a new recording by the acclaimed performer, produced by **Glen Ballard**.

The album also features brand-new music by **Sheryl Crow** ("Kiss That Girl"), intriguing new Island Records artist **Rosey** ("Love"), **Gabrielle** ("Out of Reach"), and **Tracy Bonham** ("Just Perfect"), among others.

As strong as the new original material is, the set's real gems are the adventurous covers. British superstar **Robbie Williams** bravely covers the **Frank Sinatra** standard "Have You Met Miss Jones?" and **Geri Halliwell** takes a crack at the **Weather Girls'** "It's Raining Men." Also, **Dina Carroll** revisits **Van Morrison's** "Someone Like You."

Factor in vintage tracks by **Chaka Khan** and **Diana Ross** with **Marvin Gaye**, and the listener winds up with a soundtrack that begs for widespread attention.

The CD pressing of *Bridget Jones's Diary* is interactive, offering excerpts from the first chapter of the book's sequel: *Bridget Jones: The Edge of Reason*. In addition, there is a Bridget-O-Meter quiz, as well as interview footage with **Helen Fielding**, author of the book that inspired the film.

With enhanced CDs a common item in the pop mainstream, soundtracks are now following suit by offering more than just cuts from the movie. As the competition for dollars heats up in the coming months, expect to see the soundtrack market get a lot more interesting and elaborate.

**DANCING IN THE STORES:** While Showtime's *Queer as Folk* may be a bit of gay melodramatic camp, its soundtrack (BMG/RCA Victor) could turn out to be one of the most successful TV soundtracks of recent years. Fans of the show will love it because it will fill their stereos with the decadent beats from the show's hedonistic Club Babylon. But those looking for a great dance compilation will like this release whether or not they are fans of the show. While much of the CD is typical dancefloor fare, diva **Kristine W.**'s "Loving You" is a great inclusion from her much overlooked album. "Dive in the Pool" by **Barry Harris Featuring Pepper Mashay** is another standout track, as is **Full Frontal's** "You Think You're a Man."

*Queer as Folk* (or *QAF* to those in the know) may help revitalize the dance genre at mainstream retail if it can overcome the trepidation Middle Americans may have about putting a CD in their collection with the word "queer" printed in bright red on the cover. People willing to get over that hurdle will have a great party soundtrack at their disposal.

## HENRY'S 'SCAR' SURE TO MAKE A MARK

(Continued from page 10)

overdubbing date with the altoist.

"I spent a number of hours the day before with him at his apartment, talking about anything and everything, and found out we had a tremendous amount in common," says Henry. "He's got about as much use for the idea of what jazz is supposed to be as I do for the idea of what rock is supposed to be. We bonded on that almost instantly."

"For a while, I sang and he played. He said, 'You sit down. Don't worry about your time signature, don't worry about what key you're in. Just sing, and I'll play.' And we did that for about an hour. He sat me at the piano, and he gave me a course in harmonologies. I left thinking, 'You know, even if he doesn't show up at the studio tomorrow, that was a revelation to me.'"

Coleman's solo is a highlight of *Scar's* opening track, "Richard Pryor Addresses a Tearful Nation" (published, like the rest of Henry's songs, by WB Music/True North Music, ASCAP).

Henry says of Coleman, "He put a lot of himself into it. He absolutely exceeded every expectation I had, on a purely musical level. To my ear, what he plays is the purest, most emotional blues I've ever heard in my life. It's absolutely emotional and completely to the point of the song."

Mammoth president Rob Seidenberg acknowledges that marketing an

album as unusual as *Scar* is "very challenging... Historically, writers and the press have been fans of Joe and have been quite encouraging as he's basically, each time around, taken a different turn and experimented in other ways and worked with different collaborators and has come up with albums that really have incredibly strong personalities of their own. That's both the strength and the challenge. [*Scar*] has this incredible personality to it. It's quite a musical journey, but it's not one that can easily be encapsulated by 15-second sound bites or the like."

Advance copies of *Scar* were distributed a couple of months before the release date. Seidenberg says, "The people who get it first are people who are open-minded about music—people that don't just like something because it's going to be selling 2 million albums or something like that."

Mammoth also prepared a 15-song compilation, *Selections*, for distribution in conjunction with Henry's performance during the National Assn. of Recording Merchandisers convention in Orlando, Fla., in March.

"Upon doing that, we said, 'Well, this is a great opportunity to really present an overview of Joe's career,'" Seidenberg says. The sampler was subsequently issued to film- and TV-music supervisors, retailers, and the press.

Tracks from the album will be

played during May and June in 1,500 Bubble & Bumble salons and will be included on Patig Music compilations to be distributed at high-end hotels in major markets from May through July. Two tracks will be included on 75,000 customized Rio players to be distributed promotionally by Nike.

Seidenberg says, "We're certainly going to do a lot on Web sites and offering downloads. I don't have all the specifics yet, but basically on all the top retail sites and all the portals, beginning in May, we're going to be downloading and streaming Joe Henry songs."

Some of the new material was performed by Henry and Mehlau at a one-time duo show in late March at Largo in Los Angeles. Henry, who is managed by David Whitehead of Maine Road Management and booked by Frank Riley of Highroad Touring, will begin his campaign for the album with some select concert dates.

"We're going to do some special shows, particularly in major cities, particularly in New York and L.A., around the release of the album," Seidenberg says. "Whether it's [going to be] exactly the people on the record or not, we don't know yet, but certainly we'll be bringing in as many people from the record as we can."

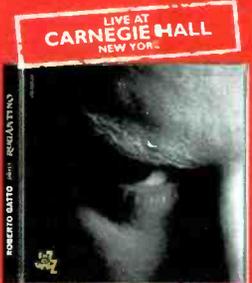
Forthcoming TV appearances include a guest spot on *Late Show With David Letterman* June 27.

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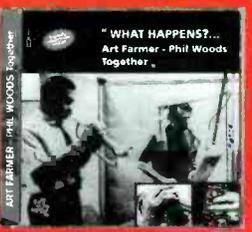
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			APRIL 21, 2001	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	3	6	<b>AMERICAN HI-FI</b> ISLAND 542871/IDJMG (12.98 CD)	<b>AMERICAN HI-FI</b>
2	5	19	<b>NEW FOUND GLORY</b> DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
3	8	5	<b>ALIEN ANT FARM</b> NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
4	6	8	<b>TANTRIC</b> MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
5	10	18	<b>COLD</b> FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
6	<b>NEW</b>		<b>BOND</b> MBO 467091/DECCA (17.98 CD)	BORN
7	7	3	<b>MR. SHORT KHOP</b> HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP
8	<b>NEW</b>		<b>GUIDED BY VOICES</b> TVT 2160* (16.98 CD)	ISOLATION DRILL
9	4	2	<b>CONJUNTO PRIMAVERA</b> FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
10	11	49	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
11	15	3	<b>SKRAPE</b> RCA 67935 (13.98 CD)	NEW KILLER AMERICA
12	12	15	<b>PAULINA RUBIO</b> Δ <sup>2</sup> UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
13	9	2	<b>ANASTACIA</b> DAYLIGHT 69948/EPIC (12.98 EQ/17.98)	NOT THAT KIND
14	<b>NEW</b>		<b>ALKALINE TRIO</b> VAGRANT 353* (14.98 CD)	FROM HERE TO INFIRMARY
15	14	3	<b>BANDA EL RECODO</b> FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
16	<b>NEW</b>		<b>SHOESTRING</b> OVERBROOK 2190*/TVT (10.98/16.98)	CROSS ADDICTED
17	16	10	<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
18	13	15	<b>CHARLIE WILSON</b> MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
19	17	26	<b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
20	18	3	<b>LFT CHURCH CHOIR/HEZEKIAH WALKER</b> VERITY 43157 (10.98/16.98)	LOVE IS LIVE!
21	21	32	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	ZOEGIRL
22	20	5	<b>KIM BURRELL</b> TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
23	23	44	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
24	24	33	<b>SOULDECISION</b> MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
25	25	20	<b>VICENTE FERNANDEZ</b> 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	28	23	<b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
27	42	19	<b>GOOD CHARLOTTE</b> DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
28	27	14	<b>BLUE MAN GROUP</b> BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
29	22	2	<b>THE LIVING END</b> REPRISE 48063/WARNER BROS. (11.98 CD)	ROLL ON
30	41	4	<b>JOHN HAMMOND</b> POINTBLANK 50764/VIRGIN (17.98 CD)	WICKED GRIN
31	19	3	<b>OLD 97'S</b> ELEKTRA 62531/EEG (17.98 CD)	SATELLITE RIDES
32	29	8	<b>LUPILLO RIVERA</b> SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
33	36	25	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
34	31	5	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MUSIC MATTERS 9020 (13.98/17.98)	THE IRISH TENORS: ELLIS ISLAND
35	34	32	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	GENUINE
36	38	4	<b>NONPOINT</b> MCA 112364 (8.98/12.98)	STATEMENT
37	40	5	<b>BAD BOY JOE</b> WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
38	39	24	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
39	37	88	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
40	32	3	<b>ME FIRST AND THE GIMME GIMMES</b> FAT WRECK CHORDS 620* (14.98 CD)	BLOW IN THE WIND
41	30	38	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
42	43	8	<b>AZUL AZUL</b> SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
43	<b>NEW</b>		<b>PAUL OAKENFOLD</b> DRAGONFLY 1085/HYPNOTIC (16.98 CD)	DRAGONFLY PRESENTS, A VOYAGE INTO TRANCE
44	<b>NEW</b>		<b>MIKI HOWARD</b> PEAK 8502/CONCORD (11.98/16.98)	THREE WISHES
45	48	14	<b>ST. GERMAIN</b> BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
46	<b>NEW</b>		<b>PETE YORN</b> COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
47	33	4	<b>CLUTCH</b> ATLANTIC 83433/AG (11.98/17.98)	PURE ROCK FURY
48	44	22	<b>RACHAEL LAMPA</b> WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
49	46	7	<b>TIM RUSHLOW</b> ATLANTIC (NASHVILLE) 83326/AG (10.98/16.98)	TIM RUSHLOW
50	49	17	<b>PRU</b> CAPITOL 23120 (6.98/9.98)	PRU

## POPULAR UPRIISINGS

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

**CHARGE OF THE ROCK BRIGADE:** Rock band **Treble Charger** has already experienced commercial success in its native Canada for its latest album, *Wide Awake Bored*. The album,



**R&B World.** Atlanta-based group Co-Ed has been finding success on the Top R&B/Hip-Hop Albums chart with *Utopia* (Rubicon/Universal Records), which debuted there at No. 75 in the April 7 issue. Co-Ed's male/female lineup allows the group to "sing about both sides of the relationship issue," member Jeffrey Coleman says.

due for U.S. release April 24 on Nettwerk America Records, has gone platinum in Canada (selling more than 100,000 copies), according to Nettwerk.

The set has also spawned two hit singles in Canada, "Brand New Low" and "American Psycho." The latter was nominated this year

for a Juno Award (the Canadian equivalent of a Grammy) for best single.

"American Psycho" is also the first U.S. single from the album. It has been serviced to modern rock radio and has received early airplay on such stations as CIMX Detroit; WHFS Washington, D.C.; and WEDG Buffalo, N.Y.

Toronto-based Treble Charger, which has toured with Foo Fighters, is expected to go on a North American tour this spring.

**RASHEEDA'S 'SOUTH':** *Dirty South*, the D-Lol/Motown Records debut album from hip-hop artist **Rasheeda**, has been hitting the charts and may break into the Heatseekers top 50. The album bowed at No. 77 on the Top R&B/Hip-Hop Albums chart in the April 14 issue, and this issue the album is at No. 100.

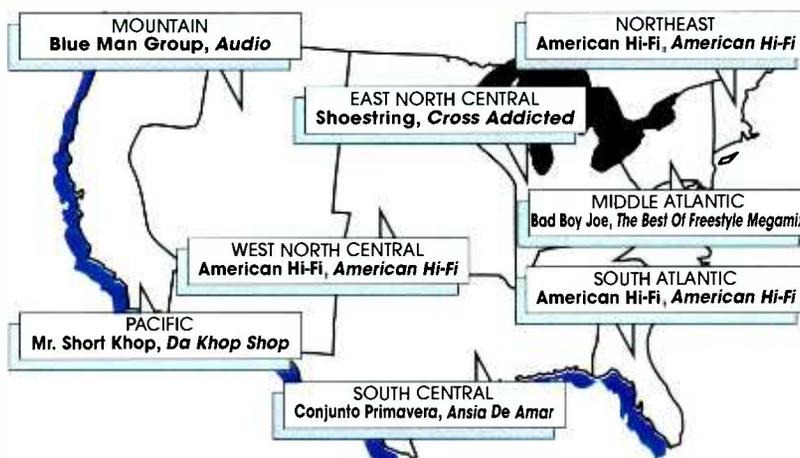
Regionally, the album has been experiencing its biggest sales in the South Atlantic region. It debuted at No. 4 on the South Atlantic regional chart in the April 14 issue.

Attention for the album



**Christian Glover.** The title of Ben Glover's debut album, *26 Letters* (due May 1 on Word Records), is inspired by the idea that we "have 26 letters [in the alphabet] to express feelings," the contemporary Christian singer says. Glover has recently been on a U.S. tour with fellow Christian singer Mark Schultz.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Blue Man Group Audio	1. American Hi-Fi American Hi-Fi
2. Conjunto Primavera Ansia De Amar	2. Cold 13 Ways To Bleed On Stage
3. American Hi-Fi American Hi-Fi	3. Tantric Tantric
4. New Found Glory New Found Glory	4. Mill Street Scriptures
5. Banda El Recodo Contigo Por Siempre...	5. Alien Ant Farm ANThology
6. Tantric Tantric	6. New Found Glory New Found Glory
7. Keith Urban Keith Urban	7. Charlie Wilson Bridging The Gap
8. Bond Born	8. Nonpoint Statement
9. Cold 13 Ways To Bleed On Stage	9. Bond Born
10. Alien Ant Farm ANThology	10. Pru Pru

was boosted by the first single, "Do It," featuring **Pastor Troy** and **Re Re**. The song peaked last year at No. 83 on the Hot R&B/Hip-Hop Singles & Tracks chart, No. 22 on the Hot R&B/Hip-Hop Singles Sales chart, and No. 5 on the Hot Rap Singles chart.

**DOWN UNDER GARAGE BAND:** Auckland, New Zealand, rock group **Garageband** is getting promising college-radio support for "Kiss It All Goodbye," the first single from the band's second album, *Do What You Want*, due Tuesday (17) on Foodchain/Lightyear Entertainment. The single has already been added on such college stations as WRAS Atlanta, KCMU Seattle, and KTCU Forth Worth, Texas.

Meanwhile, *Do What You Want* is already going gold (more than 5,000 units sold) in New Zealand, according to Foodchain/Lightyear.

The band has a video for "Kiss It All Goodbye," which has been getting U.S. airplay on influential music-video program *JBTV*.

**LUCADO'S SECOND WIND:** **Max Lucado's** current album, *He Chose the Nails* (Here to Him/Brentwood Records), is getting a second wind in sales: The album's sales are steadily



**Zero To Hero.** Heavy rock band From Zero, formed in 1998, has developed a loyal following by touring and releasing an independent album. From Zero's major-label debut, *One Nation Under*, will be released May 15 on Arista Records. The theme of the new album, lead singer Jett says, is the concept of "reaching out to people." From Zero launches a U.S. tour May 1 in New York.

increasing as the set bubbles under the Heatseekers chart. Last year, *He Chose the Nails* peaked at No. 31 on the Top Contemporary Christian albums chart. The album's sales jumped 29% in the past week, according to SoundScan.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

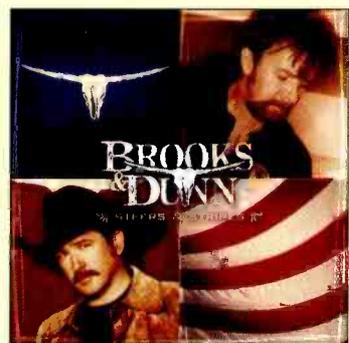
EDITED BY MICHAEL PAOLETTA

### POP

**★ ANI DI FRANCO**  
*Revelling/Reckoning*  
 PRODUCER: Ani DiFranco  
 Righteous Babe Records 024  
 Ani DiFranco's latest outing, the double-disc *Revelling/Reckoning*, is a provocative journey through her hybrid of ever-evolving punk- and funk-based folk. The jazzy *Revelling* revisits the horns DiFranco introduced on *To the Teeth*, but the *revelling* itself is quite restrained; she only follows the spirit of the title in the funky rave-up "Ain't That the Way." Don't think it isn't a keeper, though, as the glistening "Garden of Simple," the plucky "Tamboritzta Lingua," and the lilting "Marrow" are particularly good. On *Reckoning*, the artist's sparse production makes for a wonderfully intimate setting. DiFranco primarily uses an acoustic guitar to throw handfuls of music into the air as she ruminates—in her husky way—about trials and tribulations both personal and political. Such gems as "Grey" and "Don't Nobody Know" cement its melancholy atmosphere, and the disc's crown jewel, "School Night," proves why DiFranco's poetic prowess is revered. The indie's indie effortlessly upholds her title.—*CLT*

**TENDER IDOLS**  
*Distressor*  
 PRODUCER: Gavin MacKillop  
 E-Magine Entertainment 61038  
 For those who fear Oasis may never reach its career high of (*What's the Story*) *Morning Glory* ever again, Atlanta's Tender Idols could serve as a plausible substitute in the meantime. Their third album, *Distressor*, follows a similar style of anthemic rock infused with lavish textures; it doesn't hurt that front man Ian Webber is an Englishman who shares a similar vocal quality with Liam Gallagher (despite a higher regis-

### SPOTLIGHT



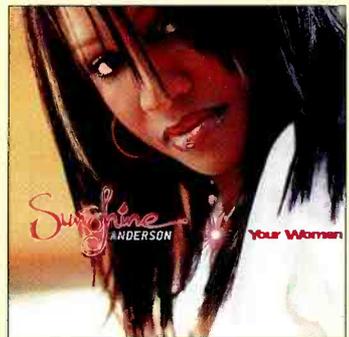
**BROOKS & DUNN**  
*Steers & Stripes*  
 PRODUCERS: Kix Brooks, Ronnie Dunn, and Mark Wright  
 Arista 67003  
 Blockbuster country duo Brooks & Dunn have conquered radio and retail with an effective blend of honky-tonk party songs and powerhouse ballads. And while they don't deviate from this formula on their seventh studio album, they certainly are a bit more adventurous. "The Last Thing I Do" is a sweaty exercise in cow funk, while "Good Girls Go to Heaven" and "See Jane Dance" are the kind of redneck bad-girl anthems that have worked well for B&D in the past. Ronnie Dunn is a soulful country vocalist second to none, and he works it on the string-laden "The Long Goodbye" and the driving midtempo hit "Ain't Nothin' Bout You." The normally rowdy Kix Brooks mellows effectively with the pensive ballad "When She's Gone, She's Gone," and he shows personality galore on the doghouse anthem "Deny, Deny, Deny." The guys stretch admirably with the Latin-inflected "My Heart Is Lost to You" and go Bakersfield with "Lucky Me, Lonely You."—*RW*

ter) or that producer Gavin MacKillop has helmed the board for other non-abrasive, guitar-driven acts, such as Goo Goo Dolls and Toad the Wet Sprocket. Highlights include the U2-inflected "Man out of Season," the eerie acoustic work of "Washed Away," and the richly layered closer "The Two of Us (Part 2)." *Distressor* weaves a cohesive, moving musical tapestry from beginning to end.—*CLT*

**TOMMY MALONE**  
*Soul Heavy*  
 PRODUCERS: Jimmy Hormel and Tommy Malone  
 Louisiana Red Hot Records 1138  
 In his decade of playing to packed houses across the country with the Subdudes, Tommy Malone helped kick off

### SPOTLIGHT

**SUNSHINE ANDERSON**  
*Your Woman*  
 PRODUCERS: Mike City and Mark Sparks  
 Soulife/Atlantic 93011  
 Everybody loves the sunshine, said jazzier Roy Ayers, and 25 years later, that sentiment rings true with Soulife/Atlantic's debut act, Sunshine Anderson. At 26 years old, the North Carolina singer/songwriter has created a warm, well-crafted set with *Your Woman*. Infused with rich tones and honest lyrics, the vocally gifted Anderson follows in the soul-sister tradition of such artists as

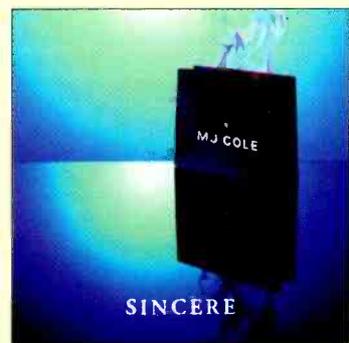


Mary J. Blige and Faith Evans, with tales of love found and lost forming the album's backbone. The set's lead single, the ultra-hot funk-fueled "Heard It All Before," is already a bona-fide smash on *Billboard's* Hot R&B/Hip-Hop Singles & Tracks and Hot 100 charts. Other high points include the piano-embellished "Better Off," the Gladys Knight-styled "He Said, She Said," the blues-etched "Saved the Day," and the slinky title track. Veteran producers Mike City and Mark Sparks deftly maintain a cohesive sound through-

out.—*RH*

the rootsy jam-band phenomenon with his stinging blues/rock guitar and soulful vocals. After the demise of the Subdudes and their successor, the ill-fated band Tiny Town, Malone steps up with his first solo release, a primarily acoustic set. The opening track, "Fat Tuesday," solemnly ponders death—quite the antithesis of a jaunty Mardi Gras romp. The mood brightens on subsequent tunes, which range from the funky vamp "Virginia Street" to the Van Morrison-esque "Too Close for Comfort." Malone cranks up the electric for a psychedelic wah-wah solo on "Hold On." There's more fleet-fingered fury on the sprightly "Real." Despite such uptempo moments, the album is rather

### SPOTLIGHT



**MJ COLE**  
*Sincere*  
 PRODUCERS: MJ Cole and Guy S'Mone  
 Talkin' Loud/Island 314 548 669  
 The classically trained MJ Cole is one of the ambassadors of the U.K.'s vibrant 2-step scene. A true hybrid, 2-step intertwines elements of British drum'n'bass and American R&B/hip-hop, resulting in the syncopated beats and soulful vocals that have taken the U.K. by storm. Released last year in Europe, *Sincere* was nominated for a Mercury Music Prize (best album) and a Brit Award (best new artist)—and for good reason. In lieu of monotonous dancefloor beats, Cole prefers a more intricate soundscape, one in which pizzicato string flourishes freely caress funk-fortified rhythms. The set's first single, the Elisabeth Troy-fronted "Crazy Love," is already a club hit, with such numbers as the sassy title track (featuring Nova Caspar and Jay Dee) and the Jamaican-flavored "Bandelero Desperado" (featuring MC Danny Vicious) waiting in the wings. One of many high points, the gorgeous "I See" is, without doubt, as *sincere* as it gets in the world of pop.—*MP*

dark and meditative. But with the rolling acoustic guitar filigree of "Somebody Got Caught," Malone harks back to the Subdudes' most distinctive work, which is good news for those who miss the band. Contact: 504-948-4600.—*SA*

### R & B / HIP-HOP

**ANGIE MARTINEZ**  
*Up Close & Personal*  
 PRODUCERS: various  
 Elektra 62366  
 New York radio personality Angie Martinez crosses over to the other side with her debut set, *Up Close & Personal*. On one hand, the album is what one might expect—an all-star lineup of guest appear-

ances dropping lyrical jewels over tracks from Salaam Remi, Knowbody, and Domingo, among others. "Mi Amor," the album's first single, finds Martinez and Jay-Z trading quips with great chemistry over a kinetic backbeat, courtesy of Rockwilder. "Dem Thangz," featuring Q-Tip, is another club anthem that will keep the party going. There's also the stirring "Breathe," which finds Martinez partnering with sisters in song La India and Mary J. Blige. Yet as fine as these collaborations are, Martinez's lyrical abilities and emotional depths are obvious when she stands alone on such tracks as "Every Little Girl"—a beautifully written autobiographical tale of the artist's rise to stardom—and the high-octane "Go!!!" Still, while *Up Close & Personal* is a notable debut, in the end it lacks the cohesion and true personality that make an album great.—*RH*

**VARIOUS ARTISTS**  
*Soul Power*  
 PRODUCER: Peter Robinson  
 Dome>Select-O-Hits 92027 03252  
 Framed by the U.K.'s unwavering reverence for all things soulful, this 16-track compilation is a contemporary treat that showcases both U.S. and U.K. R&B practitioners. All facets of soul—from gospel to jazz and all points in between (and beyond)—are represented. The U.S. front is ably fortified by such talents as veteran Gap Band man Charlie Wilson and such under-heralded acts as Rahsaan Patterson and the Bay Area's Ledisi. The U.K. contingent, meanwhile, includes Hil St. Soul and new Dome signing Beverlei Brown. Choice cuts range from James "D Train" Williams' groovin' "Spirit Jam" to Dennis Taylor's jazzy take on the Anita Baker classic "Angel" and Denetria Chance's Aretha-esque vocals on "I Will Always Remember You." But the 1991 Mica Paris duet with Bobby Womack ("I Wish I'd Never Met You") is alone worth the price of admission.—*GM*

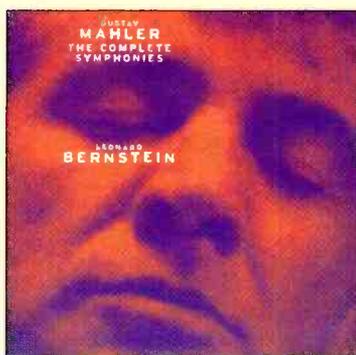
### COUNTRY

**★ BASTARD SONS OF JOHNNY CASH**  
*Walk Alone*  
 PRODUCER: Mark Stuart  
 Ultimatum 0766672  
 Whether it's a savvy marketing ploy or a genuine statement about musical pedigree, the name *Bastard Sons of Johnny Cash* chose is guaranteed to produce some ink. The key is to have the chops to back it up, and in that department these Bastards don't disappoint. Stylistically, the group's music alternates between hip twangfest and truck drivers on acid, ranging from the more country-leaning Marshall Tucker Band ("Texas Sun," "Trains Gonna Roll") to Marty Robbins in his Wild West mode  
 (Continued on next page)

### VITAL REISSUES®

**MAHLER: THE COMPLETE SYMPHONIES**  
 Jennie Tourel and Martha Lipton, mezzo-sopranos; Lee Venora, Reri Grist, and Janet Baker, sopranos; Israel Philharmonic; London Symphony Orchestra; New York Philharmonic/Leonard Bernstein  
 REISSUE PRODUCERS: Gary Schultz, Dennis D. Rooney, Louise de la Fuente  
 ORIGINAL PRODUCERS: John McClure, Thomas Z. Shepard, Howard H. Scott  
 Sony Classical SX12K 89499  
 When Sony Classical embarked on its "Bernstein Century" edition, the label downplayed its considerable goods with a haphazard release schedule that failed to build the critical mass that the beautifully remastered recordings deserved. Finally, we have what should've been the first order of business: an integral set of Leonard Bernstein's pioneering Mahler symphony cycle. His later, Deutsche

Grammophon cycle was more considered and benefited from far more modern sound, but the conductor didn't always improve upon his original New York Philharmonic recordings. Now collected in a budget-price, 12-disc boxed set, these are riveting performances, with the takes on symphonies Nos. 2 and 9 unrivaled for sheer emotional impact and a *Kindertotenlieder* with Janet Baker among the bonuses. The packaging is fine for bargain price, although the booklet (containing, in a nice touch, Bernstein's original essay "Mahler: His Time Has Come") has been bound so cheaply that it comes apart easily. So, this is something of a mixed blessing. (Couldn't it have been produced in a more deluxe fashion, at a higher price point, since the individual discs are available at budget



price?) Still, the set makes for an economical entree into the worlds of both Mahler and Bernstein.—*BB*

**ALFRED BRENDEL**  
*The Vox Years*  
 REISSUE PRODUCER: Christopher Todd Landor  
 ORIGINAL PRODUCERS: not listed  
 Vox CD6X 3601  
 Prior to the carefully cultivated garden of delights that is Alfred Brendel's three-decade Philips discography, the pianist's work found its outlet via two American indies—Vanguard, in the late '60s, and Vox, from the late '50s to mid-'60s. The Vanguard titles (including excellent Mozart and Schumann) have been remastered to fine effect, and while some Vox material has been available on CD, this 70th birthday boxed set presents Brendel's best early recordings in considerably improved fidelity. These were never audiophile products, but the remastering has helped minimize tape

hiss and maximize the pianist's tone. This set is a boon for the way it preserves repertoire that Brendel later eschewed (Prokofiev, Stravinsky), as well as for how it presents first takes on pieces he would master (Schubert's *Wanderer* Fantasy, Beethoven's *Tempest* Sonata, late Liszt, the Schoenberg concerto). Even if it stints on session info, the budget-price six-CD set includes a booklet with entertaining essays by Harris Goldsmith and Jed Distler. Highly active, Brendel continues to make fans as he both tours and adds to his Philips catalog (with a new two-disc set of Schubert sonatas). This is a must-have item for those who develop a special fondness for this supremely thoughtful master of the Middle European pianistic tradition.—*BB*

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

# Reviews & Previews

(Continued from preceding page)

("Blade," "Seven Steps"). The steel-drenched title cut is a cry-in-your-beer lament. "440 Horses" is a trucker shuffle with manic purpose, and a take on Merle Haggard's "Silver Wings" is a two-step delight. In total, "Walk Alone" is a surprisingly straight-ahead country record by a band that obviously takes its music seriously. That said, Bastards like these don't typically end up on mainstream country radio.—RW

## DAVID FRIZZELL

David Frizzell 2001

PRODUCER: David Frizzell

Nashville America Records 90001

Veteran singer/songwriter David Frizzell debuts both his own label and a new duet partner in Peggy Rains, and it's no surprise that this is a stone country affair. Frizzell's leathery vocals and original material shines—from the lonesome "One Memory at a Time" and "Baby Don't Love Here No More" to the plucky "I Ain't Going If There Ain't No Hank" and the rollicking "You've Just Been Robbed by Jesse James." Acoustic guitars propel the Vern Gosdin-esque "She's Not in My Bed," and on duets, Rains is a nice blend with Frizzell, particularly on the ballad "Could It Be We Fell in Love Tonight." Production is 1970s-era Nashville, complete with female backup vocals and plenty of steel guitar. It's a solid album from a real pro, but one can't help but wonder if the world really needs an updated version of Frizzell's '82 hit "I'm Gonna Hire a Wino to Decorate Our Home." Contact: 615-320-0150.—RW

## JAZZ

### RAY BROWN TRIO

Live at Starbuck's

PRODUCER: Ray Brown

Telarc 83502

Big-hearted. Upbeat. Dynamic. Unpretentious. Fun. Not after these qualities in a jazz trio? Then read no further. Ever since the 75-year-old bassist and bop pioneer began putting his own name on the marquee back in the '80s—after touring the world for decades with the Oscar Peterson Trio—Ray Brown has infused his musical mix with such qualities. For uncut finger-poppin' delight, this trio is an audio endorphin—just listen to the audience interaction. Pianist Geoff Keezer's home-cooked approach is as tasty (with super-chops when called for) as his fine trio predecessors, Gene Harris and Benny Green. Also, the gig was recorded in full-bodied Direct Stream Digital (DSD), which brings to digital sound what Brown brings to bass. Woe to the listener (or jazz radio programmer) who departs this congregation not feeling inspired.—BH

## LATIN

### ORIGINAL SOUNDTRACK

Calle 54

PRODUCERS: various

Blue Note 7243 5 32000

The soundtrack to the concert film *Calle 54* collects landmark live performances by some of Latin jazz's biggest names. Even beyond the star power of Tito Puente (leading his band in "New Arrival" during his last live recorded performance) and Bebo & Chucho Valdés (playing a historic father/son duet on "La Comparsa"), *Calle 54* is a sumptuous snapshot of Latin jazz. The versatility and scope of the genre is highlighted by performances that range from classic intimacy (pianist Bebo Valdés and bass player Cachao's duet version of "Lágrimas Negras") to driving big band music (Chico O'Farrill's "Afro-Cuban Jazz Suite"). *Calle 54* dwells not only on Afro-Cuban jazz but styles in other Latin countries, with cuts like Michel Camilo's "From Within" and Paquito D'Rivera's "Panamericana." For neophytes and connoisseurs alike, this is a delightful ride.—LC

## VARIOUS ARTISTS

Fuerza!

PRODUCERS: various

Higher Octave World 50687

Originally edited by Virgin France, *Fuerza!* (Strength!) focuses mainly on Latin-influenced music—encompassing rock, rap, and reggae—made by European-based artists. The influence of such seminal acts as La Mano Negra—and its offshoot Manu Chao—anchors the collection and gives it sonic focus. But it also skews it toward tedium, making the listener yearn for a breather. Ironically, Mano Negra's 10-year-old contribution, "Peligro," sounds fresher than much of the newer material, which loses impact when surrounded by so many "cousins." But there are standouts, including El Gran Silencio's "Decadencia" and Les Negresses Vertes' "Hasta Llegar." What's most remarkable about *Fuerza!* is its global scope, which proves that, properly nourished, Latin roots can germinate in any setting.—LC

## WORLD MUSIC

### ★ SHEILA CHANDRA

This Sentence Is True (The Previous Sentence Is False)

PRODUCERS: Steve Coe and Sheila Chandra

Shakti 72438-50954

Former Asian-fusion vocalist Sheila Chandra has been one of the most innovative, provocative singers in any genre since she released her solo debut, 1984's *Out on My Own*. On her new release, Chandra effortlessly draws from electronica, trance, Indian raga, drone, ambient, and spoken-word to create a formidable aural tapestry. Against a bristling electronic foundation, "Mien" showcases percussive vocalization and bits of a speech Chandra delivers in the Khazak language. "Not a Word in the Sky" features disembodied words—this time in English—slowly merging into ambience. "Is" brings together vocal harmonies and vocal percussion, dissolves both in sizzling white noise, and fires up a jarring instrumental passage. In sum, *This Sentence Is True* finds Chandra challenging listeners with a recording that pushes the limits of the vocally possible in art.—PJV

### ORIGINAL SOUNDTRACK

Center of the World

PRODUCERS: various

Six Degrees 1041

Wayne Wang's new film, *Center of the World*, plunges the viewer into the sensuous swirl of a Las Vegas weekend with two people who barely know each other. The film's soundtrack offers its own lush pleasures by compiling the music of such vital world-fusion artists as Bebel Gilberto, Euphoria, Ekova, and Robbie Robertson. Unlike so many soundtracks that are simply a collection of occasionally interesting songs, the music here has a cinematic feel, and the stylistically diverse sounds often parallel the emotions in the movie. Robertson's "Rattlebone" echoes the early world-fusion experiments of David Byrne and Brian Eno, Gilberto's "Alguem" is a swanky update of bossa nova, and DJ Cheb I Sabbah's "Kese Kese" adds a Middle Eastern flavor to the mix. In the end, the various tracks combine to make a fine sampler of the world's many stylish rhythms.—MJ

## BLUES

### MICHAEL BURKS

Make It Rain

PRODUCERS: Michael Burks, Jim Gaines, Bruce Iglauer

Alligator 4878

Michael Burks grew up in Camden, Ark., and his daddy slapped a guitar in his hands not long after he could walk. Not surprisingly, Burks is a powerhouse blues guitar slinger whose admiration for Albert King is evident in the tone of his axe. While he tends to overplay, that will likely change with seasoning. On his first set for Alligator, Burks blasts through licks like Clapton used to play—think lightning—just because he can. But listen to him cut loose on slow blues jams like "Don't Let It Be a

Dream" and "Mean Old Lady." Clearly, he has the makings of a great guitarist. The long-term issue will be Burks' singing, not his guitar. While his best vocal can be heard on the title track, his voice lacks presence overall. He's a good singer—unfortunately, though, good isn't good enough in the blues realm, where killer vocalists are mandatory. In the years to come, Burks will have to become more of an all-around threat.—PJV

## CLASSICAL

★ DAVID LANG: *The Passing Measures*  
Marty Ehrlich, bass clarinet; Birmingham Contemporary Music Group; Members of the City of Birmingham Symphony Orchestra Chorus/Paul Herbert

PRODUCERS: David Lang and Ken Thomson

Cantaloupe 21003

David Lang's *The Passing Measures* is a signal piece of latter-day minimalism, in that it recalls the painterly soundscapes of Morton Feldman more than it does the more recent, motoric Romanticism of Philip Glass or the technophile austerities of Steve Reich. A co-founder of edgy New York collective Bang on a Can, Lang has created a moody, moving 43-minute experience, scored for bass clarinet, amplified orchestra, and women's chorus. Based on a single euphonious chord, *The Passing Measures* succeeds in the best minimalist tradition—in which the merest modulation over a long span sets off a musical/emotional epiphany (and it's that tension and release that separates it from being new age). With its pellucid ambience, the production believes that the recording stems from a single live performance. This is the second offering from Bang on a Can's young Cantaloupe label, which is distributed in the U.S. by Harmonia Mundi.—BB

## GOSPEL

### ▶ LFT CHURCH CHOIR

Love Is Live!

PRODUCER: not listed

Verity 43157

As the Brooklyn, N.Y.-based Love Fellowship Tabernacle (LFT)—pastored by modern gospel phenom Hezekiah Walker—has flourished over the past decade, so, too, has the church's 70-voice choir. On its sophomore outing, the LFT Church Choir takes a giant step toward establishing itself as a viable, stand-alone entity in the music. Gospel patriarch James Cleveland's "Lord Do It" is presented as a traditional, passionate psalm that does its creator proud. "I Praise God" mixes old-school toe-tapping with a modern fat, funky bottom end. "Let Go, Let God" is a high-voltage, hook-laden shout of joy, while "Lam of God" is choral balladry at its angelic best. With *Love Is Live!*, LFT Church Choir is poised to garner the notice and respect often associated with its famous founder.—GE

## NEW AGE

### ★ GARY STROUTSOS

Pacific Moon

PRODUCER: David Lanz

Paras Recordings 110

With last year's *Hidden World* disc and now *Pacific Moon*, Gary Stroutsos is moving in a new direction, abandoning his Native American flutes in favor of the alto flute and heading into more ambient, world-inflected terrain. Like its predecessor, *Pacific Moon* is a meditative album bathed in Jonn Serrie's lush synthesizer atmospheres. But this time, Stroutsos has brought in musicians like master frame drummer Glen Velez and Elizabeth Falconer, who plays the Japanese koto. She performs on most tracks, improvising ornaments and flourishes like eddies in the somber river of Stroutsos' flute melodies. *Pacific Moon* recalls some earlier pioneers of global meditations. Stroutsos covers Paul Horn's "Shah Jahan" (from the *Inside* album), and he echoes Tony Scott's *Music for Zen Meditation* throughout.—JD

## ON ★ STAGE

### FOLLIES

MUSIC AND LYRICS BY STEPHEN SONDHEIM

BOOK BY JAMES GOLDMAN

Directed by Matthew Warchus

Choreography by Kathleen Marshall

Sets by Mark Thompson

Costumes by Theoni V. Aldredge

Lighting by Hugh Vanstone

Starring Blythe Danner, Gregory Harrison, Judith Ivey, Treat Williams, Polly Bergen, Marge Champion, Betty Garrett, Joan Roberts

Produced by Roundabout Theatre Company

Belasco Theater, New York

tional power is in the songs, and only Harrison can quite pull them off. And it's not just their unsteady voices—it's the fact that they seem uncomfortable singing. It is so difficult for them just to hit the notes—and Ivey doesn't even accomplish that very often—that they don't scrape the surface of such rich, resonant songs as "In Buddy's Eyes" and "Too Many Mornings."

The trouble isn't just these performances. Warchus, whose résumé doesn't include any musicals, often seems unsure of himself. His opening sequence, however, is quite effective: An elderly impresario wanders through the darkened theater, slowly surveying the stained walls, broken chandeliers, and

There is a ghostly presence at the revival of *Follies*, Stephen Sondheim's musical about a bitersweet reunion of aging chorus girls, and it's not those women wandering about the stage in beaded gowns and feathered headdresses. The show is haunted by Dorothy Collins, Alexis Smith, Gene Nelson, Mary McCarty—all the performers who electrified the initial 1971 production.

Capitol's original cast album has been lambasted for 30 years because some songs were cut to shreds while others were cut altogether, but it's still



Shown, from left, are Judith Ivey, Treat Williams, Blythe Danner, and Gregory Harrison in *Follies*.

those voices we hear when we think of *Follies*. Nobody who has heard it could forget Ethel Shutta's defiant "Broadway Baby." No wonder no producer has been brave enough to bring this show, generally acknowledged to be one of the best ever written, back to Broadway—until now.

Because it's conventional wisdom that it would be too expensive to reproduce the original's glittering costumes and opulent sets, the Roundabout Theatre Company chose to mount a scaled-back version. An odd choice for a musical about glamorizing the old days, but it could work. After all, a 1985 concert version proved that, even when stripped down to the bare essentials, *Follies* is pretty powerful. The story—which focuses on two retired chorus girls and their husbands being forced to confront (quite literally) the ghosts of their past—is incredibly moving.

So why does this revival fall short? Director Matthew Warchus made a wrong turn when he chose to emphasize the book by casting actors, not singers, to play the four leads. Blythe Danner, Judith Ivey, Gregory Harrison, and Treat Williams are clearly aware of their vocal limitations, and they work hard to delineate their characters in their scenes together. But the show's emo-

crumbling proscenium. Then he trains his flashlight on the audience, and the cavernous space is suddenly filled with the sound of tumultuous applause. But Warchus downplays the songs, having his cast sing

while crossing behind other people or from behind furniture. Joan Roberts (Laurie in the original production of *Oklahoma!*) sings her big number seated in a chair toward the back of the stage. It's only when Warchus hands the reins to veteran choreographer Kathleen Marshall that the show truly comes to life.

*Follies* does have flashes of brilliance, though they come all too seldom. Erin Dilly, Lauren Ward, Richard Roland, and Joey Sorge—playing the lead characters 30 years in the past—score big in the cleverly interwoven love duets "You're Gonna Love Tomorrow" and "Love Will See Us Through." Polly Bergen doesn't make us forget Yvonne De Carlo from the original production, but her version of "I'm Still Here" sizzles. The evening's high point comes when Carol Woods and six others perform one of their old *Follies* numbers, "Who's That Woman?" When the sad-faced middle-aged housewives are joined onstage by the ghosts of the bright-eyed chorines they once were, it's simultaneously exhilarating and heartbreaking.

Even with its disappointments, *Follies* is still a haunting piece of theater. Yet this production only makes us long for those ghosts of the past.

MARK SULLIVAN

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

#### ★ LONDON BUS STOP FEATURING T. REX Bang a Gong (Get It On) (3:33)

PRODUCER: not listed  
WRITER: M. Bolan  
PUBLISHERS: TRO/Essex Music International, ASCAP  
TVT 2321 (CD promo)

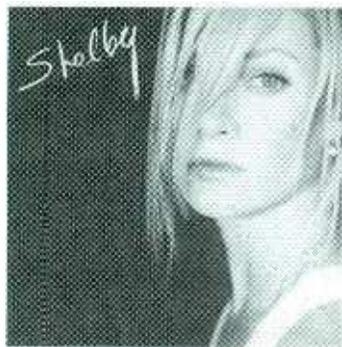
After covering such tunes as Carl Douglas' "Kung Fu Fighting" and Bachman-Turner Overdrive's "You Ain't Seen Nothing Yet," London Bus Stop returns to the scene with a new look at T. Rex's 1972 signature smash, "Bang a Gong (Get It On)." The Stop shares a modus operandi with the likes of Brit dance outfit N-Trance, modernizing classic pop nuggets by adding rap verses to the original tunes. This time, the cut seamlessly interpolates liberal samples from Rex's cut. Front man Daz's raps are fun, yet they stop somewhat short of the great poets: "Bring it on/Gonna get it on/Party on through/Til the break of dawn." Add to that a kazoo solo in the middle of the cut—certainly an original touch—and an impressive video, whose *Forrest Gump*-esque computer technology places Daz next to T. Rex leader Marc Bolan (from vintage *Top of the Pops* footage). The song comes from the soundtrack to the Greg Kinnear/Ashley Judd flick *Someone Like You*, sitting alongside other curious yet fun covers, like Tom Jones and the Cardigans interpreting Talking Heads' "Burning Down the House" and Annie Lennox's take on the Clash's "Train in Vain."—EA

#### ★ JESS KLEIN Little White Dove (3:20)

PRODUCER: George Howard  
WRITER: J. Klein  
PUBLISHER: Rykomusic, ASCAP  
Ryko 000562 (CD promo)

Boston music aficionados discovered folk/pop songbird Jess Klein in 1998, when her independent debut, *Wishes Well Disguised*, garnered her four Boston Music Award nominations, including outstanding debut album and female singer/songwriter of the year. She has since worked her way cross-country, guitar in hand, with acts like 10,000 Maniacs, Jill Sobule, and Luka Bloom. With her Ryko bow, *Draw Them Near*, Klein is poised to expose a national audience to her penetrating yet delicate musings on life's basic emotions and our reactions to them. "Little White Dove" shows the musician strumming with zest through a rumination on the realities of shattered love, with the chorus stating simply, "Hearts break, birds fly." Vocally, Klein meshes Emmylou Harris with Joan Osborne, sounding at once vulnerable and assured. This popping number is a natural for observant adult top 40/modern adult, triple-A, college radio, and roots-music stations that worry less about format lines than music that has a compelling point to make. Klein is a major talent, and "Little White Dove" is ready for flight. Also, don't miss her affecting live version of "I Second That Emotion" on the CD promo.—CT

### SPOTLIGHT



**SHELBY LYNNE Killin' Kind (3:05)**  
PRODUCER: Glen Ballard  
WRITER: S. Lynne  
PUBLISHER: William Boy Music, BMI  
Island 15289 (CD promo)

Shelby Lynne has garnered some serious accolades of late, including critical hosannas galore for her Island debut, *I Am Shelby Lynne*, and the Grammy Award for best new artist (despite a decade spent wowing connoisseurs in the country community)—not to mention such new friends in high places as Sheryl Crow, Sting, and k.d. lang. Everything has come together for Lynne—everything but a hit single. Here's the one that could do it, a fresh number appearing on the soundtrack to the high-profile film *Bridget Jones's Diary* (with the album in stores April 3 and the movie on screens April 13). Helmed by superstar producer Glen Ballard, "Killin' Kind" is an ideal showcase for Lynne's potent, cloud-reaching vocals—she has a rich, beautiful voice—but in a more radio-friendly setting than previous efforts, thanks to a killer harmony-fortified chorus, a kooky pace, and instrumentation that places the jubilant song right at the heart of today's adult-oriented top 40 vibe. Programmers looking to let listeners in on what all the fuss is about must get this one on the air; it will connect on all levels. The song will also appear on Lynne's next studio album, due in September.—CT

### R & B

#### ► KOFFEE BROWN FEATURING B-12 OF MIDWIKID Weekend Thing (3:30)

PRODUCERS: KayGee, Darren Light  
WRITERS: K. Gist, D. Lighty, R.L. Huggar, B. Daniel, A. Armer, R. Badazz  
PUBLISHERS: Divine Mill Music/WB Music/Sharay's Music/Uh Oh Entertainment/Famous Music Corp., ASCAP: Ensign Music, BMI  
Arista 3968 (CD promo)

Koffee Brown, aka Vernell Sales and Falonte Moore, wowed R&B radio with the duo's wonderful debut single, "After Party," a refreshing, laid-back jam that showed great promise for the act (which was discovered by Naughty

### SPOTLIGHT



**R.E.M. Imitation of Life (3:52)**  
PRODUCERS: Pat McCarthy, R.E.M.  
WRITERS: P. Buck, M. Mills, M. Stipe  
PUBLISHER: Temporary Music, BMI  
Warner Bros. 100567 (CD promo)

The enduring R.E.M. returns with the lead single from its 12th album, *Reveal* (due May 15). "Imitation of Life" introduces the newest incarnation of the band—as saccharine popsters. This is the second full effort since the 1997 departure of drummer Bill Berry, and the lack of his grounding personality is evident, as the three remaining members flesh out the song's airy sound with faux strings, multitracked vocals, and bombastic organ splashes. Michael Stipe's vocal turn is uncharacteristically hollow, with his lyrics—an exhortation to revel in the simple joys of art—exemplified by the chorus "That's sugar cane that tasted good/That's cinnamon, that's Hollywood." While the song is similar in tone to some of the band's most unabashedly catchy singles ("Stand," "Shiny Happy People"), it consciously frees the band from its past, taking a step further into slick adult pop territory—almost as if "Imitation" embodies the realization of Stipe, guitarist Peter Buck, and bassist Mike Mills that they have become a different band without Berry. "Initiation" might have trouble at rock/alternative radio with its summery slickness, but expect a decent reception at hot AC.—TC

by Nature's KayGee). Second single "Weekend Thing" is another market-fresh midtempo slam that carries it home with one spin, thanks to loose, clean vocals; an instant hook; a cool, sensuous groove; and an intangible effervescence that just makes this an ace of a track. Production from KayGee and Darren Light is tight and suave, with layers of harmony alongside a sassy, easygoing beat. This is the kind of song that will draw in the masses with one play. The promo single offers versions with or without B-12's rap, making it an easy bet for mainstream R&B penetration as well as a breakthrough at top 40.—CT

### COUNTRY

**► 3 OF HEARTS Love Is Enough (3:20)**  
PRODUCER: Byron Gallimore  
WRITERS: J. Varsos, N. Thrasher  
PUBLISHERS: Wildawn Music, Rio Bravo Music, BMI  
RCA 69017 (CD promo)

Katie McNeill, Blaire Stroud, and Deserea Wasdin—3 of Hearts—are off to a promising start with this upbeat single. Produced by the prolific Byron Gallimore (Tim McGraw, Jo Dee Messina, Phil Vassar), "Love Is Enough" has a vibrant feel that evokes a sunny day with the windows down and the radio up. The pop sheen of the vocals meshes with a fiddle-laden track for a winning sound. The three Texans have been performing together since seventh grade and have a celestial vocal blend that sounds familial. The song itself is catchy, but the lyric is rather lightweight—espousing the encouraging if overworked theme that all you need is love. Nevertheless, the threesome will likely get a boost from their participation in the *Seventeen* magazine mall tour. It worked for Tiffany in the '80s; perhaps that's where the country fans are hiding in the '90s. In the meantime, early indications show that country radio programmers are responding favorably.—DEP

### ROCK TRACKS

**► DEPECHE MODE Dream On (3:39)**  
PRODUCER: Mark Bell  
WRITER: M. Gore  
PUBLISHERS: EMI Music Publishing Ltd., administered by EMI Blackwood Music, BMI  
Reprise/Mute 100562 (CD promo)

With 1997's *Ultra*, it looked as if the burgeoning electronica scene was catching up with Depeche Mode's lead, as the band sat on the charts alongside synth-heavy efforts from the likes of Nine Inch Nails, Prigdigy, and even U2. With "Dream On"—the first single from the band's new *Exciter* opus—Depeche Mode celebrates its third decade of recording by unplugging its longtime electronic style, at least a little bit. The track's meat is an acoustic guitar line, despite the drum machine and the ornamental synths. It's hard to remember the last time the group did anything so organic, and "Dream On" proves to be surprisingly refreshing. The guitar line is a catchy head-bobber, and the minimal melody sounds like a winner: *Exciter* is out in the U.S. May 15, and a "Dream On" maxi-single hurrying with remixes arrives April 24.—EA

### AC

**BEBO NORMAN I Am (2:42)**  
PRODUCER: Ed Cash  
WRITER: B. Norman  
PUBLISHERS: AppStreet Music/New Spring Publishing, ASCAP  
Essential 140505 (CD promo)

Contemporary Christian artist Bebo Norman was quickly accepted into the fray with his 2000 debut release, *Ten Thousand Days*. On his upcoming sophomore project, *Bighusky*, he not only experiments with fuller, bolder production techniques but

looks to make the leap onto secular turf with launch single "I Am." Norman possesses an earthy voice with a pleasantly gruff edge, not unlike '90s singer/songwriter Jude Cole. The acoustic-guitar-led track flows at a midtempo clip, with a breezy chorus as hitworthy as much of what plays well at more adult-driven ACs. Lyrically, the song is universal enough that it could as easily be applied to the object of his worldly affection as to his religious conviction: "I am in the sun, I am in the shade/I am in the light that love has made/I am in the cold, I am in the warm/I am in the center of your storm." With aggressive marketing from label Essential, "I Am" could make its mark, especially if the good-looking 27-year-old can match image with melody. He's doing his part with an exhaustive tour that began in February and continues through this month. "I Am" is worth a serious listen; it could make a nice secret-weapon record, one likely to stir hasty response. Contact High Street Management at highstreet8779@mindspring.com.—CT

### DANCE

**★ INFORMATION SOCIETY What's On Your Mind (Pure Energy) (3:48)**  
PRODUCER: Fred Maher  
WRITERS: P. Robb, K. Valaques  
PUBLISHERS: T-boy Music/Innoc Music, ASCAP  
REMIXERS: Roy Shamir, Fred Maher, Junior Vasquez, DJ Boris + Doug Beck, Dom + Mick  
Tommy Boy Silver Label 2209 (CD promo)

Updating dance classics is one of the oldest tricks in the book, and while it's often good for a quick sentimental hit, seldom does it create a lasting impression. "What's On Your Mind (Pure Energy)" was a gold-selling, top three pop smash in 1988—on Tommy Boy then, too—and here, refashioned by several remixers, it holds up surprisingly well. The Junior Vasquez's Pure Energy 2001 edit and Blue Zone Club mix are the most engaging, setting the original vocal against a near-high-energy beat with house music piano accents and a dreamy midsection that lovingly breaks the song down into a cascade of echoing layers. The Boris + Beck mixes are also accessible, with familiar uptempo beats that could make these mixes easily find their way to dance-friendly airwaves. The Sugar-pussy Psychic Funk mix adds a little more protein to the recipe, with a host of blips and sliding electronic effects, but again, it's extremely radio-ready. What's refreshing about these mixes is that all maintain the integrity of the vocal. For fans of the original version, this is great fun, and it could stir new interest if featured in radio mix shows. From the upcoming *Strange Haircuts, Cardboard Guitar, and Computer Samples: Information Society's Greatest Hits*.—CT

### RAP

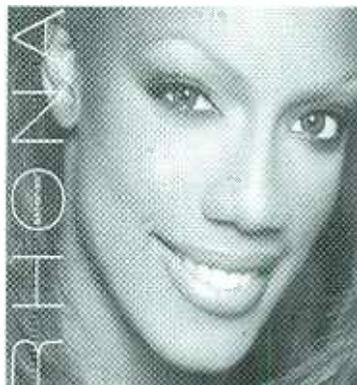
**WU-TANG CLAN FEATURING JUNIOR REID One Blood (4:11)**  
PRODUCER: not listed  
WRITERS: WuTang Clan, J. Reid  
PUBLISHERS: Wu-Tang Publishing/Careers-BMG Music Publishing/Diggs Family Music, BMI  
Loud 4500 (CD promo)

Adhering to its signature regimen of unorthodox beats and offbeat lyrics, the Wu-Tang Clan puts forth its third single from *The W*. The eight-man rap supergroup chose Masta Killah to represent it as the lead vocalist on this four-minute-plus dirty ditty, aided by reggae artist Junior Reid, who chants on the tune's refrain, "Whether you come from Brooklyn or you come from France/One blood, one blood, one blood." Killah serves it up rough, while Reid's bright reggae chant is an effective juxtaposition. The mysterious, offbeat James Bond-esque "One Blood" was produced by RZA. Fans of the longtime act will likely take to this one, while all admirers of the genre will have to take note of the track's intriguing rap/reggae crossbreed.—PK

### NEW & NOTEWORTHY

**RHONA Satisfied (3:40)**  
PRODUCERS: Rodney "Darkchild" Jerkins, LaShawn Daniels  
WRITERS: F. Jerkins III, L. Daniels, Mischke, R. Bennett, R. Jerkins  
PUBLISHERS: EMI Blackwood Music/Fred Jerkins Publishing, BMI; EMI April Music/NFused Music/Mischkemusic, ASCAP  
Darkchild/Epic 15259 (CD promo)

Fans of Jennifer Lopez's debut hit, "If You Had My Love," are going to dig "Satisfied," the debut release from Rhona, the first artist signed to producer Rodney Jerkins' Epic imprint, Darkchild. In fact, the song is such a carbon copy of his work with Lopez that there is the danger that this talented young woman could get lost in the shuffle. That would certainly be a



shame, because not only she can outsing her multi-platinum counterpart in a pinch, but the *Mickey Mouse Club* alumna (what is it in the water at Disney, anyway?) is a charming, even electrifying live presence. "Satisfied" has a smooth, easy mid-tempo groove, and the singer's effortless ad libs will be the force that sets this one apart. It's pop friendly enough to make the grade at both mainstream R&B outlets and top 40, and with aggressive promotion from the label at MTV and beyond, this one could launch a career with lasting promise. Rhona is touring alongside Ginuwine through this month, with her debut album hitting the racks this summer.—CT

**CONTRIBUTORS:** Eric Aiese, Troy Carpenter, Peter Klein, 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. **NEW & NOTEWORTHY:** Exceptional releases by new or upcoming artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureau.

# Tyrese Shines On His '2000 Watts'

## RCA Artist Juggles Acting, Modeling Amid Promotion Duties

BY GAIL MITCHELL

LOS ANGELES—If RCA's Tyrese had had his way, three years wouldn't have elapsed between his 1998 self-titled debut and his second album.

But thanks to three major R&B single spinoffs/pop crossovers—"Nobody Else," "Sweet Lady," and "Lately"—the singer/songwriter became a hot commodity, one who has parlayed his debut platinum success into a busy schedule that includes modeling for Guess, hosting *MTV Jams* (with which he's re-signed), doing national TV commercials, and acting (TV's *Moesha*, the MTV movie *Love Song*, and director John Singleton's upcoming *Boyz n the Hood* sequel, *Baby Boy*). But Tyrese (whose last name is Gibson) isn't complaining.

"It wasn't my choice to wait that long," says the L.A. native, who first came to national attention by way of a Coca-Cola TV commercial in the late '90s. "But God had a much bigger plan. So what can I complain about?"

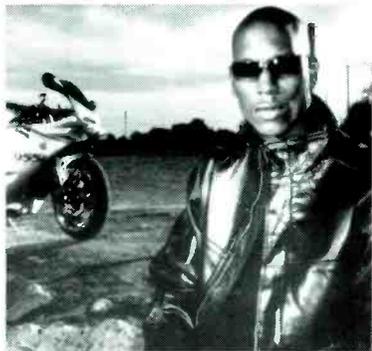
Titled *2000 Watts* in homage to his Watts (Los Angeles) stamping grounds and his children's foundation of the same name, Tyrese's follow-up album is due May 22. Fronted by bouncy lead single and potential summer anthem "I Like Them Girls" (which currently stands at No. 33 with a bullet on the Hot R&B/Hip-Hip Singles & Tracks chart), the album knocks the sophomore-jinx concept on its ear. Chock-full of strong, radio-friendly tracks, it showcases a multifaceted Tyrese: party guy ("Off the Heazy," produced by Jermaine Dupri, who also reels off a guest rap), R&B groove man ("Fling"), balladeer ("I'm Sorry," "For Always"), romantic crooner ("What Am I Gonna Do"), and pop soulster (the Babyface-produced "There for Me [Baby]").

Tyrese co-wrote most of the album, enlisting the collaborative efforts of such producers, songwriters, and artists as Rodney Jerkins, Diane Warren, Damon Thomas, Harvey Mason Jr. (who produced "... Them Girls"), and DreamWorks artist Solé (who appears on the track "Get Up on It").

"I told everyone involved, 'Let's get back to what got you where you're at now,'" says Tyrese about the songs on *2000 Watts*. "I wanted to forget the hype and get back to the music."

"This is what I have to offer the world," adds the artist, who's managed by Show Biz Is, booked by Cara Lewis at the William Morris Agency, and published by Zovectin Music (BMG/ASCAP). "I believe in being me, and whatever people feel I am, I am. You'll hear the biography of my life at that particular point in time when you hear this album."

RCA has been building awareness for the new album since January, according to VP of marketing and artist development Angela Thomas,



TYRESE

who says of Tyrese, "It's his time." In tandem with the shipping of the non-commercial single to radio in early February, the label has mounted various online initiatives, including promos with MTV, BET, America Online, and various other Web sites, as well as E-greeting cards. His own site (tyrese.com) went live April 3. A promo tour kicks off April 20.

Tyrese first performed the single—the video for which was directed by Dave Meyers—on MTV's *Spring Break* in late March. Subsequent appearances include BET's *Spring Bling* (April 12) and *Soul Train* (May 19). On May 20 a Coke/Target department store tie-in gets under way. An enhanced CD complemented by a screen saver, photos, and a hidden track will also be issued.

Squeezed in between: a Triumph motorcycle giveaway (the same model used in the photo shoot for the album and in the video), Tyrese's spring Guess campaign (April to June), a promotional trip to Europe in June, and a cross-promotion with Universal and Columbia for the June 29 bow of *Baby Boy*.

In the movie, Tyrese plays central character Jody, an unemployed 20-year-old who still lives at home with his mom and has two babies by two different women. He also appears on the Universal soundtrack's title cut. To be shipped in April, that single also features Snoop Dogg and will appear on Tyrese's new set. The accompanying video is being shot this month.

One of the first stations to embrace Tyrese in 1998 was WBLS New York, which is also playing his new single. PD Vinny Brown has previewed *2000 Watts* and says he's impressed by what he's heard. "This album will do as well as, if not better than, the first," he says. "Tyrese is a genuine person who has great onstage presence and audience rapport. He has the ability to take it to the next level, which all good artists do."

Tyrese's concern for his audience is evident in his founding of the 2000 Watts Foundation, which staged its first annual 2000 Watts Day festival last Labor Day weekend. A portion of the proceeds from his new album's sales will go toward building a state-of-the-art Watts youth center. "I have a vested interest in my community to give back. I have a Watts fetish," says

Tyrese, laughing. "I love my city and respect the struggle. Since I'm living out my dream, I also want to create that for the kids in Watts."

Eyeing the possibility of a national August tour; another Coke commercial, plus plans to create his own label, Tyrese shows no signs of slowing down. But despite his various roles as singer, MTV, VJ, actor; and model, Tyrese says music will remain closest to his heart. "It's been a very long bus ride," he says. "But I'll never put anything over music. It's still my first love."



**A Photo Finish.** Together since 1939, the Blind Boys of Alabama celebrate their long run with the April 24 release *Spirit of the Century*. The group's debut for Real World Records features gospel classics plus songs by Tom Waits and Ben Harper. The venerable act will also be included in an upcoming book on American music with pictures by noted photographer Annie Leibovitz, who captured the group during a performance stopover in Memphis. Shown, from left, are Blind Boys manager Charles Driebe, Blind Boys member Jimmy Carter, Leibovitz, and Blind Boys members Clarence Fountain and George Scott.

# Ex-Pro Tisdale Has Traded Basketball Court For The Recording Studio And Concert Stage

**IN A MUSICAL ZONE:** With four albums under his belt, **Wayman Tisdale** has made the transition from basketball player to serious musician, and that suits him just fine.



TISDALE

"The guys, especially **Charles Barkley**, used to tease me on the bus when they'd see me with my bass, saying, 'Here comes Luther,'" says the 6-foot-9 former NBA forward for the Phoenix Suns, with a laugh. (His 12-year pro career began in 1986 and included stints with the Indiana Pacers and the

Detroit Pistons.) "Then, when my first album came out, they said, 'We thought this was just a hobby.' But it was time to leave; I'd been playing the game since ninth grade. I wanted to shake that for an image as a musician. Many players don't have anything else to do after basketball. Me, it was always, What will I do next?"

What's next is *Face to Face*—his fourth album and second release on Atlantic (the first was 1998's *Decisions*) after hanging up his athletic shoes. Released March 20 and positioned at No. 3 on this issue's unpublished Top Contemporary Jazz Albums chart, *Face* resonates with decidedly more R&B flavor that reflects his passion for the genre's classic '70s period. This time he's teamed with such players as sax man **Steve Cole**, vocalist **Bernard Jackson**, and young gospel group **Out of Eden**, the latter of whom appears on lead single "When I Opened Up My Eyes." Other noteworthy cuts include the instrumental "Brazilia," the title track (on which Tisdale's 17-year-old daughter **Danielle** provided backing vocals and arrangement), and the poignant ballad "Stay" (with **Carnell Murrell** on lead vocals).

"This album is me," says Tisdale, whose first recorded work as a lyricist appears on *Face*. "The first Atlantic album was me trying to adjust to a new label. This shows my versatility in terms of writing and playing [the self-taught musician took up acoustic guitar a few months ago]. Raised with gospel and funk, I don't think of myself as a jazz artist. I do what I call smooth urban. But when people come to my shows, I also leave them with funk on their ears."

Looking forward to some major touring this sum-

mer ("I feel this record has material to get me into more markets"), Tisdale is also busy operating Tisway Productions, through which he's signed saxophonist **Mike Phillips**, who's working on his *Hidden Beach* debut. The Phillips connection reunites Tisdale with Hidden chief **Steve McKeever**, who, as head of Motown's McJazz label, signed Tisdale to his first deal in the mid-'90s.

Tisdale is also making plans to relocate from his native Oklahoma to Los Angeles. "I fought it for a long time," says Tisdale. "But I've never lived in a city where I could really do my music. So I'm jumping in."

**NEWS BRIEFS:** **The Temptations** are in the studio

recording the group's 48th album. Titled *Awe-some*, the set is slated for release Nov. 6... Speaking of legends, **Marvin Gaye's** daughter, **Nona**, has signed with McGhee Entertainment for management of both her music and film careers. She'll play **Muhammad Ali's** second wife, **Belinda**, in Columbia Pictures'



forthcoming biopic *Ali*, which stars **Will Smith**. McGhee also handles **James Brown** and **Bon Jovi**, among others... **Missy Elliott** will receive the SHiNE (Seeking Harmony in Neighborhoods Every Day) anti-violence award during the fifth annual Online Hip-Hop Awards May 3. Multiple nominees include **Lil' Bow Wow**, **Ja Rule**, **OutKast**, and **Def Jam**. The voting to determine the winners will continue through the end of April via [onlinehiphopawards.com](http://onlinehiphopawards.com)... London-based **Soul 24-7** (Billboard, June 10, 2000) is seeking donations to help keep the live, commercial-free, broadband Internet station on the air. For more info, log on to [Soul24-7.com](http://Soul24-7.com).

**SAVE THE DATE:** Universal will host a two-day music industry event Friday-Saturday (20-21) in Atlanta, featuring a panel, artist performances, and youth-mentoring sessions. A two-hour panel, "The Music Business: Behind the Scenes," kicks off the event in conjunction with Clark Atlanta University's Communications Arts festival. Performances by such Universal acts as **Dirty** and **Pastor Troy** are slated, and four teen journalists will be given the chance to participate in their first media junket.

**The Rhythm  
The Rap  
and The  
Blues**

by Gail Mitchell

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

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1.06 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'HEARD IT ALL BEFORE', 'LOVE MUSIQ', 'SURVIVOR', 'MAYBE I DESERVE', 'MISSING YOU', 'ALL FOR YOU', 'A LONG WALK', 'GET UP FREAK ON', 'PUT IT ON ME', 'OOCHIE WALLY', 'SO FRESH, SO CLEAN', 'FIESTA', 'PROMISE', 'STUTTER', 'VIDEO', 'AFTER PARTY', 'SOUTHERN HOSPITALITY', 'PEACHES & CREAM', 'THERE IT IS', 'IT'S OVER NOW', 'PUPPY LOVE', 'LAY LOW', 'DANGER (BEEN SO LONG)', 'TAKE IT TO DA HOUSE', 'WHO'S THAT GIRL?', 'GUILTY UNTIL PROVEN INNOCENT', 'STRANGER IN MY HOUSE', 'LET ME BLOW YA MIND', 'UNTIL THE END OF TIME', 'I LIKE THEM GIRLS', 'DON'T TALK', 'COULD IT BE', 'GET TO KNOW YA', 'MAN AIN'T SUPPOSED TO CRY', 'CHICKENHEAD', 'RIDE WIT ME', 'A WOMAN'S THREAT'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'JUST FRIENDS (SUNNY)', 'I JUST WANNA LOVE U (GIVE IT 2 ME)', 'CHANGE THE GAME', 'ONE WOMAN MAN', 'DIDN'T CHA KNOW', 'BIZOUNCE', 'SUPERWOMAN', 'WE FALL DOWN', 'LOVE DON'T LOVE ME', 'CAN'T BELIEVE', 'FEELIN' ON YO BOOTY', 'IT WASN'T ME', 'WHAT WOULD YOU DO?', 'HIT 'EM UP STYLE (OOPS!)', 'ANGEL', 'GET CRUNKED UP', 'MS. JACKSON', 'LET'S GET DIRTY (I CAN'T GET IN DA CLUB)', 'BEHIND THE WALLS', 'BONNIE & SHYNE', 'WANNA DO YOU RIGHT', 'LET'S GET IT', 'THAT'S COOL', 'IF I', 'HI-LO', 'GOOD LOVE', 'MY BABY', 'THE BLAST', 'FUNKMASTER FLEX', 'OH NO', 'TAKE CARE OF HOME', 'DO MY...', 'BACK 2 LIFE 2001', 'THERE SHE GOES', 'NO SUNSHINE', 'THE GREATEST SEX', 'SOUL SISTA', 'I AM YOUR WOMAN'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'EMOTIONAL', 'MY FIRST LOVE', 'INDEPENDENT WOMEN PART I', 'KRAZY', 'OPEN MY HEART', 'NO MORE', 'IS THAT YOUR CHICK', 'LET'S GET MARRIED', 'BETWEEN ME AND YOU', 'SHAKE YA ASS', 'E.I.', 'I WISH'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I WISH', 'TRY AGAIN', 'WHAT'S YOUR FANTASY', 'BAG LADY', 'PARTY UP (UP IN HERE)', 'PROJECT CHICK', 'GETTIN' IN THE WAY', 'WITHOUT YOU', 'I WANNA KNOW', 'INCOMPLETE', 'DOWN FOR MY N'S', 'GIRLS DEM SUGAR'.

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

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.

SoundScan®

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ALL FOR YOU', 'MISSING YOU', 'STRANGER IN MY HOUSE', 'BIZOUNCE', 'WHAT WOULD YOU DO?', 'COULD IT BE', 'SUPERWOMAN', 'IT'S OVER NOW', 'PROMISE', 'BOW WOW (THAT'S MY NAME)', 'REQUEST LINE', 'SOUL SISTA', 'CROSS THE BORDER', 'DOLLAZ, DRANK & DANK', 'STUTTER', 'IT WASN'T ME', 'MS. JACKSON', 'FIESTA', 'WHAT SIDE YOU ON', 'GET UP FREAK ON', 'TRICKIN'', 'BY YOUR SIDE', 'DA B.O.M.B.', 'LAY LOW/SNOOP DOGG', 'DID THAT!', 'THA RODEO', 'BIG POPPA/WARNING', 'LOVE DON'T COST A THING', 'NO! NO! NO!', 'HEARD IT ALL BEFORE', 'THE WOOD', '\$#!\* ON YOU', 'HEARD YOUR VOICE', 'CASH BURNS FAST', 'BOMB BOMB GIRL', 'CELEBRITY'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'HOW WE ROLL', 'UHHNNHH', 'DON'T TALK', 'TAKE IT TO DA HOUSE', 'BAG LADY', 'GUILTY UNTIL PROVEN INNOCENT', 'THE BLAST', 'MAMACITA', 'WHO'S THAT GIRL?', 'SO FRESH, SO CLEAN', 'WIN', 'MOVE SOMETHIN'', 'SOUTHERN HOSPITALITY', 'LIKE THAT', 'I KNOW', 'AFTER PARTY', 'DANCE WITH ME', 'ANTE UP (ROBBING-HOODZ THEORY)', 'R.E.S.P.E.C.T.', 'WHERE I WANNA BE', 'NO ESCAPIN' THIS', 'DA BRIDGE 2001/OOCHIE WALLY', 'GET UP', 'SUPERB', 'DEM THINGS', 'ON DOGG', 'GET CRUNKED UP', 'I LIKE THEM GIRLS', 'SON OF A BITCH', 'CASE OF THE EX (WHATCHA GONNA DO)', 'IS IT TOO LATE', 'TROUBLE MAN', 'DOESN'T REALLY MATTER', 'BOYZ II MEN UNUSUAL', 'CHICKENHEAD', 'COME RIDE WITH ME', 'CHANGE THE GAME', 'IT'S NOT RIGHT BUT IT'S OKAY'.

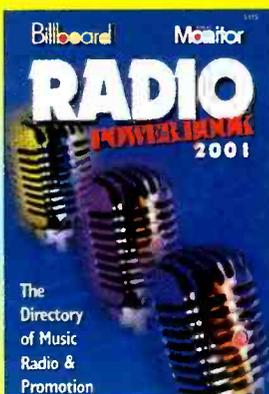
APRIL 21, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	2PAC AMARU/DEATH ROW 490840/INTERSCOPE (11.98/24.98)	UNTIL THE END OF TIME	1
<b>▶ No. 1 ◀</b>						
2	<b>NEW</b>	—	1	GINUWINE EPIC 69622* (12.98/18.98)	THE LIFE	2
<b>▶ HOT SHOT DEBUT ◀</b>						
3	93	—	2	BIG PUN LOUD 1963*/CRG (12.98/18.98)	ENDANGERED SPECIES	3
<b>▶ GREATEST GAINER ◀</b>						
4	2	1	3	112 BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
5	3	—	2	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
6	7	7	21	MUSIQ SOULCHILD DEF SOUL 548289*/DJMGM (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
7	4	2	3	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
8	5	4	4	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	1
9	6	5	3	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
10	11	11	6	PROJECT PAT ● HYPONOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHINGS WORKIN	2
11	10	6	4	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
12	12	12	35	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
13	8	3	3	JON B EDMONDS 69998/EPIC (11.98/17.98)	PLEASURES U LIKE	3
14	14	10	5	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
15	15	14	22	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
16	9	9	3	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
17	<b>NEW</b>	—	1	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
18	13	8	7	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
19	<b>NEW</b>	—	1	CAPPADONNA WU-TANG 69821*/EPIC (12.98/18.98)	THE YIN AND THE YANG	19
20	16	13	38	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
21	17	15	25	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	2
22	<b>NEW</b>	—	1	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	22
23	20	18	26	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
24	19	16	16	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
25	18	—	2	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
26	21	26	41	NELLY ▲ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
27	22	21	24	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
28	23	25	17	QB'S FINEST ● NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98/17.98)	THE ALBUM	10
29	26	31	31	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	22
30	31	29	18	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
31	24	23	5	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
32	28	28	21	SADE ▲ EPIC 85185 (12.98/18.98)	LOVERS ROCK	2
33	32	30	6	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
34	25	22	6	SILK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
35	36	34	24	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )	1
36	<b>NEW</b>	—	1	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	36
37	34	36	3	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP	34
38	39	33	28	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98/17.98)	BEWARE OF DOG	3
39	29	27	24	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
40	27	24	3	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	24
41	33	17	3	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173/EPIC (11.98/17.98)	THUG BY NATURE	17
42	38	35	28	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
43	46	50	5	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BAL'IN' 0001 (11.98/17.98)	2K STREET SCRIPTURES COMPILATION	43
44	37	32	20	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
45	30	19	3	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	19
46	35	20	3	THE BEATNUTS LOUD 1906*/CRG (12.98/18.98)	TAKE IT OR SQUEEZE IT	20
47	40	41	11	JENNIFER LOPEZ ▲ EPIC 63786 (12.98/18.98)	J.L.O	1

48	44	40	20	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
49	41	39	8	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	10
50	43	45	18	3LW ● NINE LIVES 63961*/EPIC (11.98/17.98)	3LW	19
51	45	38	26	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98)	CHA-CHA SLIDE	20
52	50	52	16	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
53	47	43	21	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98/18.98)	BRIDGING THE GAP	30
54	49	42	64	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98/18.98)	J.E. HEARTBREAK	1
55	48	46	11	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
56	52	44	29	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
57	54	49	17	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98/18.98)	RESTLESS	1
58	53	53	47	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
59	51	37	16	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
60	42	48	8	FREDRO STARR OTHER PEOPLES MONEY IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
61	56	55	51	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
62	<b>NEW</b>	—	1	SHOESTRING OVERBROOK 2190/TVT (10.98/16.98)	CROSS ADDICTED	62
63	57	51	18	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMGM (11.98/17.98)	THE UNDERSTANDING	1
64	60	57	20	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
65	55	47	6	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
66	58	54	3	LIONEL RICHIE ISLAND 548085/DJMG (12.98/18.98)	RENAISSANCE	54
67	67	—	2	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98)	THREE WISHES	67
68	69	67	89	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98/18.98)	THE WRITING'S ON THE WALL	2
69	66	62	73	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
70	63	58	9	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
71	70	64	8	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN	43
72	64	65	49	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98/16.98)	THANKFUL	22
73	61	60	25	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
74	62	59	3	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98)	LOVE IS LIVE!	59
<b>▶ PACESETTER ◀</b>						
75	79	—	20	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98/18.98)	CHARLIE'S ANGELS	9
76	65	56	52	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
77	74	71	69	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
78	59	76	21	PRU CAPITOL 23120 (6.98/9.98)	PRU	38
79	72	61	21	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
80	68	68	19	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
81	<b>RE-ENTRY</b>	—	20	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
82	80	70	81	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98)	MOUNTAIN HIGH...VALLEY LOW	5
83	71	78	11	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)	LOYALTY	67
84	<b>NEW</b>	—	1	MIL JIVE 41709 (11.98/17.98)	STREET SCRIPTURES	84
85	75	91	9	VARIOUS ARTISTS TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)	THE UNITED WE FUNK ALL STARS LIVE	71
86	96	82	20	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
87	85	83	10	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER	54
88	73	73	29	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
89	89	87	27	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
90	81	66	13	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
91	<b>NEW</b>	—	1	THE ISLEY BROTHERS T-NECK 61482/EPIC (11.98/17.98)	LOVE SONGS	91
92	78	74	50	MYA ▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
93	98	95	9	MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED	51
94	<b>RE-ENTRY</b>	—	16	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY	35
95	100	92	86	MACY GRAY ▲ EPIC 69490* (12.98/18.98)	ON HOW LIFE IS	9
96	82	72	18	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE LOUD 1961* (12.98/18.98)	60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
97	86	77	53	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
98	<b>RE-ENTRY</b>	—	62	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
99	90	80	19	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
100	77	—	2	RASHEEDA D-LO/MOTOWN 153284/UNIVERSAL (12.98/18.98)	DIRTY SOUTH	77

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. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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BDPB3161

## Moonshine Spikes DJ/Artist Keoki's Energized 'Jealousy'

**DISCO 2001:** After a few spins of DJ/artist Keoki's new Moonshine Music album, *Jealousy* (due April 24), don't be surprised if you find yourself revisiting vintage vinyl from artists such as Kraftwerk, the Pet Shop Boys, and Public Image Ltd. (PIL), as well as the productions of Bobby Orlando.



KEOKI

### The Dance Trax HOT PLATE

• **Kings of Tomorrow** Featuring Julie McKnight, "Finally" (Distance U.K. single). After months of hearing this soul-drenched Sandy Rivera production at New York's weekly Body & Soul party, we're happy to report that it was, without question, the house track of the recently held Winter Music Conference in Miami. One of many high points on Kings of Tomorrow's year-old album, *It's in the Lifestyle*, the infectious, Julie McKnight-fronted "Finally" is now available as a single, complete with tasty Masters at Work remixes.

• **Madonna**, "What It Feels Like for a Girl" (Maverick/Warner Bros. single). All the necessary ingredients are included here, from epic trance (Above & Beyond's 12" Club mix) and progressive trance (Paul Oakenfold's Perfecto mix) to filtered house (Richard "Humpty" Vission's Velvet Masta mix) and neo-disco (Tracy Young's Club mix). Standing head and shoulders above such restructurings, though, is Victor Calderone & Mac Quayle's industrial-strength Dark Side mix, which is deliciously left-field. One question remains: Where's that Thunderpuss remix that everybody's talking about?

• **Bent** Featuring Zoë Johnston, "Swollen" (Sport/Ministry of Sound Recordings U.K. single). Zoë Johnston's ethereal vocals—a cross between the stylings of Annie Lennox and Tracey Thorn—sound perfectly at home floating atop François K.'s sturdy house foundation. Of course, they sound equally fine on Dusted's downtempo cinematic excursion, too.

• **Book of Love**, "I Touch Roses" (Reprise single). Earlier this year, and thanks to a handful of wicked remixes, Book of Love's classic "Boy" topped *Billboard's* Hot Dance Music/Club Play chart. The act appears poised to repeat the process with Markus Schulz's intensely tribal mixes of the 16-year-old "I Touch Roses." Those with a craving for the timeless original version are advised to snag a copy of the essential *I Touch Roses—The Best of Book of Love*, recently issued by Reprise.

• **Celeda**, "Let the Music Use You Up" (Star 69 single). The wait for something new from Celeda is (almost) over—and longtime fans of the singer/songwriter won't be disappointed. In addition to Peter Rauhofer's progressive original version, the double-pack features fiery re-tweakings by Angel Moraes, **Hard Attack** (aka Assas Amdursky & Omri Anghel), and **That Kid Chris**. It's out June 5.

"I've always been into such artists," says Keoki, the self-proclaimed "Superstar DJ" who signed with the Koch-distributed Moonshine in 1996. "Their music was creative and bursting with energy. And, of course, PIL had the added bonus of being so full of angst. It was impossible to sit still while listening to their tracks."

Like Keoki's first full-on artist album, 1997's *Ego Trip* (which spawned such dancefloor hits as "Majick" and "Caterpillar"), *Jealousy* finds him once again teaming with **Dave Aude**; the two share writing and production credits. Tracks such as "Kiss Kiss Bang Bang," "This Ain't No Disco," a cover of **Frankie Goes to Hollywood's** "Relax," and the title track reveal an artist who's surely ready for his (pop) closeup. While the various tracks bristle with elements of breakbeat, trance, hi-NRG, alt-rock, and progressive house, there's no denying the set's underlying pop sensibility.

The set's first single, the hands-in-the-air anthem "Pass It On," peaked at No. 3 on *Billboard's* Hot Dance Music/Club Play chart the week of March 24. With the proper tools, and a few adventurous radio and video programmers, "Pass It On" could become the surprise crossover smash of the year.

"When Dave and I were recording this album, we weren't thinking about pop or crossover or whatever," Keoki explains. "We simply wanted the music to be interesting and happy—and to show artistic growth. Additionally, it was important that the tracks be playable in my DJ sets. My DJ and artist careers go hand in hand. Each one has a tendency to feed off the other."

Keoki confirms that being a DJ helps him with his own productions. It also helps him to keep his edge, he says. Last month, Keoki, who's managed by Los Angeles-based Second Vision/Tsunami Entertainment, em-



by Michael Paoletta

barked on a three-month DJ tour of North America. "Not only does touring keep me in peoples' faces, but it also increases SoundScan figures [of my various discs] in the markets I play in," he notes.

Keoki is responsible for such beat-mixed compilations as *Disco Death Race 2000*, *DJ Mixed.com*, and *Inevitable Alien Nation*.

When not performing as a DJ or creating music, the L.A.-residing Keoki can most likely be found taking acting classes. "I'm not looking to be an actor but to discover the message that actors are taught," the artist says. "This can only help with my videos and DJ performances."

In other Moonshine news, the 9-year-old label has been keeping a busy release schedule of late. Four months

into the new year and already it's issued several savvy DJ sets, including **Christopher Lawrence's** *United States of Trance*, **AK1200 With MC Navigator's** *Mixed Live*, **Missstress Barbara's** *Relentless Beats Vol. 1*, **DJ Brian's** *Psychtrance 2002*, and **D:Fuse's** *Progressive Mix Session 1.0*.

Future releases include **Freaky Flow's** *World Domination*, **Ferry Corsten's** *Global Trancemissions*, **DJ Dara's** *Future Perfect*, **Donald Glaude's** *Mixed Live*, **DJ Charles Feelgood's** *DJ Mixed.com*, **DJ Micro's** *Tech Mix Live*, and an as-yet-untitled set by **Mixmaster Mike**.

**GOOD STUFF:** Three years after debuting with *Back to My Roots*, **Organic Audio** returns with the stylish *Last One Home* (Tummy Touch/Nettwerk America). Not afraid to intertwine elements of funk, soul, disco, hip-hop, Latin, jazz, and punk, Organic Audio—aka the U.K.'s **Andy Spence**—creates a sweat-soaked soundscape that brings to mind acts such as **ESG**, **the Clash**, **Lorraine Johnson**, **Coldcut**, **Basement Jaxx**,

**Azimuth**, and **Bohannon**.

Just try sitting still to such infectious tracks as "Play to the Music," "It's Time For . . .," "Into Something," "Last One Time," "Good to Go," and "Nurega." And when it's time to chill—Ibiza-style, that is—give "Autosave Us" and "Always the Sun" a listen. Quite the near-perfect nightclubbing album, if you ask us!

In need of some sun-splashed reggae infusions? If so, investigate **Sly & Robbie's** *In Good Company*, the latest edition of Hip-O/UME's *Ultimate Collection* series. Encompassing soul, dance, R&B, and rock, the collection spotlights the fine production work of drummer **Sly Dunbar** and bassist **Robbie Shakespeare**.

Featured acts include **Grace Jones** ("Pull Up to the Bumper"), **Gwen Guthrie** ("Peek-A-Boo"), **Bits & Pieces** ("Don't Stop the Music"), and **Joan Armatrading** ("I Can't Lie to Myself"). Also included is **Compass Point All Stars'** "Peanut Butter," which is a dub of Jones' "Pull Up to the Bumper," not Guthrie's own "Peanut Butter." (Continued on next page)

## Mutiny Follows No Rules On VC/Virgin's 'In The Now'

BY CHUCKY

LONDON—U.K. producers Dylan Earl Barnes and Rob Davy—more commonly known as clubland's Mutiny—are two acutely contrasting characters. The equable Davy soothing the excitable coiled spring that is Barnes often results in an visionary energy.

Proof of this lies in the thickly sliced disco/funk grooves and deep house rhythms of the duo's much-anticipated debut, *In the Now*. Arriving May 14 via VC Recordings/Virgin U.K., *In the Now* will be preceded by the Salsoul-hued single "Secrets" (featuring Lorraine Payton) on April 30.

"There are no rules to what we're doing," Davy says.

"It's not about over-production," Barnes says. "If we don't want to do a breakdown, we don't do one. All the [musical] elements have to feel right."

Davy says he embraced house music after a stint remixing tracks for Tommy Boy Records. Barnes, who spent his formative years playing guitar in jazz/funk fusion bands, acknowledges it was his Atari keyboard, coupled with the Cubase software program, that opened his ears to the possibilities of sound manipulation.

"The whole concept about using a sampler and producing something that's completely you means you can get away with virtually anything," Barnes explains. "We try to use as much of our own abilities as we can. If that means recording Rob swinging backward and forward on a chair because it sounds like a creaking bed, then so be it."

In 1994, Barnes acquired a studio in Camberwell with friend and musi-

cal collaborator Simon Ratcliffe (now one-half of Basement Jaxx). The studio, which the two still share, nurtured the dub/reggae and crossover house rhythms endemic to the Basement Jaxx sound, which also surface in Mutiny's music. A Barnes/Davy track such as "Pumpunani (That Bechemel Track)"—one of many high points on *In the Now*—is from the same gene pool as Basement Jaxx offerings such as "Jump n' Shout," hence the frequent comparisons of the two acts.

While Barnes and Ratcliffe pro-



MUTINY

duced and released tracks on their own Helicopter Records, Barnes soon turned his attention to his own Sunflower imprint, where he released numerous EPs under such aliases as Prophets of Sound and Earl.

"I wanted to keep putting out things with different names to give the label a bigger image," Barnes says. His philosophy apparently worked; the label began to gain a reputation worldwide, with global DJs such as DJ Sneak and Masters at Work (aka "Little" Louie Vega and Kenny "Dope" Gonzalez) championing its releases.

One particular release, 1996's *The Give EP*—a collaboration between Barnes and Ratcliffe and the first Sunflower release to bear the Mutiny

moniker—effectively put Mutiny on the musical map. One of the set's tracks, the Barnes-penned "Bliss," caught the attention of Masters at Work, who licensed it for their own label, MAW Records, in 1999.

By this time, Barnes and Davy, who had been introduced by a mutual friend, had begun to establish a powerful synergy in the studio as the new and improved Mutiny U.K.

"Suddenly, people started taking us more seriously," says Barnes with a laugh, referring to the post-Masters at Work response. Barnes and Davy's first collaboration as Mutiny U.K. was Sunflower's *Body Breaker EP* in 1999. In March of the same year, the duo took 20 white-label copies of its now-landmark vocal track "Secrets" to the Winter Music Conference in Miami.

"I handed them out to major DJs like Roger Sanchez, Erick Morillo, and [Basement] Jaxx," Barnes recalls. "Everybody was going absolutely fucking crazy for it. The response was immediate." The track resurfaced the following year, paving the way for a major-label deal.

"Their sound epitomizes what's coming out of Britain at the moment," says Virgin A&R exec Andy Thompson, who signed the act for the world, excluding North America. "And while their love is black music, Dylan and Rob have the ability to implement many different genres into their overall sound."

Mutiny is managed by London-based Nigel Templeman; David Levy of London-based International Talent Bookings handles all bookings. Barnes' music is handled by Ministry of Sound Music Publishing; Davy doesn't have a publisher.

**Billboard. Dance Breakouts**  
**HOT Dance Breakouts**  
 APRIL 21, 2001  
**CLUB PLAY**

1. DREAM ON DEPECHE MODE MUTE
2. BANG THE DRUM ABEL 4 PLAY
3. LOVE IN TRAFFIC SATOSHI TOMIIE FEAT. KELLI ALI COLUMBIA
4. STANLEY (HERE I AM) AIRHEADZ G2
5. MUSIC TAKES ME HIGHER DJ ESCAPE G2

**MAXI-SINGLES SALES**

1. NAIVE SONG MIRWAIS NAIVE
2. GHOSTS TENTH PLANET TOMMY BOY SILVER LABEL
3. BOSSA PER DUE THIEVERY CORPORATION ESL
4. EARTH IS THE PLACE NATHAN HAINES WAVE
5. SWEET RAIN EUPHORIA SIX DEGREES

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	4	7	6	LOOKING FOR LOVE MCA 572801 †	KAREN RAMIREZ
2	5	9	6	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
3	2	4	8	NAIVE SONG NAIVE/DAYLIGHT 79564/EPIC †	MIRWAIS
4	9	11	8	LET ME LOVE YOU EDEL AMERICA 18242	DA BUZZ
5	10	12	7	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
6	1	2	10	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
7	6	5	9	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
8	3	1	9	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
9	14	17	6	WHAT GOES AROUND COMES AROUND AVEV 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
10	16	21	6	WHO AM I STAR 69 213	MASSIV
11	8	6	9	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
12	17	20	5	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
13	25	40	3	ALL FOR YOU VIRGIN PROMO †	JANET
14	11	8	12	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
15	15	16	7	A TIME FOR US ATLANTIC 87538	BARRATT WAUGH
16	7	3	10	PASS IT ON MOONSHINE 88474	KEOKI
17	22	24	4	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
18	19	22	6	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
19	12	10	10	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
20	20	18	10	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
<b>◀ POWER PICK ▶</b>					
21	28	36	4	SATISFIED EPIC PROMO	RHONA
22	13	13	13	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
23	30	39	3	PLAYED-A-LIVE (THE BONGO SONG) MCA PROMO	SAFRI DUO
24	27	33	4	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449	BECCA
25	26	27	5	OPTICON WARNER SUNSET/ELEMENTREE 44976/REPRISE	ORGY
26	32	46	3	AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
27	29	29	5	CRAZY LOVE ISLAND 728422/DJMG	MJ COLE
28	23	23	6	YOU MAKE ME SICK LAFACE 24533/ARISTA †	PINK
29	33	43	4	HAPPY PEOPLE CITY OF ANGELS 76701	STATIC REVENGER
30	36	49	3	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
31	18	15	12	STAR 69 (WHAT THE FUCK) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
32	38	—	2	MY FEELING RADIKAL 99057	JUNIOR JACK
<b>◀ HOT SHOT DEBUT ▶</b>					
33	<b>NEW ▶</b>	1	1	WHAT'S ON YOUR MIND (PURE ENERGY) TOMMY BOY SILVER LABEL 2228/TOMMY BOY	INFORMATION SOCIETY
34	21	19	12	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
35	<b>NEW ▶</b>	1	1	GROOVEJET (IF THIS AIN'T LOVE) ATLANTIC PROMO †	DJ SPILLER
36	49	—	2	MISS YOU PRIVATE MUSIC PROMO/WINOHAM HILL	ETTA JAMES
37	31	32	7	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
38	42	—	2	BREED REPRISE PROMO	SNAKE RIVER CONSPIRACY
39	<b>NEW ▶</b>	1	1	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
40	44	50	3	LET ME BE THE ONE REPRISE 44984	SASHA ALEXANDER
41	41	44	5	IT'S GONNA BE OKAY STREETBEAT 080	ROBIN FOX
42	<b>NEW ▶</b>	1	1	SUPER CALIFORNIA MCA PROMO	FUNKY GREEN DOGS
43	37	38	8	ANGEL ISLAND PROMO/DJMG	LIONEL RICHIE
44	24	14	13	NEEDIN' U II DEFINITY 010	DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS
45	46	47	4	IN 2 THE FUTURE XTREME 71379	MIKE SKI
46	34	25	13	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
47	<b>NEW ▶</b>	1	1	IN THESE SHOES WARNER BROS. PROMO	BETTE MIDLER
48	35	34	7	MIRROR, MIRROR DEF SOUL 562953/DJMG	KELLY PRICE
49	<b>NEW ▶</b>	1	1	I WANNA B U DOTDOTDOT 004	CHOCOLATE PUMA
50	43	42	7	CAMELS ULTRA 073	SANTOS

## 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
<b>◀ No. 1 ▶</b>					
1	1	19	8	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
2	3	2	19	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
3	2	1	7	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
4	4	3	7	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
5	5	4	18	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
6	6	6	4	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
7	9	8	34	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
8	7	7	13	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
9	11	9	50	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
10	8	5	17	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
11	10	10	3	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
12	14	13	23	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
13	12	12	18	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
14	13	11	17	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
<b>◀ GREATEST GAINER ▶</b>					
15	16	24	3	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
16	17	16	13	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
17	<b>RE-ENTRY</b>	30	30	IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
18	15	14	30	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
19	18	17	39	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
20	20	20	49	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
21	19	15	28	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
22	31	—	3	TAKE BACK (T) (X) SOUNDAY 70486/ORPHEUS	KODA
23	21	18	3	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
24	25	26	42	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
25	28	25	57	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
26	22	23	17	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
27	<b>RE-ENTRY</b>	34	34	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
28	27	22	10	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
<b>◀ HOT SHOT DEBUT ▶</b>					
29	<b>NEW ▶</b>	1	1	MORE THAN LIFE (T) (X) CURB 73123	JANA
30	29	29	46	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
31	23	45	3	STAND UP (T) (X) TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
32	24	36	3	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
33	32	35	13	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
34	33	28	19	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
35	26	21	16	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
36	30	32	20	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
37	37	27	52	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
38	42	40	36	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
39	44	50	12	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
40	36	30	34	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
41	<b>RE-ENTRY</b>	2	2	BY YOUR SIDE (T) (X) TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
42	<b>RE-ENTRY</b>	9	9	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
43	34	31	24	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
44	39	34	12	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
45	41	—	2	FEELIN' ME (T) (X) BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
46	38	42	53	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
47	35	33	23	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
48	43	37	37	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
49	40	44	30	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
50	48	—	11	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK

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

## DANCE TRAX

(Continued from preceding page)

Butter." For the history of this track's evolution, as well as other Sly & Robbie nuggets, be sure to read **Brian Chin's** info-packed liner notes.

For sublime, post-club beats, look no further than *Mother—Music From Earth*. The lush two-disc set, which arrives via Italy's YourSmile/Time, is one of the year's best post-club experiences. DJ **Patrizio Squeglia** cleverly, and effortlessly, intertwines a host of global rhythms, encompassing artists such as **Natacha Atlas** ("Kidda"), **Massive Attack** ("Man Next Door"),

**Santessa** ("Phased"), **Alex Gopher** ("Ralph and Cathy"), **Grace Jones** ("I've Seen That Face Before [Liber-tango]"), **Peppe Barra** ("Suonno"), **Brain Wave** ("Magic"), and **Laurie Anderson** ("O Superman").

**BITS & PIECES:** **Dimitri From Paris** has completed beat-mixing a classics set for EMI Japan. Tentatively titled *My Salsoul*, Dimitri says the collection—scheduled for a May release—features many of his favorite disco-era gems from Salsoul's vaults,

including **Double Exposure's** "Ten Percent," **the Salsoul Orchestra's** "Ooh, I Love It (Love Break)" and "Salsoul Rainbow," **the Salsoul Orchestra Featuring Loleatta Holloway's** "Seconds," and **Inner Life's** "Moment of My Life" (featuring **Joce-lyn Brown**), among others.

The U.K.'s **Aydin Hasirci** (aka **A.T.F.C.**), who's responsible for such filtered house jams as "In and Out of My Life" and "Bad Habits" (featuring the soulful vocals of **Lisa Millett**), is currently collaborating with singer/song-

writer **Diane Charlemagne**. According to Hasirci, the pair has completed four songs, evenly split between uptempo house ("Big Brown Eyes") and downtempo soul ("Heart Strings"). "It's very interesting: When Diane sings the downtempo material, she sounds like a cross between **Jill Scott** and **Macy Gray**," Hasirci says. "This may surprise a lot of people, but that's fine by both Diane and me."

Next from A.T.F.C. is a fiery cover of **Alyson Williams'** "Sleep Talk," which peaked at No. 3 on both *Bill-*

*board's* Hot Dance Music/Club Play and Hot R&B/Hip-Hop Singles & Tracks charts in 1989.

**Kevin Aviance** has parted ways with Wave Music. Now signed to **Tony Moran** and **Nick De Baise's** Emerge Records, Aviance says to expect a new album in stores early next year.

Distinctive Records U.K. has signed **Way Out West** to a three-album deal, says label founder **Richard Ford**, who adds that the act's first album for the label should be out in late summer.

## DreamWorks Nashville Hits Stride With Keith, Andrews

BY PHYLLIS STARK

NASHVILLE—With the recent success of artists Toby Keith and Jessica Andrews, DreamWorks Records' Nashville division has begun to emerge as a strong contender at a time when some other labels here are struggling.

The Nashville division of the Los Angeles-based DreamWorks was launched in October 1997 and put out its first single, Randy Travis' "Out of My Bones," four months later. The label emerged as a player when that single became a hit and—at least for a time—revived Travis' career.

In 1998, the label's *The Prince of Egypt—Nashville* went gold. More recently, the label has had success

reviving Toby Keith's career: His *How Do You Like Me Now?!* has produced two No. 1 singles and scored platinum certification in February. The label is also celebrating its successful launch of Jessica Andrews, who has a current No. 1 hit, "Who I Am," and a gold-certified second album, also titled *Who I Am*.

James Stroud, the principal executive at the company, which does not use titles, says, "It seems like we are just getting ready to hit our stride as a label.



STROUD

It's a pretty exciting time for us. Now it's becoming fun."

The Nashville division opened its doors, Stroud says, "at a time when the market was starting to soften a little bit. Our country market was starting that downturn that everyone had feared. I told Mo Ostin, my boss [in Los Angeles], 'You need to be aware that it looks like we're in for some tough times in Nashville for a while.' He looked at me, smiled, and said, 'Perfect timing.'"

Wayne Halper, who functions as label GM, was the second person hired after Stroud. He says, "On the administrative side of it, we took the view of wanting to be a kinder, gentler operation, a place where people are happy to

come to work, a place where artists are respected, a place where opinions are valued."

As a result, Stroud says, "we seem to be not only holding our own but [also] doing fairly well. We have a long way to go, though. I'm not saying that we are out of the woods or that our market is in a place where we all feel safe. But there are some success stories out there with labels like DreamWorks Nashville that I think are going to help us as a community and, as a music business here, have some confidence about what we're doing."

Stroud, who is also a prominent record producer who works with Curb's Tim McGraw and other artists, says the support of the Nashville community has made the label's latest successes even sweeter. "Part of our success comes from the fact that we are here in Nashville and that we do have support from even our competition. We all want to make sure that, as a community, we do well, so when someone does have a bit of spark, it gives us all hope. We're just thankful that, right now, our company is starting to make some noise."

Unlike some producers who have headed record labels, Stroud does not produce the majority of the acts on his own roster. Instead, he looks to the best outside producers, such as Don Cook, Byron Gallimore, and Paul Worley, to keep the music diverse.

"We're not a one- or two-producer label like a lot of these labels in the past have been," Stroud says. "We try to get the best of the best."

Stroud says it's a mistake for a label head to try to produce most of his own roster. "Believe me, I made that very mistake in the past," says Stroud, who previously ran Giant Records. "But the fact that we are trying to do things different and being a little successful at it proves that what we're doing might work in the future."

In addition to crediting a staff he calls "the best in the business," Stroud says a policy of open communication has benefited the label. "Marketing knows what promotion is doing. Promotion knows what A&R is doing. So we communicate daily on our situation within the building, and that really does help us when times get a little tough and we need to really make an effort on a project or a situation... The attitude of our staff here is one of 'How can I help you?'"

Before moving into its current office space, the staff worked out of temporary quarters in a Music Row loft Halper describes as "one big room with all the desks facing toward the center. That really set the tone for the com-

munal [atmosphere of] the company."

Scott Borchetta, the label's senior executive for promotion and artist development, says that while the label "is about great music first," each staffer is expected to be "a marketing person" and look beyond his or her job description to the big picture at a workplace that, he says, is "not just a record label but also an entertainment company."

The label currently has just 21 employees. Stroud says, "We all pull double duty. We all cover for each other." There are currently 10 acts on the roster: Andrews, Keith, Lisa Angelle, Emerson Drive, Jolie & the Wanted, Rick Ferrell, Joanna Janét, Bill Luther, Darryl Worley, and Mike Walker.

Before the end of the year, the label will release a new Toby Keith album (due Aug. 28) as well as debut albums from Jolie & the Wanted, Canadian band Emerson Drive, Janét, Ferrell, and Walker.

Stroud credits "consistency and persistence" for DreamWorks' success, along with an overall philosophy of "creativity first."

Borchetta says his promotion team is "very passionate about the music," and "everybody has a big say" in every decision. Beyond that, he says, the team is successful because "when we have a real hot record, we're relentless. When we catch a spark, I think we've proved we're very capable of starting a forest fire."

On the sales and marketing side, "we've been aggressive in the area of new media, we work very very closely with the video outlets, and we work to maximize our spins at key times," says Johnny Rose, who heads the label's marketing department. "We just look for the most effective things we can do and get the most out of our money and manpower."

Rose says the label's success is due, in part, to Universal Distribution, which "aside from being the biggest is also the best. When you need to step on a record, they do it better than anyone."

But Stroud acknowledges that not every record DreamWorks has put out has been a hit. "We've made a lot of mistakes in the few years that we've been open, and I take full responsibility for that," he says. "Some of those decisions have been wrong. Some things haven't worked. But it looks like I'm learning my lesson. It looks like we're starting to adjust to an ever-changing business."

Borchetta says, "Some of the most laid-out plans have failed, and some of the shotgun things have worked. So, rule No. 1 is there are no rules."

Halper adds, "We are in a business of emotion, feelings, guts, entrepreneurship, and risk-taking. Over the years we've laid a foundation, [but] at the end of the day, it all comes down to the music, and James just delivers the goods."



BORCHETTA



HALPER



ROSE

## Scruggs Embarks On Next Solo Project, Launches Venture With Warner/Chappell

WHEN RANDY SCRUGGS RECORDED his first-ever solo album for Reprise in 1998, it touched off a creative renaissance that shows no signs of slowing down.

Scruggs, the son of renowned banjo player Earl Scruggs of the legendary Flatt & Scruggs, has had success as a producer, songwriter, and session musician. He played on his first Flatt & Scruggs record at the age of 13 and later joined with his brothers to record a couple of rock albums for Vanguard Records. His résumé includes the Country Music Assn.'s producer of the year award, as well as two Grammy Awards for best country instrumental performance.

He recently returned to Warner/Chappell music, with which he previously was affiliated in the early '90s. In conjunction with Warner/Chappell, he launched Letters of the Heart Music, a venture he says is "primarily for some new writers that we hope to find, sign, and help develop." No writers have yet been signed to the new venture, but Scruggs says he wants Letters of the Heart to have "a quality and really creative catalog."

Scruggs, who has published his own work since his first affiliation with Warner/Chappell ended, says he chose to return to the major because his work has "broadened during the past couple of years," and Warner/Chappell has the resources to help exploit it in the U.S. and internationally, in addition to having contacts in the film and TV world, where Scruggs also hopes to take his music.

For his first film project, Scruggs scored and served as music producer for an upcoming Imax film that traces the roots of country music (Billboard, Nov. 25, 2000), for which he produced tracks by Alabama, Vince Gill, Lyle Lovett, Jo Dee Messina, and numerous others.

But Scruggs' recent work has not been limited to the country genre. His upcoming projects include a Lisa Loeb album he produced and shared writing credits on. He's also written songs with Meredith Brooks and Bijou Phillips, as well as produced tracks by Elton John and Melissa Etheridge for an upcoming album he will only describe as "a real special project." His compositions have recently been recorded by Don Henley and Billy Bob Thornton for their upcoming albums, and he produced

last year's Loretta Lynn album on Audium Records.

Working with such a diverse roster of fellow artists comes naturally to Scruggs, who grew up in a home where artists ranging from Neil Young to Linda Ronstadt to Ravi Shankar dropped by to play music in the living room. "It was very eclectic but also very exciting," he says of his upbringing. "I'm such a music lover. It's something that, for me, just growing up and the history behind my upbringing and working with various types of artists and styles of music, has enriched the possibilities that I have now."

Scruggs is completing the initial tracks for a new solo album and hopes to find a label home for it once it is completed. While his Reprise album, *Crown of Jewels*,

had numerous guest artists, including Gill, Joan Osborne, and Mary Chapin Carpenter, Scruggs says that the new album "is going to be a real, true, solo project."

In recording *Crown of Jewels*, Scruggs says, "I felt like I really connected in terms of a true writing sense. At that point, I sort of found my inner

soul and that place inside that you hope to be able to tap into. I think it gave me confidence to go inside and really search for songs and lyrics that truly are meaningful. It's been a creative experience for sure and one that's exciting and will hopefully continue to move forward."

**SIGNINGS:** Audium Records has signed former Decca and Monument artist Danni Leigh to its roster. Her first album for the label will be produced by Pete Anderson, best known for his work with Dwight Yoakam, and scheduled for release in late July or early August. Audium has also signed former HighTone and Koch Records artist Dale Watson to its roster. His album is tentatively slated for July.

RMG Records has signed country legend Gene Watson to its roster: He previously recorded for Capitol, MCA, Epic, and Warner Bros. and scored 21 top 10 singles. Watson's first album for RMG is tentatively set for release in late July. He continues to tour following a recent, successful battle with colon cancer.

MCA Nashville has signed Bering Strait, a seven-piece country band from Obninsk, Russia. The group is co-managed by former Arista/Nashville chief Tim DuBois and JMK Music's Mike Kinnamon. Brent Maher will produce the act's first album.



by Phyllis Stark



SCRUGGS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	18	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98) 9 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	2	2	36	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
<b>◀ GREATEST GAINER ▶</b>						
3	3	5	46	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
4	5	3	6	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
5	6	6	20	TIM MCGRAW ▲ <sup>2</sup> CURB 77978 (12.98/18.98)	GREATEST HITS	1
6	4	4	74	FAITH HILL ▲ <sup>6</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
7	7	7	84	DIXIE CHICKS ▲ <sup>8</sup> MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	8	8	10	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
9	9	9	28	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	12	13	26	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
11	10	10	75	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	11	12	27	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
13	13	11	9	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
14	15	15	76	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
15	16	14	4	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
16	14	—	2	CLAY WALKER GIANT 24759/WARNER BROS. (11.98/17.98)	SAY NO MORE	14
17	17	16	42	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
<b>◀ PACESETTER ▶</b>						
18	27	21	77	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
19	18	18	36	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
20	19	17	62	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
21	20	19	100	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
22	23	27	18	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	22
23	22	22	22	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
24	21	26	4	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
25	24	25	97	LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
26	29	28	37	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
27	25	20	11	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
28	26	23	44	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
29	28	24	23	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
30	37	35	52	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
31	33	44	52	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
32	30	30	97	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
33	35	45	52	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
34	32	33	29	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
35	34	34	57	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
36	36	31	7	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
37	31	29	12	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4

○ 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
38	40	41	59	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
39	39	37	21	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
40	38	38	34	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
41	42	40	28	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
42	44	42	76	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
43	43	36	30	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
44	50	55	37	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
45	41	32	5	PAM TILLIS ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	24
46	45	47	101	TIM MCGRAW ▲ <sup>3</sup> CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
47	46	43	3	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
48	60	62	19	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	48
49	54	57	100	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
50	52	52	29	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
51	47	39	25	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
52	55	53	96	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
53	51	51	50	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
54	58	48	23	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
55	65	66	25	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
56	59	50	82	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
57	56	70	25	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
58	57	58	23	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
59	63	60	82	ALISON KRAUSS ROUNDNER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
60	73	63	8	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
61	70	61	99	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	RE-ENTRY	23	72	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
63	68	74	72	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
64	66	65	72	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
65	RE-ENTRY	34	72	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
66	61	64	27	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
67	71	59	75	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
68	67	67	33	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
69	72	69	22	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
70	53	—	2	VARIOUS ARTISTS SCREAM 0001/NAVARRE (13.98/16.98)	THE BLUE COLLAR COMEDY TOUR: LIVE	53
71	RE-ENTRY	20	72	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
72	62	56	6	PAT GREEN & CORY MORROW WRITEON 2000/GREENHORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN	26
73	48	46	15	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
74	69	49	44	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
75	RE-ENTRY	30	72	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52

## Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ <sup>19</sup> MERCURY 536003 (12.98/18.98) 4 weeks at No. 1	COME ON OVER	179
2	2	DIXIE CHICKS ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	167
3	7	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	105
4	3	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	121
5	4	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	186
6	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	146
7	5	FAITH HILL ▲ <sup>5</sup> WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	155
8	9	GARTH BROOKS ◆ <sup>14</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	125
9	11	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	135
10	8	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	285
11	10	HANK WILLIAMS JR. ▲ <sup>1</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	357
12	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	123
13	13	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	47

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	556
15	15	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	254
16	16	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	316
17	20	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	20
18	17	PATSY CLINE ▲ <sup>3</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	730
19	23	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	327
20	19	FAITH HILL ▲ <sup>3</sup> WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	128
21	—	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	105
22	18	JO DEE MESSINA ▲ <sup>2</sup> CURB 77904 (11.98/17.98)	I'M ALRIGHT	158
23	22	ALISON KRAUSS ▲ <sup>2</sup> ROUNDNER 610325/ADMJG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	226
24	21	FAITH HILL ▲ <sup>3</sup> WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	147
25	24	SHANIA TWAIN ◆ <sup>12</sup> MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	308

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.



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### COUNTRY CORNER



by Wade Jessen

**TOO OLD FOR TOYS:** Now in its fifth week on Top Country Singles Sales, new RCA teen trio **3 of Hearts** takes this issue's Hot Shot Debut on Hot Country Singles & Tracks with "Love Is Enough" at No. 52. The three-some's radio-chart opener is fed by spins at 32 of our 150 monitored country stations, including Dallas signals KPLX and KSCS, WUBE Cincinnati, KCYY San Antonio, and WDAF Kansas City, Mo. It is the lead single from a self-titled set due in stores June 5.

On the retail singles chart, "Love Is Enough" scans approximately 1,000 units but is pushed down two places, to No. 10, by new titles from **Shane Sellers** and **Mary Chapin Carpenter**. Sellers' "Matthew, Mark, Luke & Earnhardt" (DreamWorks), at No. 8, is a tribute to fallen NASCAR driver **Dale Earnhardt**, and Carpenter's "Simple Life" (Columbia), at No. 9, introduces her *Time, Sex, Love*, which starts scanning May 29. Neither of the two titles has charted on Hot Country Singles & Tracks; Carpenter's single logs early spins on 23 monitored stations, while Sellers' title is active at 10 signals this issue.

**MEDIA DARLING:** After being honored with Greatest Gainer ink on The Billboard 200 and Top Country Albums last issue, **Lee Ann Womack's** *I Hope You Dance* (MCA Nashville) repeats the feat on the country chart, where it gains more than 2,500 units to bullet at No. 3. Womack has been making the rounds at daytime and evening talk shows, and an April 10 stop at *The Tonight Show With Jay Leno* should help the album improve next issue. In a bow to her country base, Womack performed "Why They Call It Falling" on the show, instead of her former country and current pop hit "I Hope You Dance." "Falling" is the recently issued third single from the album; it gains 189 detections and hops 58-54 on Hot Country Singles & Tracks. The pop mix of "Dance" holds at No. 16 on our Adult Top 40 list and claims a third week at No. 1 on Adult Contemporary.

**ON THE ROAD AGAIN:** Pacesetter honors on Top Country Albums is taken by **Anne Murray's** *What a Wonderful World* (Straightway/EMI), which gains 40% and rises 27-17. During the year and a half Murray's set has spent on the chart, it has occasionally experienced erratic activity due to television fulfillment. However, as Murray's 2001 symphony tour follows an ambitious itinerary, the summer months may see the set perform more consistently. The Canadian star will spend the balance of April in the Northeastern states, then work her way through the Midwest and West Coast until Oct. 1. Murray is also doing a series of in-store appearances in tour markets to promote a companion gift book to *What a Wonderful World*.

**HE AIN'T HEAVY:** The highly successful *O Brother, Where Art Thou?* (Mercury) lengthens its stay at No. 1 on Top Country Albums to nine weeks, but the top sales markets are further than a country mile from Appalachia. They include Los Angeles, San Francisco, Dallas, and Houston. On Hot Country Singles & Tracks, "I Am a Man of Constant Sorrow" by the **Soggy Bottom Boys** finishes at No. 51, with new airplay at KSOP Salt Lake City and WIL St. Louis.

## Jubilee Label, Acts Sweep Wrangler Awards

**BY DEBORAH EVANS PRICE**  
NASHVILLE—In an unprecedented sweep, Colorado Springs, Colo.-based Western Jubilee Recording Company will be picking up the Wrangler Award trophies in all the music categories at the 40th Western Heritage Awards. The company will also be the recipient of the first-ever Wrangler Award presented to a western record label.

"It is such a cool deal," says Scott O'Malley, a partner at Western Jubilee along with Dane Scott, Kathie O'Malley, and Kathleen Fox Collins. "I planned on us being there at some point, but I thought it would be longer than four years. I'm totally honored."

Presented by the National Cowboy and Western Heritage Museum (formerly the National Cowboy Hall of Fame and Western Heritage Center), the ceremony is slated for Saturday (21) in Oklahoma City. Award winners are announced in advance. The MCs for the 2001 event are David, Keith, and Robert Carradine. Sons of the San Joaquin are serving as musical hosts. Joni Harms, Wylie Gustafson, and Brad Johnson are among the presenters.

The Western Heritage Awards' Wrangler trophies are bronze replicas of a Charles M. Russell sculpture of a cowboy astride a horse. Awards are presented in 15 categories recognizing contributions to western heritage in the fields of music, TV, film, and literature. Supreme Court Justice Sandra Day O'Connor is also among those to be inducted into the Hall of Great Westerners.

Western Jubilee artists and producers will collect awards in the outstanding original composition and outstanding traditional western album categories. Sons of the San Joaquin, comprising brothers Jack, Joe, and Lon Hannah, will receive the outstanding original composition honor for "Charlie and the Boys," marking their second consecutive win in this category. (Last year, "He Just Can't Be Seen From the Road" took the prize.)

Penned by Jack Hannah, "Charlie and the Boys" tells the story of a cowboy's first trail drive with legendary cattleman Charles Goodnight. From the album *Sing One for the Cowboy*,

the song was produced by O'Malley and Rich O'Brien.

Don Edwards and Waddie Mitchell's *Prairie Portrait* was named outstanding traditional western album. The project features cowboy crooner Edwards and poet/humorist Mitchell teaming with the Fort Worth Symphony Orchestra. The acts share the Wrangler with producers O'Brien and Collins.

An accomplished musician and producer, O'Brien has either played on or produced five previous Wrangler-winning albums. Formerly artistic administrator of the Colorado Springs Symphony Orchestra, Collins is currently president of the Opera Theater of the Rockies, in addition to being a partner in Western Jubilee.

This is the third Wrangler Award for Edwards, who calls the honor the "cowboy Grammy." "When I got one, I just thought it was the greatest thing that ever happened," says Edwards, who recently made his Grand Ole Opry debut. "I never knew I'd get up to three."

Edwards expresses surprise that *Prairie Portrait* won. "It's a little bit different from the norm. A lot of people think you wouldn't have a symphony around a campfire, but, after all, they are playing traditional acoustic music. It just happens to be that there's 75 of them," he says with a laugh. "It's another dimension of the music, and I'm glad they recognize it as such."

O'Malley says the fact that the label, its three flagship acts—Edwards, Mitchell, and Sons of the San Joaquin—and the outfit's partners and producers are all being lauded on the same night will make for a special evening. "What's cool about it is none of us sat down and dreamed about having a record company. We'd done artist representation, management, booking, publishing, and all that goes with it all these years," he says,

referring to Scott O'Malley & Associates, a booking agency and management company.

"The only reason it made sense to do Western Jubilee is because of Don, Waddie, and the Sons," he adds. "I'm biased, but I feel like they are the cream of this whole western deal. When they were trying to figure out a new home, that's what spawned this concept of doing this real artist-friendly company."

Since the demise of Warner Bros.' Warner Western label, Western Jubilee has provided a new home for western music's cream of the crop. Partners O'Malley and Scott attribute the label's success to its talented roster: "We've got to give credit where it's due—Don's 40 years' singing at the White Elephant [in Fort Worth, Texas] and other places to get to this overnight recognition," O'Malley says of Edwards, who gained national attention with his performance in Robert Redford's film *The Horse Whisperer*. "Waddie has 25 years of cowboying and 15 years of professional reciting. There's just this accumulation."

Dane Scott says the label and its roster have also been buoyed by the booking agency. "You can't discount the effect of Scott [O'Malley] and our sister company, the agency," he says. "His hard work on tours and booking keeps the artists out there playing. That makes all the difference in the world—the fact that they are touring. Everybody's itineraries are pretty strong, and we're finding new places."

In addition to Edwards, Mitchell, and the Sons, the Western Jubilee roster includes O'Brien, Cowboy Celtic, and Katy Moffatt, whose label debut bows this fall. "Finally we've got something so we don't look so chauvinistic," O'Malley says with a laugh, referring to Moffatt's status as the first female addition to the roster. "We do like women out here in the West."

Scott and O'Malley are happy to see their outfit expanding. "We're growing at such a nice clip. It looks like we're here to stay, and I'm real happy about that," says Scott. "There is indeed an audience out there for us. We've always thought there was, and they are reacting to what we're doing. They're liking the music we're putting out."



EDWARDS



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

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

- |    |  |    |   |
|----|--|----|---|
| 3  | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM                            | 8  | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL  |
| 44 | ANGELS IN WAITING (WB, ASCAP/Cat IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL               | 41 | HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM   |
| 14 | BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM   | 24 | THE HUNGER (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM   |
| 25 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM   | 51 | I AM A MAN OF CONSTANT SORROW (Public Domain)   |
| 55 | COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL                           | 16 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM   |
| 58 | CRAZY 'BOUT YOU BABY (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Pitch, Pitch, BMI/Ed's Up, BMI) | 7  | 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 |
| 6  | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL                                  | 4  | IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM  |
| 38 | DOWNTIME (Gravitrone, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL                                | 13 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL   |
| 49 | FOREVER LOVING YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM                 | 31 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP)   |
| 34 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up,                                  | 2  | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL   |
|    |  | 26 | IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/EMI Blackwood, BMI/Little Blue                       |

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|----|---|----|--|
| 53 | I WANNA BE THAT GIRL (EMI April, ASCAP/Waltz Time, ASCAP) HL  | 18 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL                            |
| 60 | I WANT US BACK (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Loaded Cannon, BMI/Major Bob, ASCAP) HL  | 39 | UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL   |
| 46 | I WANT YOU BAD (Music Sales, ASCAP)   | 35 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM |
| 37 | I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL  | 43 | 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    |
| 28 | LAREDO (Mark Hybner, ASCAP)   | 29 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM   |
| 21 | THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/AJ Andersongs, BMI/Bluewater, BMI) HL                                     | 19 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM   |
| 56 | LIVE CLOSE BY, VISIT OFTEN (Mazdu, BMI/Betty's Boys, BMI)   | 48 | WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP)  |
| 52 | LOVE IS ENOUGH (Willdawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI)   | 32 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL  |
| 57 | THE MOST BEAUTIFUL GIRL (EMI Al Gallico, BMI/EMI Aigee, BMI) WBM  | 1  | WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM   |
| 11 | MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cat IV, ASCAP) WBM   | 54 | WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM   |
| 27 | NO FEAR (Universal-PolyGram International, ASCAP/Terri-000, ASCAP/Why Walk, ASCAP) WBM  | 50 | YOU (Warner-Tamerlane, BMI/Taxicaster, BMI/EMI Blackwood, BMI/Danger Will, BMI/Cat IV, ASCAP) HL/WBM   |
| 5  | ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM   | 10 | YOU SHOULDN'T KISS ME LIKE THIS (Tokco Tunes, BMI)   |
| 22 | PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Willdawn, ASCAP) WBM |    |  |
| 33 | PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue  |    |  |

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|--------------------|--|---|---|
| Box, ASCAP) HL/WBM | 17   | ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL |   |
| 15                 | POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM   | 47  | A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM            |
| 12                 | RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL   | 36  | SAY NO MORE (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM |
| 40                 | SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) WBM  | 42  | SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL                           |
| 23                 | SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM   | 20  | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM                    |
| 59                 | 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 | 45  | SHE IS (Mike Curb, BMI/Hal Ketchum, BMI) WBM                                    |
|                    |  | 9   | SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL                         |



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	23	<b>No. 1</b> WHO I AM B.GALLIMORE (B.JAMES T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
2	3	4	18	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
3	5	6	10	AIN'T NOTHING 'BOUT YOU K.BROOKS, R.DUNN, M.WRIGHT (T. SHAPIRO, R.RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	3
4	4	3	15	IF MY HEART HAD WINGS B.GALLIMORE, J.HILL (A.ROBOFF, F.KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN †	3
5	2	2	24	ONE MORE DAY M.D.CLUTE, DIAMOND RIO (S.D.JONES, B.TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
6	6	7	14	DON'T HAPPEN TWICE B.CANNON, N.WILSON, K.CHESENEY (C.LANCE, T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	6
7	8	10	9	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY, P.WORLEY (M.BERG, A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	7
8	10	11	5	GROWN MEN DON'T CRY B.GALLIMORE, J.STROUD, T.MCGRAW (S.SESKIN, T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	8
9	9	8	25	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	8
10	7	5	26	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD, T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
11	11	13	13	MRS. STEVEN RUDY M.MCGUINN, S.DECKER (M.MCGUINN, S.DECKER)	MARK MCGUINN (D) VFR 734758 †	11
12	15	15	30	RIGHT WHERE I NEED TO BE T.BROWN, M.WRIGHT (C.BEATHARD, K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	12
13	14	16	8	IF YOU CAN DO ANYTHING ELSE T.BROWN, G.STRAIT (B.LIVSEY, D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	13
14	12	9	28	BUT FOR THE GRACE OF GOD M.ROLLINGS, K.URBAN (C.CAFFREY, J.WEIDLIN, K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
15	13	12	25	POUR ME C.HOWARD (TRICK PONY, R.BEIGHLEY, S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	12
16	18	18	10	I COULD NOT ASK FOR MORE S.EVANS, P.WORLEY (D.WARREN)	SARA EVANS RCA ALBUM CUT †	16
17	16	17	14	ROSE BOUQUET B.GALLIMORE, P.VASSAR (P.VASSAR, R.BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937 †	16
18	22	29	5	<b>AIRPOWER</b> TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY, K.LOVEFACE, T.OWENS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT †	18
19	19	23	7	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	19
20	21	24	11	<b>AIRPOWER</b> SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT, G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	20
21	20	21	15	THE LAST THING ON MY MIND E.GORDY, JR. (C.WISEMAN, A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	20
22	23	25	15	PEOPLE LIKE US A.TIPPIN, B.WATSON, M.BRADLEY (D.L.MURPHY, K.TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	22
23	24	28	13	SOMETIMES S.HENDRICKS, J.COLE (C.DAVIDSON, K.BEARD, C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	23
24	25	26	22	THE HUNGER W.C.RIMES (B.MONTANA, D.FLINT)	STEVE HOLY CURB ALBUM CUT †	24
25	27	30	9	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	25
26	17	14	17	IT'S MY TIME M.MCBRIDE, P.WORLEY (B.CRAIN, T.HYLER, K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	11
27	28	32	11	NO FEAR S.SMITH, K.STEGALL, T.CLARK (T.CLARK, M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
28	30	34	10	LAREDO R.WRIGHT, C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	28
29	31	35	4	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL, R.DEAN, S.TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	29
30	29	33	13	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES, J.KIMBALL, T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	42	—	2	I'M ALREADY THERE D.HUFF (R.MCDONALD, G.BAKER, F.MYERS)	LONESTAR BNA ALBUM CUT	31
32	34	37	4	WHILE YOU LOVED ME M.BRIGHT, M.WILLIAMS (M.DODSON, K.WILLIAMS, D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	32
33	26	22	18	PLEASE B.J.WALKER, JR. (M.DULANEY, J.STEELE, J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	22
34	35	41	5	A GOOD WAY TO GET ON MY BAD SIDE B.J.WALKER, JR. (G.TEREN, R.RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	34
35	36	39	11	WHAT I DID RIGHT J.SLATE, M.WRIGHT, SONS OF THE DESERT (D.WOMACK, S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	35
36	33	36	9	SAY NO MORE B.GALLIMORE, C.WALKER (T.SHAPIRO, G.TEREN)	CLAY WALKER GIANT ALBUM CUT	33
37	38	48	3	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT, T.YEARWOOD (M.DANNA, T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	37
38	50	—	2	DOWNTIME B.GALLIMORE, T.MCGRAW (P.COLEMAN, C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	38
39	43	42	5	UNFORGIVEN F.ANDERSON, T.LAWRENCE, B.CARR (L.BOONE, P.NELSON, B.PINSON)	TRACY LAWRENCE (V) ATLANTIC 85102	39
40	32	31	14	SHOOT STRAIGHT FROM YOUR HEART T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
41	39	40	10	HE DRINKS TEQUILA N.WILSON, B.TANKERSLEY (S.CAMP, M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	39
42	44	56	3	SECOND WIND F.ROGERS, J.STROUD (D.WORLEY, S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	42
43	46	50	4	WHAT I REALLY MEANT TO SAY P.WORLEY, T.L.JAMES (C.THOMSON, C.WATERS, T.L.JAMES)	CYNDI THOMSON CAPITOL ALBUM CUT	43
44	41	46	4	ANGELS IN WAITING B.CHANCEY (T.COCHRAN, J.MCBRIDE, S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	41
45	40	43	10	SHE IS R.CROWELL (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT	40
46	45	49	4	I WANT YOU BAD C.ROBISON, B.CHANCEY (T.D.ADAMS, P.CRANON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	45
47	37	38	12	A ROSE IS A ROSE K.STEGALL (D.BRYANT, D.BERG, S.RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	37
48	55	—	2	WHERE THE BLACKTOP ENDS M.ROLLINGS, K.URBAN (S.WARINER, A.SHAMBLIN)	KEITH URBAN CAPITOL ALBUM CUT	48
49	49	53	3	FOREVER LOVING YOU J.RICH, S.VAUGHN (J.RICH, K.ALPHIN, V.MCGEEHE)	JOHN RICH BNA ALBUM CUT	49
50	47	47	6	YOU J.GUESS, J.CHEMAY (J.OLANDER, W.ROBINSON, A.SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	47
51	48	52	6	I AM A MAN OF CONSTANT SORROW T.BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	48
52	<b>NEW</b>	1	1	<b>Hot Shot Debut</b> LOVE IS ENOUGH B.GALLIMORE (J.VARSOS, N.THRASHER)	3 OF HEARTS (D) RCA 69034 †	52
53	57	—	2	I WANNA BE THAT GIRL M.MCANALLY (W.ALDRIIDGE, B.CRISLER)	THE WILKINSONS (C) (D) (V) GIANT 16766 †	53
54	58	58	3	WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN, D.SCHULTZ)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	54
55	<b>NEW</b>	1	1	COMPLICATED P.WORLEY, C.D.JOHNSON (C.D.JOHNSON, S.SMITH)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT	55
56	53	54	5	LIVE CLOSE BY, VISIT OFTEN R.MALO, K.T.OSLIN (K.T.OSLIN, KOSTAS, R.MALO)	K.T.OSLIN (D) BNA 69026	53
57	56	57	11	THE MOST BEAUTIFUL GIRL B.HUFF (R.M.BOURKE, B.SHERILL, N.WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
58	<b>NEW</b>	1	1	CRAZY 'BOUT YOU BABY D.HUFF, B.CHANCEY (J.STEELE, E.BERGHOFF)	BILLY RAY CYRUS MONUMENT ALBUM CUT	58
59	<b>NEW</b>	1	1	STILL HOLDING OUT FOR YOU D.HUFF (K.OSBORN, R.MARX)	SHEDAISY LYRIC STREET ALBUM CUT	59
60	51	59	3	I WANT US BACK B.CANNON, N.WILSON (D.DILLON, M.CANNON-GOODMAN, B.CANNON)	CRAIG MORGAN ATLANTIC ALBUM CUT	51

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 21, 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	34	<b>No. 1</b> BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 9 weeks at No. 1	LEANN RIMES
2	2	3	8	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
3	3	2	18	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
4	4	4	29	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
5	7	7	9	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
6	5	5	26	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
7	6	6	13	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
8	<b>NEW</b>	1	1	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLARS
9	<b>NEW</b>	1	1	SIMPLE LIFE (THERE'S NOTHING WRONG WITH YOU) COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
10	8	9	5	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
11	9	8	9	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
12	11	12	4	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	10	10	24	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	23	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
15	12	11	23	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
16	14	16	200	HOW DO I LIVE CURB 73022	LEANN RIMES
17	<b>NEW</b>	1	1	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
18	15	15	26	I'M IN EPIC 79496/SONY	THE KINLEYS
19	17	20	26	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
20	18	19	30	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
21	16	17	62	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
22	19	23	26	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
23	20	18	31	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
24	22	22	40	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
25	24	24	50	WHEN YOU NEED MY LOVE DREAMWORKS 450943/INTERSCOPE	DARRYL WORLEY

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.

## Classical KEEPING SCORE



by Steve Smith

**NOT SO SLOW:** Heralded in Keeping Score not so long ago (Billboard, Jan. 27), Andante.com—a promising new classical music Internet site—opened to the public April 2. And while it's not yet fully operational, the site appears to be at least on its way to realizing the ambition set for it by founding chairman **Alain Coblenze**: the most comprehensive locus for information about classical music on the Web.

It didn't start out that way, though. In the beginning, Coblenze—an attorney and the founder of the European Mozart Foundation—set out to create a comprehensive historical anthology of classical recordings. Longtime friends and business associates **Pierre Bergé**, founder/CEO of Yves Saint Laurent, and **Jean-François Bretelle**, former CFO/GM of Yves Saint Laurent and current president of Oléron Finance, became his partners in the venture.

"The initial idea," Coblenze says, "was to form a 'sound encyclopedia,' so to speak, where in a certain linear footage on your CD shelves you would accumulate a collection that could be considered a panorama, a little bit like the luxurious reissues of the great masterpieces of literature." In "The Andante Collection," Coblenze envisioned a series of deluxe multi-CD sets offering some of the finest recordings of classical's golden age. The series would pay special attention to annotation and design in order to "restore a certain respect for recordings at a time when they're distributed for free at the corner newsstand in cellophane."

Coblenze assembled an international team of musicologists, critics, discographers, and restoration experts to create the collection, which is organized into four thematic series: "Great Composers," "Great Interpreters," "Great Orchestras," and "Great Operas." Each set will be packaged in an elegant miniature hardcover book that includes pertinent information from the recently published second edition of *The New Grove Dictionary of Music and Musicians* (Billboard, April 14), along with essays by leading music critics and original illustrations by Chicago-based artist **Donald Colley**.

Among the first "Andante Collection" offerings, set for a June release, is a set of the **Beethoven** piano concertos performed by such soloists as **Walter Gieseking**, **Clara Haskil**, **Arthur Rubenstein**, **Artur Schnabel**, **William Kapell**, and **Rudolf Serkin**, all transferred from vintage commercial recordings. The sonic restoration of the recordings is exemplary given the age and diversity of the source materials. As will be the case for most items in the "Great Composers" series, the set includes two versions apiece of Beethoven's third, fourth, and fifth concertos, illustrating the viability of different and even opposing views of canonic works.

Other upcoming Andante releases include a collection of **Schubert** chamber music; sets devoted to pianist **Wilhelm Backhaus**, violinist **Joseph Szigeti**, and conductor **Leopold Stokowski**; a three-disc edition of **Vienna Philharmonic** performances from the '20s; and engineer **Seth Winner's** transfers of recordings of **Mozart's Marriage of Figaro** (led by **Bruno Walter**) and *The Magic Flute* (with **Arturo Toscanini**) from the 1937 Salzburg Festival. (The sounds were originally captured on the Selenophone, an archaic sound-recording machine used in films.)

Coblenze decided early on not to offer Andante releases through traditional record retail outlets, sell-

ing them instead through performance-venue gift shops, musical-instrument and sheet-music dealers, and select bookstores, as well as through the Andante Web site. And rather than seeking to create a simple E-commerce site, Coblenze conceived of Andante.com as a means by to deepen the classical experience for its consumers.

Coblenze forged partnerships with such musicians as **Pierre Boulez** and **Dietrich Fischer-Dieskau**, institutions (including the Vienna Philharmonic and Paris' IRCAM), and noted musicologists, as well as with publications ranging from *New Grove* to *Fanfare* to *International Record Review*. Editor/critic **Robert Levine** was brought on to oversee *Andante Magazine*, a compendium of music news, CD and concert reviews, interviews, and essays by music journalists and academics.

Elsewhere on Andante.com, the Andante Calendar provides listings for live music performances around the world, employing a versatile, effective search engine. Andante Reference affords access to entries from the *Concise Grove Dictionary* (some of which, alas, are rather dated—an entry for **Sir Peter Maxwell Davies** reads that he has composed three symphonies, when in reality his eighth will be premiered next month), as well as databases of compositions, discographies, concert program notes, and essays from *The New York Review of Books*. A database of opera libretti and more will soon be added.

The Andante Directories provide annotated links to more than 2,500 Web sites for composers, performers, and record labels. Andante Profiles include in-depth studies—most still in progress—of several of Andante's artistic partners, including Boulez, Fischer-Dieskau, and the Vienna Philharmonic, as well as such historical figures as **Bruno Walter** and **Gustav Mahler**. Most ambitious of all, the Andante Learning section intends to pool educational resources from some of the world's leading performing-arts organizations into a unified music curriculum accessible by students, teachers, and parents.

Finally, the Andante Musicroom provides users with musical content in various forms. The offerings are currently limited to a streaming RealAudio radio channel and a Webcast of a Vienna Philharmonic concert of works by **Wagner** and **Bruckner**, available both with and without video. The Webcast is accessible only by those who have high-speed Internet connections; at a March press demonstration, the broadcast quality was extraordinary, but attempting to access the video using a 56K modem proved futile.

Andante technical officer **Ben Epstein** doesn't view the restriction as a long-term liability. "It's becoming more and more commonplace for people to have cable modems and DSL lines at home," he says. "Among college dormitories, just about everybody now has T1 [connections]. The statistics show that by the end of 2001, on the order of 10 million to 15 million homes in the U.S. alone will have broadband Internet connections. So I'm very optimistic that more and more people will be able to experience the high-quality video."

Currently, all content on the Andante site is free of charge. Eventually, though, the site plans to start charging for access to some of its resources. The plan calls for a subscription model akin to that of cable TV, with varying levels of access available at different rates. Ultimately, the site plans to sell downloadable music content as well.

For all involved, the site is a promising beginning, a means of bringing classical music to broader audiences using the latest advances in Web programming. Conductor/composer Boulez is among those who are most enthusiastic about the site's potential. "The people involved in Andante share a genuine and obvious passion for music that I find impressive," he says. "Technology has played a critical role in the creation of classical music, especially in the late 20th century. Through a site like Andante, technology can play an even more vital role, sharing information about classical music with a worldwide audience."



BOULEZ



COBLENZE



ANDANTE

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	34	<b>DONNIE MCCLURKIN</b> VERITY 43150 <b>HS</b>	<b>NO. 1</b> LIVE IN LONDON AND MORE...
2	2	3	<b>YOLANDA ADAMS</b> ELEKTRA 62629/EEG	THE EXPERIENCE
3	NEW		<b>SOUNDTRACK</b> GOSPO CENTRIC 70035/JIVE	KINGDOM COME
4	3	4	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b> DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
5	4	9	<b>VARIOUS ARTISTS</b> ● EMWORD 43163/VERITY	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	5	49	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG	THANKFUL
7	6	3	<b>LFT CHURCH CHOIR/HEZEKIAH WALKER</b> VERITY 43157 <b>HS</b>	LCVE IS LIVE!
8	7	5	<b>KIM BURRELL</b> TOMMY BOY GOSPEL 1450/TOMMY BOY <b>HS</b>	LIVE IN CONCERT
9	8	81	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW
10	10	29	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE <b>HS</b>	AWESOME WONDER
11	9	5	<b>VARIOUS ARTISTS</b> F HAMMOND 43154/VERITY	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
12	11	25	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 <b>HS</b>	NOT GUILTY... THE EXPERIENCE
13	20	5	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 3000	TRIBUTE TO QUARTET LEGENDS VOLUME 1
14	13	32	<b>BEBE</b> MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
15	12	56	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ● VERITY 43140	PURPOSE BY DESIGN
16	14	78	<b>CECE WINANS</b> ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
17	17	23	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10268 <b>HS</b>	SHOW UP & SHOW OUT
18	16	24	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MCG 7018 <b>HS</b>	GOOD TIME
19	15	12	<b>DESMOND PRINGLE</b> TOMMY BOY GOSPEL 1384/TOMMY BOY <b>HS</b>	LOYALTY
20	19	34	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
21	18	15	<b>ARETHA FRANKLIN</b> FLASHBACK 75717/RHINO	GOSPEL GREATS
22	21	11	<b>MOSES TYSON, JR.</b> WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
23	22	28	<b>AARON NEVILLE</b> TELL IT 20287/EMI GOSPEL	DEVOTION
24	RE-ENTRY		<b>NATALIE WILSON &amp; THE S.O.P. CHORALE</b> GOSPO CENTRIC 490675/INTERSCOPE <b>HS</b>	(GIRL DIRECTOR)
25	28	68	<b>NORMAN HUTCHINS</b> JDI 1258 <b>HS</b>	BATTLEFIELD
26	29	38	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 20960 <b>HS</b>	NO LIMIT
27	27	27	<b>LUTHER BARNES &amp; THE SUNSET JUBILAIRE</b> AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
28	23	61	<b>VARIOUS ARTISTS</b> ▲ EMWORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
29	26	5	<b>OSCAR A. HAYES &amp; ABUNDANT LIFE FELLOWSHIP</b> NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
30	24	31	<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC <b>HS</b>	YOU CAN MAKE IT
31	33	5	<b>APOSTLE THOMAS ISAAH BUTLER</b> NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
32	25	53	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
33	31	33	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 2635	LIVE & ALIVE
34	30	76	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
35	37	17	<b>EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS"</b> W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
36	32	29	<b>T.D. JAKES</b> INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
37	34	74	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>HS</b>	FAMILY AFFAIR
38	RE-ENTRY		<b>TONEX</b> TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
39	40	7	<b>HOWARD HEWETT</b> HARMONY 85339/EPIC	THE JOURNEY
40	38	68	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>HS</b>	SPIRITUAL LOVE

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

## HIGHER GROUND



by Deborah Evans Price

**CH-CH-CHANGES:** In the previous installment of Higher Ground, it was announced that the 32nd annual Gospel Music Assn. (GMA) Dove Awards would air on PAX-TV and Chicago-based superstation WGN. Just before press time, GMA issued a statement saying PAX-TV would not be airing the Doves. The show will air at 8 p.m. EDT May 4 on WGN.

According to GMA president **Frank Breeden**, "When it came time to sign the contract, sufficient funding for the PAX time slot was just not there."

On the upside, tickets for the Dove Awards, which will be held April 26 at Nashville's Grand Ole Opry House, are already sold out. The GMA is adding a special event to handle the overflow. The Dove Viewing Party will be held at the Opryland Hotel's Delta Ballroom, beginning at 5:30 p.m. The Dove pre-telecast awards will be handed out 5:30 p.m. to 7:30 p.m., with the televised Dove Awards beginning at 8 p.m. Tickets for the event are \$22 and may be purchased at [doveawards.com](http://doveawards.com). The Doves will conclude the annual GMA Week festivities, set for April 21-26 at the Stouffer Renaissance Hotel and Nashville Convention Center. The industry is busily gearing up for a multitude of seminars, showcases, product presentations, and other activities.

**A VISIT FROM THE STORK:** What could be more fitting than an expectant mother releasing a lullaby album? For singer/songwriter **Twila Paris**—whose new Sparrow release, *Bedtime Prayers: Lullabies & Peaceful Worship*, is hitting stores as she and husband, **Jack Wright**, are anticipating the birth of their first child—

it indeed seems to be a case of God's perfect timing. "We had placed it in the Lord's hands quite a few years ago and weren't sure if it would ever happen or not," Paris says of parenthood. "Then, boom, here we are."

Paris has long wanted to do a lullaby album, and the project was already in the works before she found out she was pregnant. "It was literally weeks after I'd finished writing the last song, stuck it on a demo, and sent it down for the A&R guys to listen to that we found out we were expecting this baby. That says so much about God's faithfulness and his sense of humor," she says with a laugh.

Paris, a three-time winner of the female vocalist Dove Award, will be sitting out the GMA Week festivities this month as she anticipates the birth of her child, due April 28. They are expecting a son and plan to name him **Jack Paris Wright**, "a name I've had picked out for 15 years," she says.

Since the songs were written before she learned she was expecting, Paris says people have asked if that was a bittersweet experience—writing songs for children when it looked, at that time, as if she might never become

a mother. "It really wasn't," she says. "The Lord has really given me a lot of grace in that area. Hopefully, everything we write is from him, and all the projects are from him, but there are certain ones that feel special... This one felt that way. I just got so into the writing. It really felt like God gave me a heart for this particular audience—very small children and their parents. And actually, as we were recording this and people were listening to it, we had adult single people saying, 'I want a copy of that.' We all have times [when] we need to put on music that's comforting. I tried to write it in a way that wasn't condescending, [so] that it could be enjoyed by adults."

Paris says she wanted the album to be more than just something that would sing babies to sleep. "I thought the music would take care of that if we produced it in a gentle, calming way," she says. "I wanted to use this opportunity (Continued on page 46)



PARIS

## In the SPIRIT



by Lisa Collins

**BRAVE NEW WORLD:** With the April 3 release of the *Kingdom Come* soundtrack, **Kirk Franklin** added yet another notch to his ever-expanding belt of credits. Not only did Franklin write and produce the soundtrack (with the exception of one cut), but he also had a hand in the scoring of the film, which opened nationwide April 10 and stars **Whoopi Goldberg**, **LL Cool J**, **Jada Pinkett-Smith**, **Loretta Devine**, **Toni Braxton**, and **Vivica A. Fox**.

Franklin says, "It was one of the most incredible things I've gotten a chance to do. Having never done anything like this before, I put a lot of time and energy into it, and I'm pleased with how it's turned out."

Also pleased is Gospo Centric CEO **Vicki Mack-Lataillade**, who took on a large portion of the financing for the soundtrack, which also features **Jill Scott**, **Carl Thomas**, **Mary Mary**, **Trin-I-Tee**, **SOP**, **Crystal Lewis**, **Tamar Braxton**, and **Deborah Cox** and is being released to the general market through Jive (with distribution via BMG) and Provident on the Christian side.

Mack-Lataillade explains, "Because [20th Century] Fox moved the date of the movie release, we didn't get the setup time we wanted. But even with that, we went from 10 adds the first week on [Broadcast Data Systems] to 46 more the next week, so we're more than pleased. People are really loving the Kirk Franklin/Mary Mary cut 'Thank You.' Kirk and Mary Mary [did] *The Tonight Show* on [April 12]. The video is being played in strong rotation on BET, and we were recently added to MTV, so we're thrilled."

Mack-Lataillade, who officially ends her joint venture/distribution pact with Interscope Records this summer, has not made any decisions about future partners or distribution pacts. Instead, she is busy prepping three projects—Franklin's *Church* album, **Woody Rock's** gospel debut, and **Tramaine Hawkins'** label debut—for release this summer.

**IN THE POCKET:** EMI Gospel/Dexterity Sounds are celebrating the success of their newest release, **Bishop T.D. Jakes & the Potter's House Mass Choir's** *The Storm Is Over*. In its second week at retail, the album scanned 29,756 units to earn the No. 1 spot on the Top Gospel Album sales chart and becomes the biggest seller on SoundScan's Top Christian Album chart. "As we were recording this project with Bishop Jakes and the Potter's House choir, we knew it contained powerful music... Now, as the project has been released, it's a real joy to see the impact it's having," says **Ken Pennell**, VP/GM of EMI Gospel. *The Storm Is Over* was recorded live at Jake's Dallas-based Potter's House Church last December, featuring guest appearances by **Beverly Crawford**, **Donnie McClurkin**, and **D'Atra Hicks**.

**BRIEFLY:** There's even more good news at Verity, where label execs are celebrating the gold certification of **Donnie McClurkin's** *Live in London and More...* But there's little to celebrate at Harmony Records, where unofficial word has it that **Raina Bundy** has resigned... On a brighter note, Inner Court Music Group recording act **Darius Twyman & Destiny** hopes to wrap studio work on the follow-up CD to its critically acclaimed debut, *Fulfilling My Destiny*, in time for Twyman to tie the knot next month to sweetheart **Keisha Smith**... Finally, **Lamar Campbell** has signed on for a featured role in the new stage play, *Can a Woman Make a Man Lose His Mind?* (The answer is yes, but that's not part of the title.)

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	VARIOUS ARTISTS ● INTEGRITY 61001/TIME LIFE	NO. 1 SONGS 4 WORSHIP — SHOUT TO THE LORD
2	2	33	DONNIE MCCLURKIN VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
3	3	3	VARIOUS ARTISTS INTEGRITY/MARANATHA/WINEYARD 1955/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	4	3	YOLANDA ADAMS ELEKTRA 62629/CHORDANT	THE EXPERIENCE
5	NEW		SOUNDTRACK GOSPO CENTRIC 70035/PROVIDENT	KINGDOM COME: THE SOUNDTRACK
6	NEW		BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	THE STORM IS OVER
7	5	23	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
8	15	77	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
9	9	46	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	THE PROMISE
10	6	39	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
11	7	45	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
12	8	95	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
13	10	4	AUDIO ADRENALINE FOREFRONT 5273/CHORDANT	HIT PARADE
14	12	34	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
15	32	21	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
16	11	20	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
17	17	20	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
18	18	44	VARIOUS ARTISTS ● WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
19	16	81	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
20	13	54	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
21	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2322/CHORDANT	WHAT A TIME!
22	19	24	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
23	25	24	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT	AWESOME WONDER
24	22	32	STACIE ORRICO FOREFRONT 5253/CHORDANT	GENUINE
25	21	16	VARIOUS ARTISTS HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
26	20	5	VARIOUS ARTISTS F HAMMOND/VERITY 43154/PROVIDENT	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
27	26	24	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT	NOT GUILTY... THE EXPERIENCE
28	23	31	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
29	33	17	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
30	24	4	PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
31	27	33	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
32	28	22	RACHAEL LAMPA WORD 3626	LIVE FOR YOU
33	31	20	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
34	30	3	VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1957/WORD	OVERWHELMED: HILLSONG WORSHIP SERIES
35	35	3	SARA GROVES INO 6121/WORD	CONVERSATIONS
36	34	80	P.O.D. ▲ ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
37	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2220/CHORDANT	MOUNTAIN HOMECOMING
38	40	31	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
39	36	23	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
40	29	94	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT	(SPEECHLESS)

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. †S indicates past or present Heat-seeker title. © 2001, Billboard/BPI Communications.

## Canada's Justin Time Finds Right Niche

**T**IMING IS EVERYTHING: As difficult as it is for a small label to get a piece of the competitive jazz-retail pie, it is a particularly uphill battle when the label is based outside of the U.S. and looking to compete with both large and small labels for consumer dollars.

In the case of Montreal-based Justin Time Records, the key to carving out a successful niche is releasing decidedly innovative projects by artists who often have an international following. The label's recent releases include pianist **Paul Bley's** *Basics* (Jan. 30), *The Kiss that Never Ends* by the **David Murray Power Quartet** (March 13), the **World Saxophone Quartet's** *25th Anniversary—The New Chapter* (March 13), and *Travellin'* by **Fontella Bass**, a powerhouse vocalist who combines jazz improvisation with blues and gospel sensibilities (April 10).

Formed nearly two decades ago by label president **Jim West**, Justin Time releases up to 20 projects a year. "We try to strike a balance between records that are purely creative and those that pay the rent," says West. He notes that saxophonist Murray in Cuba recording an album that features approximately 18 musicians, what West terms "a massive undertaking" for a label of any size.

Although many of Justin Time's artists are not Canadian, West believes that it "would be wrong not to" support local artists. For that reason, his ears are always attuned to local artists who "have management, an agent, tour frequently, and have an original sound that makes them stand out."

If proof were needed as to a small label's significance in identifying and developing new talent, consider that West signed Canadian **Diana Krall** to her first recording contract in 1992, releasing *Steppin' Out* the following year. (The album has since been



by Steve Graybow

licensed to Krall's current label home, Verve, for U.S. release, although the original Justin Time disc, with a bonus track, is also readily available.) Likewise, Canadian-born pianist **D.D. Jackson**, who signed with Justin Time a year after Krall did, eventually inked a deal with RCA Victor, for whom he recorded two dates.

For Jackson, whose association with RCA ended when the label cut a number of artists from its roster, experience has led to an appreciation of the merits of recording for a small label. "Even when I was on a major label, I felt guilty, like I was betraying Justin Time after they put so much effort into nurturing my career," admits Jackson, who says West "was very encouraging" when the major labels came courting.

"In terms of pushing creative music, Justin Time is one of the top independents," Jackson says. "They have a passion and respect for the music, and they give the artists a lot of room to do what they want without interference. They are the real deal."

Jackson says he "will probably be coming back" to Justin Time for his next project as a leader—an acoustic trio recording of all-original material with "a unique twist." *The Calling*, with Jackson, saxophonist **Hamiet Bluiett**, and drummer **Kahil El'Zabar**, will be released on Justin Time April 24.

West believes his label's desire to give musicians artistic freedom—and to devote undivided attention to marketing the music—is alluring to artists. "There is a passion here that

makes up for size," says West. "We will sit on the phone for an hour with an artist discussing tour plans for Europe. A major might not be able to guarantee releases for every artist in many countries. We have distribution in 25 countries worldwide, so if our artist tours Portugal or Spain, their record will be on sale there."

Despite the fact that 90% of Justin Time's projects are released in the U.S., West says that competing for shelf space in retail stores remains an uphill battle. "There is competition, in that the space costs a lot of money," he says. "I would go bankrupt if I tried to buy endcaps and ads in every major city. Fortunately, there are still a few accounts whose buyers can do something for you if they like the music."

"Jazz is a niche market, and people have to realize that a Diana Krall or a Miles Davis is the exception, not the rule," West continues. "But after nearly 20 years of doing this, I still believe that there is room in this business for everybody."

### MERLE HAGGARD

(Continued from page 9)

about me and the old man, you know." *Cabin in the Hills* and *Two Old Friends* have been available exclusively through Wal-Mart for the past six months on Hag Records. Haggard's manager, Tom Thacker, says the Wal-Mart deal was "an experiment" that proved successful, but they are looking forward to having the projects in wide release in both mainstream and Christian retail outlets, the latter via Madacy's Christian music division.

"With the history of an artist like [Haggard], I would think he'd do pretty well," says Rick Anderson, senior buyer for the Cincinnati-based Berean Christian chain. "There's a market there. Look what Andy Griffith did. It blows everybody away. Merle Haggard is a different personality, but everybody knows his name."

Dave Roy, president of Relentless/Nashville, says the firm is enthusiastic about the partnership with Haggard: "Merle is truly an icon, and he's perfect for what Madacy does."

The new gospel discs will be marketed via a direct-response TV campaign utilizing an 800 number. The spots will also be tagged "available at fine retailers" to direct consumers toward retail, where the release will be supported by listening posts and positioning. Plans also call for print ads and the release of a video for "I'll Fly Away," featuring Haggard and Brumley, which will be promoted by Aristo Media in Nashville.

In coming months, Haggard plans to release a country album, *Fresh Milk*, most likely through the Los Angeles-based Anti label, which issued last year's *If I Could Only Fly*. He also plans another slate of releases on Hag through Relentless, including a gospel duet album with Chester Smith and a Christmas collection.

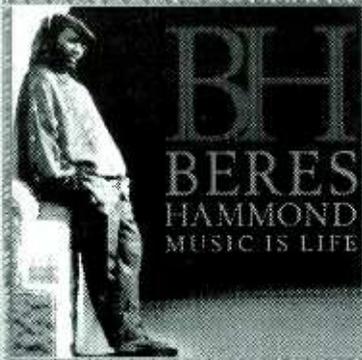


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### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	37	<b>WHO LET THE DOGS OUT</b> <sup>▲</sup> S-CURVE 751052/ARTEMIS <sup>HS</sup>	BAHA MEN <sup>*</sup> * 35 weeks at No. 1
2	2	5	<b>THE IRISH TENORS: ELLIS ISLAND</b> MUSIC MATTERS 9020 <sup>HS</sup>	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
3	3	49	<b>TANTO TEMPO</b> ZIRIGUIBOOM 1026/SIX DEGREES <sup>HS</sup>	BEBEL GILBERTO
4	4	16	<b>WOMAN ON TOP</b> SONY CLASSICAL 89279	SO JNDTRACK
5	6	31	<b>VOLARE! VERY BEST OF THE GIPSY KINGS</b> NONESUCH 79541/AG	G P SY KINGS
6	5	13	<b>BARRAGE</b> SUITE 102 MUSIC 0499/MADACY	BARRAGE
7	13	91	<b>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG <sup>HS</sup>	IBRAHIM FERRER
8	10	48	<b>THE IRISH TENORS: LIVE IN BELFAST</b> MASTERTONE 9018/POINT <sup>HS</sup>	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
9	9	5	<b>ISLAND LOVE SHACK</b> NEOS PRODUCTIONS 31054	VARIOUS ARTISTS
10	12	24	<b>LA NOUBA</b> RCA VICTOR 63502	CIRQUE DU SOLEIL
11	8	49	<b>WATER FROM THE WELL</b> RCA VICTOR 63637	THE CHIEFTAINS
12	NEW		<b>FULL CIRCLE: CARNEGIE HALL 2000</b> ANGEL 57106/ANGEL RECORDS	RAVI SHANKAR
13	11	25	<b>CHANCHULLO</b> WORLD CIRCUIT/NONESUCH 79503/AG <sup>HS</sup>	RUBEN GONZALEZ
14	7	5	<b>BRASILIDADE</b> SIX DEGREES 1043	BOSSACUCANOVA
15	RE-ENTRY		<b>JOAO VOZ E VIOLAO</b> VERVE 546713	JOAO GILBERTO

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	43	<b>RIDING WITH THE KING</b> <sup>▲</sup> DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON <sup>*</sup> * 40 weeks at No. 1
2	2	5	<b>NOTHING PERSONAL</b> NEW WEST 6024	DELBERT MCCLINTON
3	3	4	<b>WICKED GRIN</b> POINTBLANK 50764/VIRGIN <sup>HS</sup>	JOHN HAMMOND
4	4	9	<b>BEE N A LONG TIME</b> TONE-COOL 471180/DJMG	DOUBLE TROUBLE
5	6	17	<b>MATRIARCH OF THE BLUES</b> PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
6	7	74	<b>GOTTA GET THE GROOVE BACK</b> MALACO 7499	JOHNNIE TAYLOR
7	5	28	<b>CROSSING MUDDY WATERS</b> VANGUARD 79576	JOHN HIATT
8	12	26	<b>THE DOOR</b> OKEH/550 MUSIC 61428/EPIC <sup>HS</sup>	KEB' MO'
9	9	3	<b>BACK TO THE BLUES</b> CMC INTERNATIONAL 86302/SANCTUARY	GARY MOORE
10	10	11	<b>LOVE SONGS</b> CHESS 112498/MCA	ETTA JAMES
11	11	78	<b>LIVE ON</b> GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
12	13	29	<b>MILK COW BLUES</b> ISLAND 542517/DJMG	WIL JE NELSON
13	RE-ENTRY		<b>BLUES AT SUNRISE</b> LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	RE-ENTRY		<b>NEIGHBORHOODS</b> ATLANTIC 83391/AG	OLU DARA
15	14	18	<b>WISH I WAS IN HEAVEN SITTING DOWN</b> FAT POSSUM 80332	R.L. BURNSIDE

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	20	<b>THE VERY BEST OF UB40</b> VIRGIN 50525	UB40 <sup>*</sup> * 9 weeks at No. 1
2	1	2	<b>CATCH A FIRE — DELUXE EDITION</b> ISLAND 548635/DJMG	BOB MARLEY AND THE WAILERS
3	4	73	<b>CHANT DOWN BABYLON</b> TUFF GONG/ISLAND 546404/DJMG	BOB MARLEY
4	3	39	<b>ART AND LIFE</b> SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
5	5	9	<b>MUSIC IS LIFE</b> HARMONY HOUSE 1624*/VP	BERES HAMMOND
6	8	92	<b>SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH</b> COLUMBIA 65921/CRG	PETER TOSH
7	10	3	<b>RAGGA RAGGA RAGGA 15</b> GREENSLEEVES 257	VARICUS ARTISTS
8	NEW		<b>A NEW DAY</b> QUABALAH 1617*/VP	LUCIANO
9	6	3	<b>MORE TEACHINGS...</b> 71 1615*/VP	MORGA V HERITAGE
10	7	46	<b>REGGAE GOLD 2000</b> VP 1599*	VARICUS ARTISTS
11	14	90	<b>REGGAE PARTY</b> POLYGRAM TV/ISLAND 565654/DJMG	VARICUS ARTISTS
12	NEW		<b>LOVE SO NICE</b> VP 1607*	JUNIOR KELLY
13	13	17	<b>BEST OF BEENIE MAN</b> SHOCKING VIBES 1613/VP	BEENIE MAN
14	9	20	<b>STRICTLY THE BEST 26</b> VP 1620*	VARICUS ARTISTS
15	12	25	<b>REGGAE LEGEND</b> ST. CLAIR 5813	EOB MARLEY

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). † Denotes album following Platinum or Diamond symbol indicates album's multi-Platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). Δ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. † Indicates past and present Heatseekers titles. © 2001, Billboard/BIP Communications and SoundScan, Inc.

## Hit Factory Hosts Multichannel Panel Of Engineers, Artists

THE UNFOLDING SAGA of surround sound was the subject of a discussion April 4 at the Hit Factory, one of the world's premier recording facilities, located in midtown Manhattan.

Hosted by the Hit Factory and Dolby Laboratories, "Making Multichannel Music Work" offered an opportunity for members of the professional recording industry to learn about the experiences and opinions of several of the leading producers, engineers, and artists in the burgeoning multichannel-music genre, especially as it pertains to consumer hardware and software. A lively and intense Q&A period followed, demonstrating the broad diversity of thought concerning multichannel audio.

The discussion's panelists were producer **Phil Ramone**; producer/engineer **Frank Filipetti**; composer/synthesist **Wendy Carlos**; **John Kellogg** of Dolby Laboratories, a key player in building and promoting the market for multichannel audio for music, film, home theater, broadcast, and DVD; and **Matt Goldman**, **Phil Stanton**, and **Chris Wink**, founders of **Blue Man Group**. The moderator was **David Ranada**, technical editor of *Sound & Vision* magazine, which devoted its February/March 2001 issue to DVD Audio.

Much of the evening's discussion focused on debate within the production community over proper (or, as is feared, improper) installation of home theater systems for optimum playback of the recordings these and other professionals are carefully preparing for DVD Audio and Super Audio CD (SACD). More than a few audio professionals lament the likelihood of poor speaker placement; a lack of five identical speakers—for left, center, right, left surround, and right surround—critical for optimum playback; and consumers' possible indifference, or even aversion, to multichannel audio. Among the 80-plus attendees, some voiced the opinion that consumers don't really care about multichannel audio, that they are satisfied with two-

channel CDs and even MP3 files.

The panelists, however, were united in their zeal. "We were always surrounded by music," Filipetti pointed out, referring, for example, to natural reverberation of live concert halls and cathedrals in the era before recorded sound. "Only since Edison have we gotten used to hearing music from a point source. Reverb, delay, and placement have been devised over the years but only provide the illusion of depth. Now, we can far more closely approximate it.

"Even 2-channel 24-bit /96kHz [kilohertz] recording is a new world over CD," he added, noting that DVD Audio doesn't have to deliver surround sound; indeed, it can deliver stereo recordings with a sampling rate of up to 192kHz, and the first multichannel SACD was only recently released. "For the first time, consumers can hear what we hear in the studio. Yes, there are going to be bad 5.1 mixes, but the best of 5.1 is going to knock your socks off."

Ramone, who recently remixed **Billy Joel's** *The Stranger* and *52nd Street* in 5.1 with Filipetti at Sony Music Studios in New York—albums he had produced with Joel in 1977 and 1978, respectively—likened the present stage of surround sound to the turn of a century, an age of innocence.

"As with quad, we are doing things we could not do before," Ramone said, imploring mix engineers to be "artistically correct."

Carlos added that the early days of stereo were marked by gimmickry, given the new ability to pan sounds across the stereo field. "Finally," she noted, "we reached a degree of subtlety."

At the other end of the stage—and from an altogether different point of view—the founders of **Blue Man Group** nonetheless reached the same conclusion as the recording veterans with which they shared the spotlight. With none of the technical background of the other panelists, the wide-eyed enthusiasm of Goldman,



by Christopher Walsh

Stanton, and Wink affirmed the attraction surround sound holds for many artists. In the case of **Blue Man Group**, which recorded its album, *Audio*, in a warehouse space in New York's East Village (released on DVD Audio and CD), 2-channel stereo was a disappointing compromise, given the dense, wall-of-sound percussion of the group's music.

Despite what they consider a "healthy skepticism" of new consumer formats in general, the **Blue Man Group** founders are united in their devotion to surround.

"I cannot listen to our album in stereo," Goldman admitted. "Even outside of the 5.1 sweet spot, even from another room, listening to surround is better than listening from the sweet spot in stereo. We have a genuine artistic excitement. We want to join the crusade. Artists need to get involved."

Filipetti expressed dismay over the belated launch of DVD Audio: the false starts, an uncoordinated release of hardware and software, and the perception of a format war between DVD Audio and SACD.

"I think it's very important that we set some standards," he said. "I think it's very important that we involve the producers, the engineers, and the manufacturers of the hardware and software, so that we all have some common things we can relate to, as we do in stereo, as we did when we were working in vinyl."

Kellogg, who played an excerpt from the 5.1 remix he produced of **Emerson, Lake & Palmer's** *Brain Salad Surgery*, explained that the DVD Entertainment Group, of which he is a part, is a consortium of consumer electronics manufacturers, home video divisions of film studios, and music labels. The group, he noted, is working to market and promote consumer awareness. As with many product introductions, he predicted, multichannel audio will trickle down to the masses in time.

"It was pretty interesting," said producer/engineer **Michael O'Reilly**, who attended the event. "I've been to

a few of these, and that was probably the best one so far. We're in flux right now—it's like a big chasm, and everybody's got their feet on both sides. You're going to have to jump pretty soon. I think it's a great thing, but it's precarious. But the technology is viable now, and that's a big issue. I think it's going to propel the industry and give us more outlets. You've got to think ahead. We're making this stuff for when the hardware—and people—will catch up to it."

"I'm not mixing for the systems [of] today," Filipetti said after the event. "I'm hoping that 10 years from now, people will still put this up, like they do *Dark Side of the Moon* or *Sgt. Pepper*, and say, 'Even though the technology wasn't where we are today, that guy had his act together and made a point with this mix, and I'm glad he did it.' I'm such a fan for this format. Yes, there's a lot of complexity, a lot of controversy about setup and systems, center channel, and bass management. But the simple fact is, however you use these things, there's just so much to offer. It's the most fun I've had mixing in years, because, again, it offers so much that we haven't had before."

The 5.1 remixes of Joel's albums

provide a textbook example of the benefits—and potential snares—of revisiting deep catalog material for release on a new format.

"[Sony Music VP of engineering] **David Smith** handled [the] acquisition of the tapes," said Filipetti, who has also provided a 5.1 remix of **Meat Loaf's** *Bat Out of Hell*. "And [he] handled it as brilliantly as he always does. He baked them, transferred them to Sony HR [digital multitrack tape], and we mixed off of that. Unlike *Bat Out of Hell*, where I had a lot of trouble finding the right material—the right takes, the right vocals—the notes with these, because Phil Ramone was the producer, were extensive and very easy to follow.

"The only problem we ended up with was in 'Movin' Out (Anthony's Song),' " he continued. "While I was mixing, the original motorcycle [sound] was not in the multitrack, and we put out a call. Several days later, David was able to find it on a quarter-inch [tape], and we flew it in as close to the timing as they had it on the original. We were coming up with alternate plans of going out and rerecording a motorcycle. At the last minute, we were able to find it."



"Making Multichannel Music Work," an in-depth discussion of surround sound, took place at the Hit Factory in New York. Pictured, from left, are Matt Goldman, Phil Stanton, and Chris Wink, founders of **Blue Man Group**; producer Phil Ramone; John Kellogg of Dolby Laboratories; David Ranada of *Sound & Vision*; producer/engineer Frank Filipetti; and composer/synthesist Wendy Carlos.

### FOR THE RECORD

A caption in *Billboard's* April 7 issue misstated a specification of the console recently installed at **SoundCastle** in Los Angeles. The console is an 80-channel **Solid State Logic SL 4000 G+ Classic**, not an eight-channel one.

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# China's High-End YYVD Aims To 'Professionalize' Local Industry

**BY MAYA KOVSKAYA**  
BEIJING—Creating “a new production paradigm for the Chinese music industry” is the aim of new music production company YYVD Productions, which opened a state-of-the-art recording studio here in October 2000.

“We decided that now is definitely the right time to get into the game,” says Patrick Kwo, founder/

CEO of YYVD Productions, which, besides producing recordings at its new \$5 million Oasis Studio, also manages artists. “We want to help the industry mature and face the challenge of globalizing standards with world-class facilities.”

Housing production of YYVD's artists and offering facilities where other artists can record, Oasis is being touted as an unparalleled

facility in mainland China, where talent is often stunted by technical backwardness and a lack of professionalism on virtually every level of the industry, ranging from outmoded technology and equipment to a widespread lack of production know-how and soundcrafting savvy.

To build Oasis, YYVD's team brought in acoustic architect Sam Toyoshima to design a studio with acoustics unrivaled in China. The recording space, at more than 5,000 square feet, includes a control room, studio, and conjoined, separate rooms for recording vocals, drums, percussion, and piano.

Artists visiting the studio voiced positive reactions. Cui Jian, China's founding father of rock'n'roll, fondled the volume control on the Solid State Logic SL 9000 console and listened to the Genelec 1035 and 1036 speakers—equipment of a kind previously nonexistent in China—saying, “And I thought this was just going to be yet another domestic studio.”

Domestic pop singer Mao Ning, recently signed by YYVD's talent management department, was also full of praise for the studio at the Oasis opening. Taiwanese pop/rocker Qi Qin says that the studio is a major asset to the mainland, and he hopes to work with YYVD in the future.

“YYVD offers a new production paradigm that puts quality at the forefront,” says Jon Yen, a leading YYVD producer. China has a “staggering amount of untapped, undisciplined talent just waiting to be cultivated, and we want to create an outlet through which China's talent can find its optimal expression.” Yen recently finished production for YYVD R&B vocalist Jeff Kung.

The question, however, is whether China is ready for its first big-budget recording studio when the average total budget for a nationally released album—around \$4,000—is frequently less than a demo in the West, and so-called high-budget productions involve spending somewhere in the neighborhood of \$15,000.

“That studio is killer, but a lot of professional Chinese bands will never be able to record there,” Beijing-based singer Xiao Meng says. “Most Chinese record companies don't think quality is very important and wouldn't spend the money necessary to record there.”

YYVD has initially set studio rates at the high end of the domestic market, which is still significantly lower than prices on the international market. “We don't want to make this resource inaccessible to Chinese companies

and artists,” Kwo explains. “Once the overall market starts to pick up, we are confident that prices for recording will be normalized and adjusted to reflect the actual costs involved. For the time being, however, we are here to work with the mainland industry, not against it, and our goal here is to help raise the overall level of production standards in China, because that is what the market needs to grow and flourish.”

Yen predicts that the domestic music industry will take off in about five years and says the time is ripe for such a studio as Oasis.

“Whoever chooses to sit on the sidelines waiting for someone else to ‘professionalize’ the industry and turn artists into major profit-making vehicles is making a critical mistake,” he contends. “By that time, the rules of the game will have changed. Long-term success in this industry requires strategic vision, decisive action, and an acute sense of timing.”

Kwo is also optimistic, despite the many problems—such as rampant piracy—facing the mainland music industry. “There's a lot of work to be done,” he admits, “but exciting things are happening, and we want to play an active role in getting the ball rolling here.”

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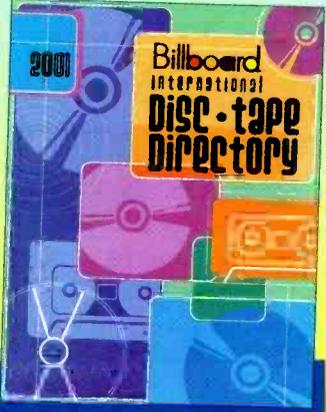
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## PRODUCTION CREDITS

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CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	ALL FOR YOU Janel/ J. Jam, T. Lewis, J. Jackson (Virgin)	ALL FOR YOU Janel/ J. Jam, T. Lewis, J. Jackson (Virgin)	WHO I AM Jessica Andrews/ B. Gallimore (DreamWorks)	I HOPE YOU DANCE Lee Ann Womack/ M. Wright (MCA Nashville)	WHAT WOULD YOU DO? City High/ W. Jean, J. Duplessis, R. Toby, R. Pardlo (Booga Basement/Interscope)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	OCEAN WAY (Nashville) Julian King	JAVALENA (Nashville) Greg Droman	TRACK HOUSE (Willingboro, NJ) BOOGA BASEMENT (East Orange, NJ) Serge Tsai
CONSOLE(S)/ DAW(S)	Harrison MR4, Harrison Series Ten	Harrison MR4, Harrison Series Ten	Custom Ocean Way Neve 8078	API Legacy/ Pro Tools	SSL 9000J/ Sony Digital, Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Otari MTR 100 w/Dolby SR	Sony 3348	Studer 48	Sony 3348
MIX MEDIUM	Quantegy 499	Quantegy 499	Sony 3348	Quantegy 467	Sony 3348/Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	FLYTE TYME (Edina, MN) Steve Hodge	RECORD ONE (Sherman Oaks, CA) Mike Shipley	SOUND KITCHEN (Franklin, TN) Greg Droman	HIT FACTORY (New York) Serge Tsai
CONSOLE(S)/ DAW(S)	Harrison Series Ten	Harrison Series Ten	SSL 8000 G+	Neve VR72 w/Legend Package/ Pro Tools	SSL 9000J/ Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Otari MTR 100 w/Dolby SR	Sony 3348 16 bit	Ampex ATR 102	Sony 3348
MASTER MEDIUM	Pro Tools	Pro Tools	Quantegy 467 1/2" BASF 900	Quantegy GP9 1/2"	Sony 3348
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MARCUSSEN MASTER- ING Stephen Marcussen	MASTERMIX Hank Williams	HIT FACTORY Joe Yannece
CD/CASSETTE MANUFACTURER	EMD	EMD	UNI	UNI	UNI

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**W**hen it comes to starting a company in the music industry, the cost of launching a business and the likelihood of its success largely depend on the scope of the entrepreneur's dream and the resources available to make it happen.

Getting a new business off the ground can cost anywhere from a few million dollars for a small niche label or technology company to upwards of \$100 million for a large multi-genre label or Internet music-service provider. But, large or small, understanding the market, coming up with a winning business plan, recruiting the right people to follow through on a strategy and finding enough cash to stay in business requires a mix of good advice, knowledgeable leadership, the right backers—and luck.

Those are not easy waters to navigate for newcomers looking to profit from the development and/or distribution of music content. Notes Jay Samit, EMI Recorded Music senior VP of new media, "There's not a more complex piece of intellectual property than music. And there's a lot of unproven ground for which the laws are not crystal clear."

Indeed, when launching a music venture, among the issues to be considered are the underlying rights of the songwriter, the music publisher, the person who recorded it and the label that funded that recording—and that's before getting into any images or graphics to be included with the music.

So where do entrepreneurs turn for money and guidance when entering the industry? The major labels, quite often.

#### GOING TO THE MAJORS

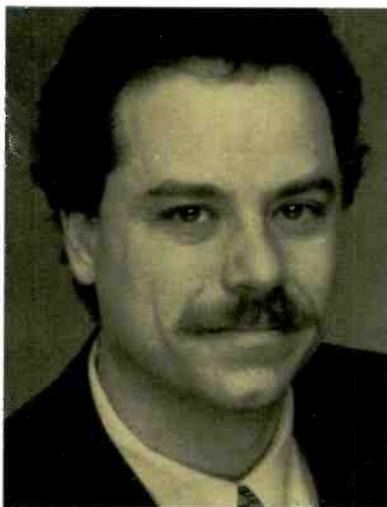
Industry executives say that, whether you are starting a new label or an Internet company, getting the backing—be it financial, strategic or intellectual—of at least one of the Big Five (Universal, BMG, Sony, Warner or EMI) remains the safest way to launch a new business related to the music industry. On the label side, new large-scale record companies tend to be funded by the majors, in part, because they stand to profit from distribution of the label's artists. What's more, they actually understand and can afford the upwards of \$50 million in start-up costs to invest in such ventures. On the tech side, which is involved more in content distribution than in content creation, the labels tend to act more as advice givers and strategic partners.

"A lot of brilliant engineers come up with a concept, but turning it into a business is another matter," says Samit. "We can help them structure how to deal with getting content, how to deal with publishing issues and collection societies, and how to shape and define their business model." As for money, he says there are cheaper places to get funding than from a major,

## FINDING FUNDING FOR A START-UP

### When Launching A New Music Venture, The Best Bet Is To Seek Money From The Majors

BY BRIAN GARRITY



EMI's Samit

which often wants control and/or large equity stakes in exchange for cash. "Our dollars are probably the most expensive," he says. "Realistically, you can get funding from a million sources."

Internet companies linked to the music business that are on the lookout for cash say their primary source of funding comes from venture-capital investors that specialize in seeding new start-ups. That's not to say, however, that the majors don't invest in new music start-ups. In fact, all the majors have dedicated staff for exploring opportunities in digital music, and Universal Music Group and Sony Music Entertainment have even carved out their own venture-capital arms, with the specific intent of investing in new start-ups.

Their investment strategy:

Backing businesses that expand the ability of major-label artists to make money in music and affect their bottom line.

"If somebody comes in and has raised hundreds of millions of dollars and wants to license music, it's real easy: You charge them something," says Samit. "If somebody comes in and says, 'I have this brilliant idea, but I don't have a dime,' and we think it's a brilliant idea, we say, 'Here's what we'll do. We'll take a small stake in your company. If it goes on to be worth \$1 billion, then we'll make some money and you'll make some money. If it turns out it goes nowhere, you've lost nothing and we invested the time and expertise.'"

#### NO NEW NET MONEY

But raising money at this point isn't easy for Web companies

or new labels, industry executives say.

Artemis Records chief executive Danny Goldberg says that, for labels, funding has always been tricky if it's not coming from a major. "Starting a truly independent company that is independently financed has always been very difficult," he says. "There's very little history of independently financed companies in the record business, especially in the last few years. And it's never been a business that has had the infrastructure on Wall Street to really explain itself the way the movie business does."

On the other hand, the digital-music industry has had an opportunity to explain itself to Wall Street in recent years, and at times even reaped strong financial gain from the public and institutional investment markets.

But in the wake of legal controversies surrounding the likes of MP3.com and Napster, mounting losses from virtually every music start-up and the evaporation of venture-capital dollars amid a larger shake-out in technology, the lowly values of

publicly traded Internet music stocks seem to indicate that Wall Street has about as much interest in backing other Web music companies these days as in funding a new niche indie label.

"There is effectively no fundraising in this space right now," says Sean Ryan, president and COO of privately held Listen.com. This is especially true for music-related companies focusing on content and programming as opposed to a technology or service. "There is zero chance you can raise money as a media company right now," he adds. "If you're trying to raise money now and you say,

'I'm going to have an advertising supported something-or-other, you will be laughed at.'

Instead, Ryan says "media-ish" Web companies are better off partnering with a larger media company or record label looking to kick-start the market.

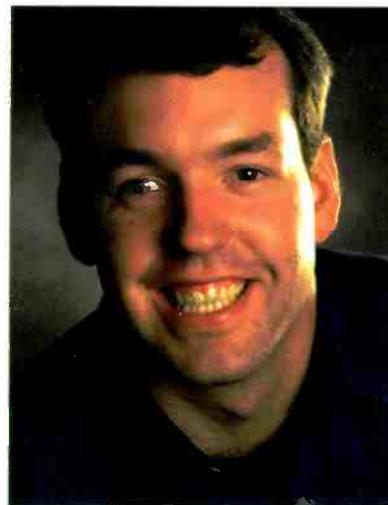
"It's not exactly like beachfront real estate," says Goldberg of investment appetite in the industry. "[Music] is still an investment that requires knowledgeable investors who really believe that there is a big future."

#### SMALL GENRES, BIG EXEC

But for those who do believe in the business—which, in the U.S., was valued at more than \$14 billion last year—the potential upside can be huge.

Executives say that, on the label side, deals like the \$170 million launch last fall of J Records—a joint venture between former Arista boss Clive Davis and BMG Entertainment—show that money exists for start-ups with proven executive talent at

(Continued on page 38)



Listen.com's Ryan



# COMMERCIAL APPEAL

Once Snubbed, Many Artists Are Becoming Comfortable With Licensing Their Songs To Promote Products

BY DAVIN SEAY

**D**espite the avalanche of current commercials utilizing household-name pop stars and their music to sell everything from Jags to jumbo burgers, the artistic jury is still out regarding the philosophical, aesthetic and creative risk/benefit ratio that comes with marketplace exposure.

## BENEFITING EITHER WAY

While the '60s-vintage manifesto branding any and all crass commercial affiliation as a despicable sellout has gone the way of bell-bottoms and love beads, there is a lingering suspicion among many artists that hitching one's creative wagon to a commercial dilutes both the impact of the music and the integrity of the musician.

Yet, then as now, the lure is often almost irresistible. Even in their up-against-the-wall heyday, the Jefferson Airplane sang a payday paean to white Levis. The Who's epochal 1968 concept album, *The Who Sell Out*, prefigured music's uneasy alliance with the market, a self-fulfilling prophecy that today finds the band's distinctive sound front and center in a wide variety of commercial and feature-film placements. Neil Young, the leg-

endary iconoclast whose career stretches from the sylvan '60s to the current orgy of commercial and creative synergism, addressed the issue on his 1988 release, *This Note's for You*. Taking a pointed swipe at corporate sponsorship, the video for the album's title track was promptly banned by MTV before being named Video of the Year on the network's heavily underwritten award show.

Young, The Who and others can well afford to cast a jaundiced eye at the marketing of music, even as they benefit from the exposure and ballooning bottom line it can offer. Yet, for many young hopefuls,



Madonna chooses her products carefully

the ambiguities of offering their songs for sale are rife. Take perennial club favorites the Jayhawks, a Minneapolis-based quintet that has been vying for the title of hardest-working band in show business for nearly two decades. In a recent *Los Angeles Times* interview, Jayhawks frontman Gary Louris speculated publicly on the financial benefits of a well-placed license for an A-list client. As a father, and admittedly worn down from the grind of seemingly endless touring, Louris dropped a none-to-subtle hint for potential placement. "Our song 'Blue' is perfect for the new American Express card!" he enthused. Even a few short years ago, such a blatant proposition would have been anathema to any self-respecting bar band.

## ARTISTS BEING CAUTIOUS

It's small wonder that any number of artists or the lower rungs of their career ladders have wholeheartedly embraced the exposure and income that effective music marketing can afford them. Capitol Records recording artist Kendall Payne released her debut album, *Jordan's Sister*, in 1999 to less than overwhelming response from the traditional lightning rods of radio and retail. The album has, however, spawned an extraordinary number of high-profile placements, providing Payne with a viable alternative to standard marketing procedures.

"One of the tracks from the album is 'Supermodels,'" explains the Los Angeles-based singer/songwriter, "and you can hear it every week under the credits of the TV show *Popular*. It's also been featured on *Providence* and *Wasteland*, and I've had other tracks in a half-dozen feature films, including *Beautiful* and *Teaching Mrs. Tingle*. I can't say enough about how helpful this has been to getting my music heard. Radio formats are so restricted, and it seems as if, in order to get your song played, someone else has to get bumped. Film and TV are giving me and my music a whole new life."

Like many artists, however, Payne is anything but indiscriminate when it comes to the products and programs she will allow her music to enhance. "I always ask for some kind of synopsis of the project before I commit," she explains. "And there have been a lot of times when I've turned down offers because they just weren't what my music is all about."

The same cautious approach pertains to the other end of the spectrum. A-list artists like Sting, whose recent, high-profile endorsement of Jaguar has set a new standard for music and marketing cross-pollination, often go out of their way to assure audiences of their sincere belief in the quality of the brand in question. And, more often than not, that quality has to do with a global profile that adds luster and leverage to the artist's own output.

## MAX FACTOR AND MADONNA

"We look for brands that have a global standing," asserts Clarisse Henry, megastar Madonna's manager, whose office fields literally thousands of licensing requests over the course of any given year. "We developed a very simple philosophy when it comes to choosing what we accept and what we reject. The product has to match Madonna's stature as an instantly recognizable worldwide icon. She's spent 18 years establishing her name, and we're naturally very careful about who and what we associate that name with."

Not surprisingly, Madonna's musical presence has graced remarkably few products over the course of her career. Pepsi and AT&T—monoliths in their respective worldwide markets—have been deemed worthy partners in the past, with the soft drink hitched to a controversial tie-in with the frankly erotic track "Justify My Love" and AT&T getting instrumental rights only to the song "Ray of Light."

In the latter case, explains Henry, "The point was exposure. The song wasn't getting a lot of airplay, and we really wanted it to be heard. Even though it was just the music, without vocals, the campaign was very successful. After all, we went on to win a Grammy for 'Ray of Light.'" Henry goes on to reveal that specifically customized uses of Madonna music can often also promote partnerships. "We did a Max Factor commercial that only used an instrumental track and was only heard in Europe. Often, it's got less to do with the money than the product itself. Obviously, Max Factor has a reputation that Madonna's association benefited from, and vice versa. Another important consideration is the campaign's creative quality. Being involved in putting the entire package together is a way for us to maintain creative control."

So, while it is obvious that music and marketing is a marriage that will last, it's equally true that the artistic partners in that marriage are maintaining the creative equivalent of a stringent pre-nuptial agreement. ■

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## FINDING FUNDING

(Continued from page 35)

the top. Majors often use such deals to recruit or retain valuable executives.

And, on the more modest end, there are still opportunities to forge profitable businesses in less expensive genres like folk, blues and classical. Also viable are business plans that involve incubating artists and records up to a certain point and then selling them to larger entities. Meanwhile, on the technology side, new ideas and new companies continue to proliferate, despite a volatile equity market in the current environment.



Artemis Goldberg

Helping fuel that development are estimates from research companies like Jupiter Media Metrix, which forecasts that the digital-music business will grow at a rate of roughly \$1 billion a year over the next five years.

Ideas garnering the most attention are from companies with businesses linked to MP3 identification, digital subscriptions, secure peer-to-peer technologies and mobile-commerce applications, executives say. Concludes Ryan, "The best place to be right now is aligned with the majors, and helping the labels sell more music." ■

## BUSINESS MANAGERS OFFER ADVICE TO THOSE TAKING THE LEAP

In the current economic climate, nothing appears to be certain, and anything is possible. Dot-com companies shutter their virtual doors, and a charitable sort could describe the NASDAQ as quixotic, while indies operate under the looming shadow of the major labels' consolidated might. Irrespective of these intimidating omens, hardy souls continue to launch music companies. For those new to the biz, some seasoned management figures offer their advice for survival in leaner times.

"My advice would be to look before you leap," offers Martin Kirkup of Los Angeles-based Direct Management. To which his partner, Steve Jensen, adds, "It's really a risky time. Then again, there's something to be said for having the right kind of funding and doing something that would be an alternative to the major-label conglomerates. It's very important that the people behind it be talented people with good ears and good insight who have very capable marketers and promoters."

Kirkup advises anyone involved in a start-up to be sure to think through their business plan. "You have to fulfill a need that isn't being met elsewhere," he says. "The Big Five have marked out their territory fairly well, and they're good at doing what they do,



Schwartz

which is delivering hits. There are a lot of other areas that aren't being explored. There are a lot of artists who would like other alternatives." To which Jensen appends, "I think that any contemporary start-up has to have some form of online component, but they've got to make sure they can deliver on that. It's not sufficient to pay lip service to the idea; they need to be ready and able to deliver. We all know that online is going to be huge in the future; it's just necessary to have your business plan/model together, so that you can actually deliver on what it is that you intend to do."

"My advice is the same as it was five years ago," says Jonathan Schwartz, business manager, Gudvi, Chapnick & Oppenheim in Sherman Oaks, Calif. "It would be to keep your artists' costs to a minimum and spend as little money as you can to make the record so that the profit margin can be that much greater.

"Bear in mind, we're money managers," Schwartz continues. "We're not creative people. From a business standpoint, you want to reduce your overhead and keep costs to a minimum to make the record. But, naturally, we don't want it to affect the creative process. We're always very careful to explain that. New companies being launched this year should have a sound relationship with their major distributor, with one that supports the independent label's roster of artists. You need that kind of support for marketing and getting good positioning at the retail level. Without that cooperation from a distributor, they may not accept your artists' product, and, as a result, your profits suffer.

Before signing a distribution deal with a major distributor, it's good to have a sense that the distributor shares the same vision as you do for your independent label. The up-front money that Distributor A is offering you versus that of Distributor B should not be the basis of your decision. The decision should be shaped by evidence of a shared vision and consideration of who will provide a better long-term working relationship, who will support the label and its product. The difference between a \$750,000 offer from Distributor A and a \$500,000 deal from Distributor B is more than simply \$250,000. In the long-term, I'd rather take the smaller advance if I'm going to get greater support from Distributor B, because I know that their support is going to help me earn a lot more than the initial \$250,000 difference." —R.H.



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## MUSICIANS' BONDS

The Asset-Backed Security Bonds Are Living Up To Their Expectations And Looking To Extend Into Other Areas.

BY RICHARD HENDERSON

The very profitable yet frustratingly intangible entity known as intellectual property continues to present ever-widening revenue streams within the entertainment industry, in addition to new financial and legal challenges unique to the digital age. A comparatively recent innovation in the realm of intellectual property has been the creation of asset-backed securities, a means by which bonds are structured—allowing entertainers to sell the rights to their future royalties on Wall Street, while retaining full ownership of their copyrights.

Such bonds are best identified in the media with the name of New York financier David Pullman. His concept for the securitization of songwriters' intellectual property became known initially as "the Bowie Bonds," commemorating Pullman's 1997 breakthrough project enabling investors to buy bonds based on the future earnings of David Bowie's song catalog. Four years down the road, Pullman offers his evaluation of the performance of the Bowie Bonds and others of similar structure that he has created for the song catalogs of James Brown,

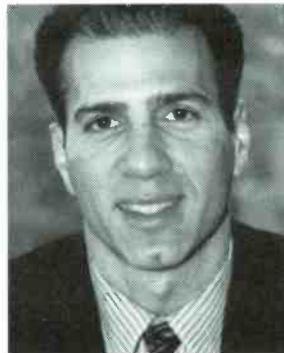
Ashford & Simpson, the Isley Brothers, Motown songwriters Holland-Dozier-Holland and the estate of the late Marvin Gaye.

### ARTIST EMPOWERMENT

Commenting on the bonds bearing his name, Pullman, founder, chairman and CEO of the Pullman Group, L.L.C., remarks, "To many, this seems revolutionary. But, really, it's just evolutionary." With this sweeping statement, Pullman sums up the impact—both cultural and financial—of the innovation bearing his name. Subsequent deals with several prolific singer/songwriters have catapulted what are now known as Pullman Bonds™ to celebrity status, rivaling that of the musicians whose works have become well-rated Wall Street commodities.

Pullman says, "We work for the creators, to empower artists so that they can own their own work. The benefit is that these bonds represent non-taxable, self-liquidating events. When we started this business, everyone thought we were crazy. Except, of course, people in the music business—they got it right away. The people on Wall Street thought we were crazy; then, three months later, it was a good idea, and six months later it was everyone else's idea."

Thus far, according to Pullman, his bonds have performed up to expectations. "All of our bonds have been rated Single-A, every single deal. The Bowie Bonds have been monitored for over 40 periods, and they have been consistent, maintaining



Pullman

their Single-A rating. The same applies for Holland-Dozier-Holland, Ashford & Simpson, James Brown and the Isley Brothers—all maintain investment grade Single-A ratings. The cash flows have increased by exploiting the catalogs, with record companies and publishers maximizing use. Every single party that has dealt with us has expressed positive sentiments over their bonds' performance."

### DOMINATING THE FIELD

Each new catalog represents its own set of challenges, notes Pullman, who senses that every artist he deals with feels as though this form of bond is being created anew with their particular deal. He evaluates song catalogs based on the staying power of the material represented and its attractiveness to investors. "We buy the deal as principal and later resell the bonds to investors that include insurance companies. It's heavy lifting. The deals take a while to do, but people like them because they're not taxable, unlike an advance from a publisher, for example. They don't have to give up co-publishing; they don't give up equity."

Pullman expounds on the latest iteration of his novel concept, where Pullman Bonds™ are issued on a pool of songs and assets, drawn from a number of catalogs. "Any one of these [song catalogs] might not be considered worthy of a big deal in its own right, but we can take and package several writers' work together in a bond."

In the latter half of the '90s, several companies emulated Pullman's business strategies, looking to claim a portion of Pullman's financial turf by offering bond deals of their own. However, as the 21st century dawns, the Pullman Group continues to dominate this frontier of entertainment financing.

"Everyone tried to copy it, but it's very difficult. There's a lot of work involved. We own all of our documents, which we spent millions of dollars on. Since these aren't in the public domain, they weren't available to be copied," adds Pullman. Whoever tried to copy us is out."

Pullman sees his path-breaking securitization concept as possessing the potential to extend into other areas. "You'll see us do more in music," Pullman assures, "whether it's in terms of songwriters, producers or artists with a tremendous amount of hits and artist royalties. Music scoring in TV and film is another area that you'll see us in. The movie studios want to buy the music outright; they don't want to give composers the money. So that's an interesting area, which we could finance so the artists can still own their work and have the upside." ■



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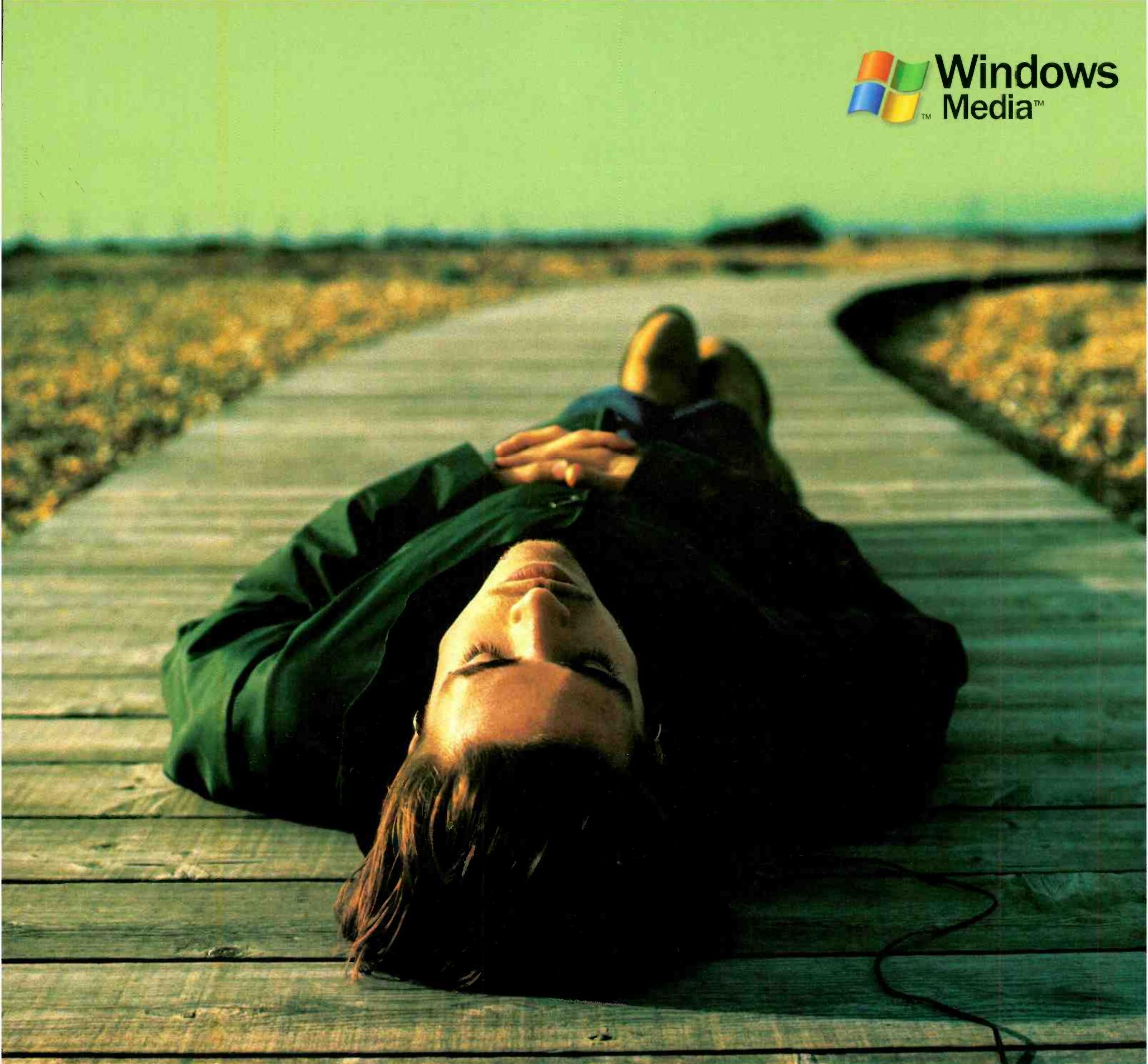
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# Songwriters & Publishers

ARTISTS & MUSIC

## SESAC Presents Its Annual Awards

### Cox And His Publishers, Williams Earn Top Honors For 2000

NEW YORK—Bryan-Michael Cox, whose credits include hits for Toni Braxton, Ideal, Jagged Edge, Mariah Carey, and Lil' Bow Wow, was named SESAC's songwriter of the year at the performing rights group's fifth annual New York Music Awards presentation.

Cox's publishers—Babyboys Little Publishing Co. and Noontime South—took publisher of the year honors at the event, which was held April 3 at Manhattan's Supper Club.

Michele Williams was another big winner. "I Wanna Know," the chart-topping single that she co-wrote for Joe's debut album, *My Name Is Joe*, was named song of the year. According to Broadcast Data System (BDS) tracking, the song tallied more than 900,000 performances in the last year.

More than 60 songwriter and publisher awards were handed out at the event in the categories of pop, R&B, rock, gospel, new age, and jazz. Awards based on performance activity also went to Chad Elliott and Jovonn Alexander for "Jumpin' Jumpin'"—the hit single from Destiny's Child—and rock band At the Drive-In for *Relationship of Command*, its top-selling debut album.

The evening was highlighted by performances from SESAC songwriters, including Maria Christensen and rockers Errorrype 11. The following is a list of winners:

**2000 songwriter of the year:** Bryan-Michael Cox.

**2000 publisher of the year:** Babyboys Little Publishing Co. and Noontime South.

**2000 song of the year:** "I Wanna Know," Michele Williams, 1972 Music/Foray Music/EMI.

**Performance activity awards:**

**R&B/pop singles (songs that received more than 100,000 BDS performances, listed by title, writer, and publisher[s]):**

"Jumpin' Jumpin'" Chad Elliott and Jovonn Alexander, 353 Music and Snook Life Music, respectively.

"Case of the Ex (Whatcha Gonna Do)," "Crazy Things I Do," Traci Hale, Hale Yeah Music/Peer Tunes Ltd.

"No More," "U Know What's Up," Balewa Muhammad and Jahque Joints, Universal PolyGram Publishing.

"I Don't Wanna," Donnie Scantz, Scantz Music/Noontime South.

"Let's Get Married," "He Can't Love U," "Just Be a Man About It," "Bounce With Me," Bryan-Michael Cox, Babyboys Little Publishing Co./Noontime South.

"Stay the Night," Marques Houston, Kelton Kesse, and Jerome Jones; Put It Down Music, Blue Khakis, and Young Fiano Music, respectively.

**Dance singles (songs that received more than 100,000 BDS performances, listed by title, writer, and publisher[s]):**

"Be Encouraged," Dawn Tallman,

Tallmax Music/Rampage Music.

"If It Don't Fit," Karen Taylor-Good, KT Good Music/WBM Music.

"Livin' for Love," Garianno Lorenzo, Garianno Music.

**Alternative/rock albums (albums that reached the top five position, listed by title, artist, and publisher[s]):**

*Relationship of Command*, At the Drive-In, Lopsided/Imposto/Altochroma/Dystopia/Air Station Seven/Foray Music.

*Gap*, Joan of Arc, Jean-Pierre Leaud ca. 1965/The 5-5-3-2/Lites Alive/Music Songs/By Lightning to the Womb.

*New Found Glory*, New Found Glory, Blanco Meow.

*Drawing Black Lines*, Project 86, We Own Your Songs Publishing.

*Something to Write Home About*, Get Up Kids, Getupkids.

*Movie Music*, Braid, Red Cassette Music/Kissed Like This Music/Jacob Spencer Music/This Year Is Better Music/Roy Ewing Music.

*Of One Blood*, Shadows Fall, 800-Pound Gorilla Music.

*After the Eulogy*, Boy Sets Fire, 800-Pound Gorilla Music.

*Coded Language*, Krust, Saulohm Music.

*Four Corned Night*, Jets to Brazil, Jett Black Music.

**Gospel albums (top five albums listed by title, artist, publisher[s]):**

*Thankful*, Mary Mary, Pink Jeans/Zomba Melodies.

*WOW Gospel 2000*, Carl Hicks Jr., Shu Bel Music.

**Contemporary jazz singles (songs that reached the top 10 position, listed by title, artist, and publisher[s]):**

"Won't You Let Me Love You,"

Walter Beasley, Affable Publishing/Eagle's Nest Publishing.

**Jazz albums (albums that reached the top five position, listed by title, artist, and publisher[s]):**

*Other Side of Ellington*, Peter B. McCann, Pete McCann Music.

*Invisible Hand*, Greg Osby, Daigoro Music.

*Black Action Figure*, Stefon Harris, Stefonaphone Music.

*Time's Mirror*, Tom Harrell, Tom Harrell Music.

*How Can I Keep From Singing*, Rene Marie, Stoa Publishing Co.

**New age albums (albums that reached the top five position, listed by title, artist, and publisher[s]):**

*25 Year Celebration*, Chip Davis (with Mannheim Steamroller), Dots and Lines Ink.

*Fresh Aire 8*, Chip Davis, Dots and Lines Ink.

*Destiny*, Jim Brickman, BMG Careers Music.

*My Romance*, Jim Brickman, BMG Careers Music.

**Top recurrent BDS singles (songs that received awards previously and garnered more than 100,000 BDS performances in 2000, listed by title, writer, and publisher[s]):**

"Waiting for Tonight," Maria Christensen, Sweet Woo Music/Denotation Music.

"Red Red Wine," Neil Diamond, Tallyrand Music.

"Get Gone," Bryan-Michael Cox, Babyboys Little Publishing Co./Noontime South.

"All Along the Watchtower," Bob Dylan, Dwarf Music.

### 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 Parillo • 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

## MAC Cabaret Awards Recognize Growing Number Of Recordings

**T**HE CABBY AWARDS: After snoozing through the Oscars and fuming through the Grammys, I found the 15th annual MAC Awards—presented by the Manhattan Assn. of Cabarets and Clubs to celebrate excellence in cabaret, comedy, and jazz—a wonderful change. The warmhearted, community-supportive April 1 event at Town Hall in New York also showed how much the relatively under-recognized cabaret business has grown as a source of prerecorded audio.

"This was the first year we've had more than one category for recordings," says Nancy McGraw, the show's producer, noting that there's been a veritable "explosion" in CD releases by cabaret performers. (Musical comedy performer award winner **Jim Caruso's** album recently "went tin," he joked.)

"Almost everyone in the cabaret world has a CD as a calling card now, whether it's on their own private label or a regular record company," McGraw continues. "It's so pervasive that we divided them into four categories."

Previously, there has been the one MAC recording of the year award, McGraw notes, "but it didn't seem fair to put compilation albums featuring all big names against a single artist making a first CD."

This year, then, *Grateful: The Songs of John Bucchino* by **Jamie deRoy & Friends** won the MAC statuette in the recording category for various artists; **K.T. Sullivan** and **Larry Woodard** took the duo/musical group recording honor for *The Sweetest Sounds of Richard Rodgers*; **Julie Wilson's** *Julie Wilson: The Cy Coleman Songbook* won in the solo female recording group; and **Craig Rubano's** *Finishing the Act* prevailed in the solo male recording competition.

Cited songs were **Karen Mack's** "I Am Home," the song of the year, and **Francesca Blumenthal's** "Wicked Woman," the special material of the year winner. The latter category tends to honor songs written for a specific person or show,

while the former goes to ballads or "anthems" for more "general" delivery, McGraw says.

Other noteworthy winners included **Audrey Lavine**, female vocalist; **Karen Mason**, major female vocalist; **Scott Coulter**, male vocalist; **Michael Feinstein**, major male vocalist; **the Accidentals**, duo/vocal group; **Natalie Douglas**, jazz performer; **Billy Stritch**, major jazz performer; **Karen Mack**, pop/R&B vocals; and *American Rhapsody*, **Mark Nadler** and **K.T. Sullivan's** *Gershwin-inspired revue* of the year.

Music segments, featuring backing from the **Bobby Peaco Trio**, starred the likes of **Sam Harris** and **Julie Budd**; five-time MAC Award-winning comedian **Julie Halston** was a terrific mistress of ceremonies.

But the night's high point was the 2001 Lifetime Achievement Award presentation to **Rosemary Clooney**. After acclaimed cabaret singer

**Mary Cleere Haran** made a tribute to Clooney with **Cole Porter's** "It's De-Lovely" (accompanied on piano by **Sir Richard Rodney Bennett**), Clooney, backed by the band **Big Kahuna & the Copa Cat Pack**, effectively encapsulated her lifetime achievement by segueing suitably from **Joe Cocuzzo's** *Sinatra* salute "The Singer" into the Gershwin's "They Can't Take That Away From Me."

As presenter and longtime *Village Voice* jazz critic **Gary Giddins** noted, she's the only singer of her era, in addition to **Tony Bennett**, who's still at her peak.

MAC, incidentally, was created in 1983 to advance the art and business of live entertainment. The group's other activities include MAC/ASCAP songwriters showcases, performers seminars, trade advocacy, and a program that invites concierges to MAC member clubs so that they can recommend entertainment to their hotel guests.

*Materials for Jim Bessman may be sent to 331 West 57th St. #285, New York, N.Y. 10019.*



by Jim Bessman



**Taz Arnold Signs With Royalty.** The Royalty Network has signed writer/producer/publisher Taz Arnold and his publishing company, Loot on Loose Leaves/Big Yacht Music. Arnold and his company control 12 songs on Dr. Dre's current album, *Dr. Dre—2001*. Pictured at the signing in the Royalty Network's West Coast office, from left, are Orlando Bellamy, West Coast representative for the Royalty Network; Arnold; and Steven Weber, West Coast representative for the Royalty Network.

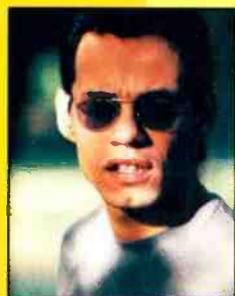


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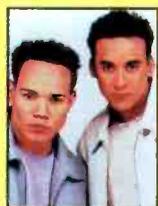
Huey Dunbar



Tommy Torres

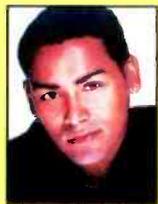


Shalim



En Blanco Y Negro

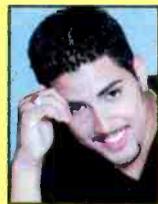
**Prestigio Recordings & RMM Showcase**



George Lamond  
Prestigio Recordings



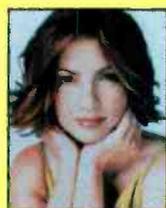
Dominic  
Prestigio Recordings



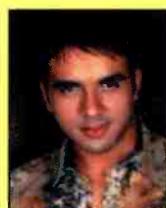
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Son by Four



Thalia



Banda El Recodo



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Also scheduled to appear:

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## LATIN NOTAS

(Continued from page 44)

**Jaguaires**, organized jointly by networks Televisa and TV Azteca—has already started to roll where it belongs. Executives from both networks traveled to Guadalajara, Mexico, to give members of Maná a check for \$240,000, half the money raised from the event.

According to the band, the cash will go entirely to Dulce Camino (Sweet Path), a foundation in charge of distributing it to health, education, and housing programs for the Chiapas Indians. Members of Jaguaires were given the same amount of money in Los Angeles, where they're recording their upcoming album. That portion will be distributed to UNICEF and Fondo Para la Paz, two organizations that will also use the money to benefit the Chiapas Indians. Both bands are expected to give an update by September.

**ALTERNATIVE ROCKERS:** In an effort to expand the touring circuit for U.S. Latin rock bands, three of the genre's most important names have been performing a series of East Coast concerts, ending April 12 in Atlanta. The acts are **Cabulo**, **Orixa**, and **Volumen Cero**.

"The purpose was to demonstrate to the East Coast market that there is a Latin rock scene in the U.S. and Puerto Rico and to create a touring circuit for these bands," says **Fernando Fazzari** of FMF, which produced the tour. "We wanted to put the music out there, promote the bands,

and create that circuit. There is a U.S. scene. There is U.S. talent. But many bands don't have a place to play."

All three bands currently have independent releases in the market.

**AWARDS/CONFERENCE UPDATE:** An eclectic array of acts is scheduled to perform at the Billboard Latin Music Awards April 26, including **Gloria Estefan**, **Juan Luis Guerra**, **Paulina Rubio**, **Gilberto Santa Rosa**, **Thalia**, **Melina León**, **Luis Fonsi**, and **Alejandro Fernández**. The awards show, which will air April 29 as a 2½-hour special on the Telemundo network, will be hosted by **Jorge Enrique Abello** of hit soap opera *Betty La Fea* and **Candela Ferro**, host of TV show *Ocurrió Así*.

In addition to the presenting of the Lifetime Achievement, Hall of Fame, and Spirit of Hope special awards, a Star Award will be given to Thalia for her achievements in music and other areas.

On the conference front, songwriters **Cheín García-Alonso** (**Lara Fabian**, **Santana**, **La Mafia**, **Frankie Ruiz**, among others) and **Lewis Martinec** (**MDO**) are confirmed participants in the songwriters' panel, as is Sony/ATV Music Publishing creative manager **José Negroni**. ASCAP's **Alexandra Lioutikoff** will moderate. Production manager **Tony Parodi**, president of ACME Productions, and **Fernando Fazzari** of FMF Productions will round out the Latin Rock Tour panel.

## HIGHER GROUND

(Continued from page 31)

to assist parents in speaking foundational Christian truths and principles into the lives of these tiny children at their most vulnerable hours of the day, when they're drifting off to sleep. To be saying, 'God loves you. He made you. You're very special, and he has a wonderful plan for your life. You don't need to be afraid because he's always taking care of you, and you have the opportunity to love him in return and walk with him all your life and worship him.' That was all in my heart as I was writing this project.

"I was writing this for other people's children, and God allowed me to have an excitement about that," she continues. "Then, before we started the recording project, I found out I was pregnant, so the whole time I was singing vocals I was pregnant... It kind of hit me after several days of doing vocals [that] this little baby is listening all day to me singing."

Produced by **John Hartley** (*Heaven and Earth*, *Celtic Lullabies*), the project is filled with songs that children and their parents will want to hear over and over again. The album includes "Jewels," an old children's hymn Paris used to sing as a little girl; "Blessing," a song Paris originally penned for her brother's wedding that has been sung as a blessing for numerous occasions since; and "Your Whole Life Long," a prayer that her child would come to "know the Lord early and walk with him all his life."

Paris says the song was so special to her, it was difficult to sing. An abun-

dance of emotion shines through on every cut of *Bedtime Lullabies*. Over the course of her previous 18 albums, Paris' artistry has become synonymous with heartfelt vocals and poignant songs. *Bedtime Lullabies* is no exception. In fact, there's a certain quality that makes this release even more special, I guess because it's such a labor of love.

**COMPACT FORMS ACTION FUND:** The Church Music Publishers Assn. (CMPA) recently formed the CMPA-Action Fund, a tax-exempt corporation created to lobby for the protection of songwriters and publishers by attempting to influence legislation involving copyright protection laws. **Elwyn Raymer**, former head of BMG's gospel division (Billboard, March 31), has been named executive director of the new organization.

"One of the primary goals of the CMPA-AF will be to organize to partner with other established, like-minded organizations," says Raymer. In addition to his duties with CMPA, he will continue as president of Fest-Corps, which organizes the annual International Church Music Festival in Coventry, England, and Bern, Switzerland.

I have to admit that until Raymer enlightened me, I didn't know much about CMPA. It does a great deal to benefit Christian writers and publishers by placing lobbying muscle where needed to affect copyright legislation. The CMPA recently celebrated its 75th anniversary at its annual conven-

**Luis Balaguer**, president of the Latin World Entertainment Agency in Miami, and ABMG U.S. Latin merengue/pop recording artist **Gisselle** will participate in the Promoting the Album panel.

**IN BRIEF:** **Marco Antonio Solís**, who's wrapping up the follow-up to *Trozos de mi Alma*, has been asked to write cuts for the soundtrack to the film *Y Tu Mamá También*, from well-established director **Alfonso Cuarón**. The movie stars **Gael García**, who was featured in the Oscar-nominated *Amores Perros*... **Joan Sebastian** played what he said was his last concert, March 24 at Mexico City's Plaza de Toros. Sebastian, who is battling cancer, had an extraordinary comeback with his album *Secreto de Amor* (Balboa Records), which is nominated for a Billboard Latin Music Award... ASCAP has announced the return of El Premio ASCAP to Miami. The ninth annual event will take place May 10 in Miami Beach, with awards for songwriting and publishing presented in six categories. This year, ASCAP will honor trumpeter **Arturo Sandoval** with an ASCAP Founders Award, the organization's highest honor.

*Teresa Aguilera in Mexico contributed to this report. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Send material to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.*

tion meeting in Ponte Vedra, Fla. Integrity Music's **Jerry Weimer**, former CMPA president, spearheaded the 2001 convention, which drew representatives from gospel and Christian music publishing companies throughout the U.S., as well as the U.K. and Holland. On the board of directors for the CMPA-Action Fund are **Geoff Lorenz** of the Lorenz Corp. in Dayton, Ohio; **Lynn Sengstack** of Shawnee Press in Delaware Water Gap, Pa.; **Michael Coleman** of Integrity in Mobile, Ala.; **John Shorney** of Hope Publishing in Chicago; **Tom Vegg** of Maranatha! Music in San Clemente, Calif.; **John Limb** of OCP Publications in Portland, Ore.; **Steve Rice** of EMI Christian Group; **Don Cason** of WORD Inc.; and **Dale Matthews** of Provident Music Group (the last three are all in Nashville).

**CONDOLENCES:** Heartfelt sympathy and prayers go out to the family of **Danny Gaither**, who lost his battle with lymphoma April 6. An original member of the **Bill Gaither Trio** with his brother **Bill** and their sister **MaryAnn**, Danny was an award-winning artist and well-loved member of the Southern gospel community. He was inducted into the Gospel Music Hall of Fame in 1999 and was a recipient of two Grammys and three Doves. Acclaimed for his impressive tenor; he had retired from performing full time more than a decade ago and most recently had been working at the Gaither Music Co. He will be sorely missed.

# THE Billboard Latin 50™

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<b>No. 1</b>		
1	1	2	CONJUNTO PRIMAVERA	FONOVISA 6102 HS	ANSIA DE AMAR
			<b>GREATEST GAINER</b>		
2	6	2	SELÉNA	EMI LATIN 32119	LIVE — THE LAST CONCERT
3	3	1	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	SHHH!
4	4	41	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
5	5	3	BANDA EL RECODO	FONOVISA 6102 HS	CONTIGO POR SIEMPRE...
6	2	6	RICKY MARTIN	SONY DISCOS 84300	LA HISTORIA
7	7	20	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
8	5	8	LUPILLO RIVERA	SONY DISCOS 84276 HS	DESPRECIADO
9	11	8	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN AÑO DE EXITOS
10	13	33	AZUL AZUL	SONY DISCOS 83941 HS	EL SAPO
11	12	30	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
12	15	18	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
13	8	5	JERRY RIVERA	ARIOLA 82955/BMG LATIN HS	RIVERA
14	20	18	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO. EL HOMBRE Y SU MUSICA
15	17	20	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
16	16	4	LOS SUPER SEVEN	COLUMBIA 61429/SONY DISCOS HS	CANTO
17	18	9	JUAN LUIS GUERRA 440	KAREN 930237/UNIVERSAL LATINO HS	COLECCION ROMANTICA
18	19	3	GRUPOMANIA	UNIVERSAL LATINO 013815 HS	MANIA 2050
19	21	6	INTOCABLE	EMI LATIN 31412	14 SUPER EXITOS
20	23	20	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
21	24	31	OV7	SONY DISCOS 83967 HS	CDOO
22	25	27	LUIS MIGUEL	WEA LATINA 84573	VIVO
23	14	6	HUEY DUNBAR	SONY DISCOS 84297 HS	YO SI ME ENAMORE
24	10	10	VICTOR MANUELLE	SONY DISCOS 83768	INSTINTO Y DESEO
25	27	50	THALIA	EMI LATIN 26232 HS	ARRASANDO
26	28	27	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
27	30	23	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUEÑO
28	31	60	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
29	29	11	LOS ACOSTA	FONOVISA 10133	NOMADAS
30	33	4	TIGRILLOS	WEA/WEA 87412/WEA LATINA	QUE LO BAILE BIEN
31	22	3	GILBERTO SANTA ROSA	SONY DISCOS 84291 HS	INTENSO
32	35	42	JOAN SEBASTIAN	MUSART 2280/BALBOA HS	SECRETO DE AMOR
33	34	5	LIBERACION	DISA 31794/EMI LATIN	EN VIVO
34	37	20	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001
35	36	29	LOS TIGRES DEL NORTE	FONOVISA 6092 HS	DE PAISANO A PAISANO
36	38	74	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
37	39	23	MARCO ANTONIO SOLIS	FONOVISA 0521 HS	EN VIVO
			<b>HOT SHOT DEBUT</b>		
38	NEW		VARIOUS ARTISTS	ESCENA ALTERLATINA — THE FUTURE SOUND 'N' ESPANOL	
39	42	54	MANA	WEA LATINA 27864	MTV UNPLUGGED
40	32	3	CONTROL	EMI LATIN 31796	CONTROL
41	46	20	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!
42	43	21	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
43	47	58	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
44	40	19	VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001
45	45	31	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
46	RE-ENTRY		ALEJANDRO SANZ	WEA LATINA 84774 HS	EL ALMA AL AIRE
47	48	28	BANDA MACHOS	WEA/WEA 84015/WEA LATINA	MI GUITARRA Y YO
48	RE-ENTRY		GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
49	49	19	ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS
50	RE-ENTRY		SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
<b>POP</b>			<b>TROPICAL/SALSA</b>		
1	SELÉNA	EMI LATIN	1	VARIOUS ARTISTS	J&N/SONY DISCOS BACHATAHITS 2001
2	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LAT N SHHH!	2	JUAN LUIS GUERRA 440	KAREN/UNIVERSAL LATINO COLECCION ROMANTICA
3	PAULINA RUBIO	UNIVERSAL LATINO PAULINA	3	GRUPOMANIA	UNIVERSAL LATINO MANIA 2050
4	RICKY MARTIN	SONY DISCOS LA HISTORIA	4	HUEY DUNBAR	SONY DISCOS YO SI ME ENAMORE
5	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA NO. 1 UN AÑO DE EXITOS	5	VICTOR MANUELLE	SONY DISCOS INSTINTO Y DESEO
6	AZUL AZUL	SONY DISCOS EL SAPO	6	SON BY FOUR	SONY DISCOS SON BY FOUR
7	CHRISTINA AGUILERA	RCA/BMG LATIN MI REFLEJO	7	GILBERTO SANTA ROSA	SONY DISCOS INTENSO
8	JUAN GABRIEL	ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	8	VARIOUS ARTISTS	J&N/SONY DISCOS MERENHITS 2001
9	JERRY RIVERA	ARIOLA/BMG LATIN RIVERA	9	MARC ANTHONY	RMM/SONY DISCOS DESDE UN PRINCIPIO
10	LOS SUPER SEVEN	COLUMBIA/SONY DISCOS CANTO	10	ELVIS CRESPO	SONY DISCOS WOW FLASH!
11	OV7	SONY DISCOS CDOO	11	VARIOUS ARTISTS	J&N/SONY DISCOS SALSAHITS 2001
12	LUIS MIGUEL	WEA LATINA VIVO	12	COMPAY SEGUNDO	NONESUCH/AG LAS FLORES DE LA VIDA
13	THALIA	EMI LATIN ARRASANDO	13	VARIOUS ARTISTS	FONOVISA LOS #1 DE LA BACHATA
14	CHAYANNE	SONY DISCOS SIMPLEMENTE	14	CELIA CRUZ	RMM CELIA CRUZ & FRIENDS: A NIGHT OF SALSA
15	MARCO ANTONIO SOLIS	FONOVISA EN VIVO	15	JERRY RIVERA	SONY DISCOS NO ME OLVIDARAS
<b>REGIONAL MEXICAN</b>					
1	CONJUNTO PRIMAVERA	FONOVISA ANSIA DE AMAR	1	CONJUNTO PRIMAVERA	FONOVISA ANSIA DE AMAR
2	BANDA EL RECODO	FONOVISA CONTIGO POR SIEMPRE...	2	BANDA EL RECODO	FONOVISA CONTIGO POR SIEMPRE...
3	VICENTE FERNANDEZ	SONY DISCOS HISTORIA DE UN IDOLO VOL. 1	3	VICENTE FERNANDEZ	SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
4	LUPILLO RIVERA	SONY DISCOS DESPRECIADO	4	LUPILLO RIVERA	SONY DISCOS DESPRECIADO
5	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE EN VIVO. EL HOMBRE	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE EN VIVO. EL HOMBRE
6	INTOCABLE	EMI LATIN 14 SUPER EXITOS	6	INTOCABLE	EMI LATIN 14 SUPER EXITOS
7	INTOCABLE	EMI LATIN ES PARA TI	7	INTOCABLE	EMI LATIN ES PARA TI
8	LOS ANGELES DE CHARLIE	FONOVISA UN SUEÑO	8	LOS ANGELES DE CHARLIE	FONOVISA UN SUEÑO
9	LOS ACOSTA	FONOVISA NOMADAS	9	LOS ACOSTA	FONOVISA NOMADAS
10	TIGRILLOS	WEA/WEA QUE LO BAILE BIEN	10	TIGRILLOS	WEA/WEA QUE LO BAILE BIEN
11	JOAN SEBASTIAN	MUSART/BALBOA SECRETO DE AMOR	11	JOAN SEBASTIAN	MUSART/BALBOA SECRETO DE AMOR
12	LIBERACION	DISA/EMI LATIN EN VIVO	12	LIBERACION	DISA/EMI LATIN EN VIVO
13	LOS TIGRES DEL NORTE	FONOVISA DE PAISANO A PAISANO	13	LOS TIGRES DEL NORTE	FONOVISA DE PAISANO A PAISANO
14	CONTRAL	EMI LATIN CONTROL	14	CONTRAL	EMI LATIN CONTROL
15	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO ME GUSTA	15	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO ME GUSTA

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. 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). 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

# THE ECHO AWARDS

A B I L L B O A R D T R I B U T E

## Germany Resounds With Success

*A decade ago, the goal was to create an award that reflected the success of the German music industry by honoring the top-selling artists. The challenge was to do so in a country where the idea of a music award show was virtually unknown at the time.*

**BY ELLIE WEINERT AND THOM DUFFY**

**BERLIN**—It began quietly, almost modestly, as a private party for Germany's music business. Ten years later, it has become a resounding national celebration of musical creativity with a global impact.

On March 15, the Echo Awards, the premier honor of the German music industry, celebrated its 10th anniversary with a gala event held at the International Congress Center in the nation's capital city of Berlin.

The Echo Awards have come a long way since the first modern award sculptures were handed out, for the most successful acts of 1991, in an event staged May 18, 1992, in Cologne. What was then a closed-door celebration for 500 or so guests has evolved into a nationally televised award ceremony with some 5,000 attendees, including many international music executives (see report on this year's show).

"In the early '90s, it became evident that the German industry should join forces to make a showing," recalls Gerd Gebhardt, president of Warner Music Northern and Central Europe and chairman of the German Phonographic Academy, the organizers of the event.

At that time, the founding members of the Echo board were BMG's Michael Anders, EMI's Helmet Fest, PolyGram's Wolf D-Gramatke, Sony's Jochen Leuschner, BMG's Thomas Stein and Gebhardt.

### CHARITABLE IMPACT

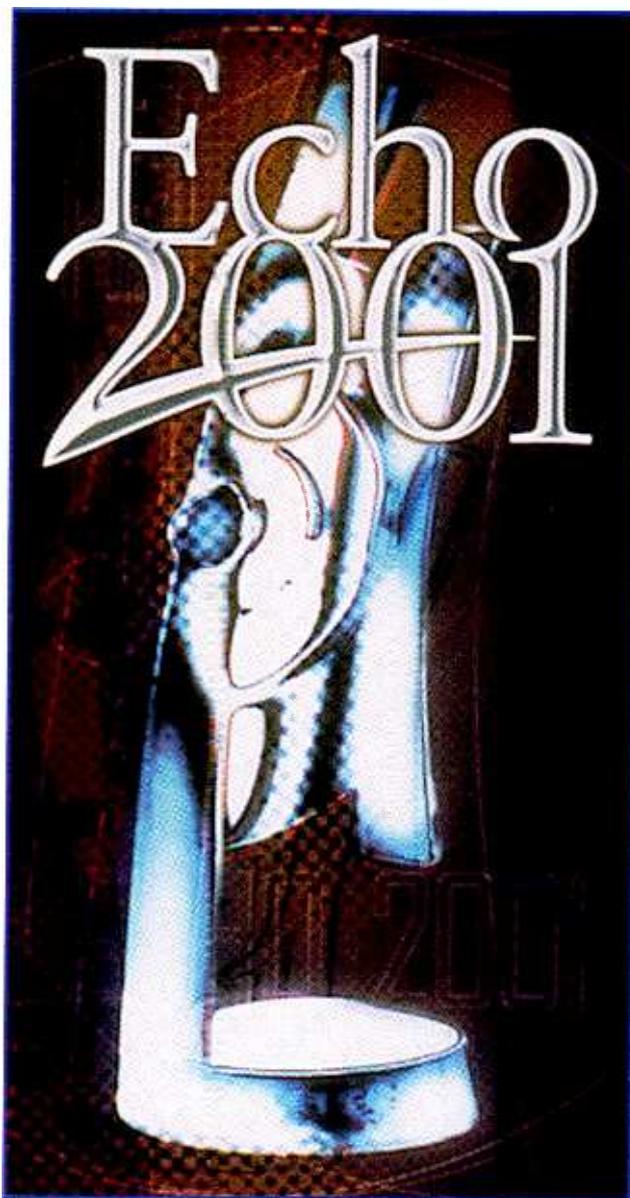
The goal was to create an award that reflected the success of the German music industry by honoring the top-selling artists. The challenge was to do so in a country where the idea of a music award show was virtually unknown at the time. Also, to this day, the Echoes have had a charitable impact, generating a substantial annual contribution for the AIDS Research Foundation.

"We started out on a small scale, ready to practice, learn and grow," recalls Gebhardt.

That they did. In the early years, industry guests found themselves trooping into locales such as the Bavaria Studios in Munich, the industrial setting for the 1995 show, which was then largely off-limits to the public. Just two years later, at the Congress Center in the media hub of Hamburg, hundreds of screaming fans greeted national and international artists arriving in limos amid the glare of national television lights.

### TV AND TICKET SALES

In show business, they say that if the dress rehearsal goes wrong, then the show is headed for success. Such was the



Among the many guests who gathered for this year's Echo Awards presentation were, from left, Prof. Werner Hay, managing director of the German Phonographic Academy; award-show host Frauke Ludwig; and Gerd Gebhardt, president of Central & Northern Europe, Warner Music, and chairman of the German Phonographic Academy.

case in May of 1992, during the debut of the Echoes in Cologne. It was a moment that Gebhardt and Professor Werner Hay, managing director of the German Phonographic Academy, will never forget.

"We were just about to start the presentation when the PA, technical equipment and air conditioning failed us," remembers Gebhardt. "It was quite a shock. Luckily, nobody minded the delay because it was a warm spring day, and, in the interim, everyone took a breather and enjoyed the sunshine chatting in the gardens of the Villa Flora."

In Hay's view, two primary factors have contributed to the growth and popularity of the Echoes—televised broadcasts and ticket sales to the fans. The third Echo Award ceremony, staged in Frankfurt in 1994, was the first broadcast on TV. Broadcast partners have included the state-owned TV stations such as ZDF, then MDR, and, this year, private TV station RTL.

"With a private TV station, we feel we have more opportunities for additional cooperation," says Hay. After the event became televised, the show was opened to the public, but with typically less than 1,000 tickets available, far below demand.

"This year," says Hay, "the ICC in Berlin had a much larger seating capacity of 5,000, so we were able to have twice as many tickets on sale for the fans." The balance remained set aside for the music industry. The German Phono Academy was very pleased with the results of RTL's involvement this year. RTL offered advance promotion on the air in various shows before the broadcast, a primetime slot of 9:15 p.m., and backstage reports on the after-show party, plus a rerun of the show on RTL II on Sunday afternoon. In addition, MTV and VIVA also featured backstage reporting.

Gebhardt acknowledges that the Echo Award "does not really have a heavy impact on record sales for the award-winning artists, nor for the established artists featured. However, the TV platform has provided support and sales impact for upcoming artists such as Xavier Naidoo or Alanis Morissette, who made her very first TV performance in Germany at the Echoes and went on to platinum sales."

"During the past 10 years," continues Gebhardt, "the German music industry has intensified its objectives in regard to copyright legislation. We wanted to prove that the music business is not just 'sex, drugs and rock 'n' roll' but a major industry. I believe that the Echo Awards have helped the music industry underline the fact that we are an economic factor to be dealt with—and have strengthened our political lobby work."

### OFFBEAT INCIDENTS

Gebhardt confidently compares the impact of the Echo Awards in Germany to that of the Brit Awards in the U.K. and the Grammy Awards in the U.S. "Due to the fact that Germany is the third-largest music market in the world, I feel that we can say that the Echo Award is as important," he explains. "Also, let us not forget that our market is much more open to international product, since we have more major-selling artists from France, Sweden, Italy and even from Cuba. Other markets are much more protective of their own productions."

Industry and political importance aside, however, the Echo Awards also have offered their share of offbeat incidents in true rock 'n' roll fashion. Professor Hay recalls the night in Munich that one artist sat in the audience with a live python draped around his shoulders, "causing much uneasiness among the surrounding guests until he was gracefully escorted to the door." Then there was the time in 1993 when punk singer Kai Hawaii—in an attempt at being funny—first announced the name of an unannounced artist as the best national female artist. As the crowd held its breath, he then declared Virgin artist Sandra as the actual winner. The stunt infuriated her husband, Enigma producer Michael Cretu, who made an impromptu

*Continued on page 52*

# Echo Awards Tenth Anniversary

## A Berlin Bash Marks The Echo Awards' Anniversary Celebration



BMG Entertainment executive VP, worldwide marketing and A&R, Thomas M. Stein (second from left), congratulates the members of BMG Berlin signing ATC on winning the Echo Award as best national dance act of the year.



EMI Electrola chairman/CEO and EMI G/S/A president Heinz Canibol (left) compares notes on their respective companies' Echo winners with Warner Music president Eastern Europe/MD, Austria, Manfred Lappe.



A regular fixture at recent awards ceremonies across Europe has been Epic's "blue-eyed soul" star Anastacia (center), voted the best international newcomer at the Echo Awards. Joining Anastacia in the post-awards celebrations are Epic Germany MD Jörg Hacker and the artist's manager (left), Lisa Braudé.



Basking in the glow of Universal's Echo success—with awards for Bon Jovi, Jeanette, Limp Bizkit, Eminem, Hattler and Die Ärzte were all 2001 winners are (from left): Universal Music Germany executive VP/COO Vico Antippas, Universal Music International chairman/CEO Jorgen Larsen and Universal Music Germany president/CEO Tim Renner.



Among those happy to be representing the independent sector of Germany's music industry at the 2001 awards were Pamela Michel (left), MD of Frankfurt-based publisher Melodie det Welt, and Chris Georgi, MD of edel media & entertainment/edel Records Germany.



National rock/pop artist of the year Jeanette is congratulated by Polydor Germany's director of national A&R and marketing, Jochen Schuster (left) and MD Jörg Hellwig.



Bonding at the after-show bash (from left): WEA Germany marketing director Alexander Maurus, WEA artist Sasha and WEA Germany MD Bernd Dopp.



Flying the flag for Warner/Chappel's German affiliate in Berlin this year were the publisher's GM, legal and business affairs, Gabriele Schuize-Spahr (left) and MD Norbert Masch.



Gerd Gebhardt, chairman of the German Phonographic Academy, organizers of the Echo Awards and president of Warner Music Central and Northern Europe, celebrates the success of the 2001 Awards with senior Sony executives and Epic dance vocalist Sabrina Setlur. From left: Columbia Germany MD Martin Brem, Sony Music Entertainment Europe president Paul Burger, Setlur, Gebhardt, and Sony Germany MD and senior VP Germany/Switzerland/Austria Jochen Leuschner.



EastWest's double Echo winner (as best national rock/pop artist and national newcomer) Ayman (left) meets up with Professor Werner Hay, MD of the German Phono Academy, after the ceremony.



Echo Awards veteran Wolf-D. Gramatke, Universal Music Germany's non-executive chairman (left), discusses the evening's events with Universal Music International senior VP marketing and A&R Max Hole, a member of a sizable U.K.-based contingent who made the trip to Berlin this year.



A trio of EMI executives absorb the Echo ambience. From left: EMI Switzerland MD Erwin Bach, EMI G/S/A president Heinz Canibol and EMI Recorded Music senior VP Rupert Perry.



Celebrating BMG's top placing among the Echo-winning labels this year with leading execs from the company are a pair of German record-industry veterans: Monti Lütner, who founded BMG Ariola Munich in 1958, and Berlin-based independent producer Jack White. From left: Lütner, BMG Entertainment U.K. and Europe president Richard Griffith, White, and Christian Wolff, MD, BMG Ariola Hamburg, Musikfirma Ariola/Berlin and BMG Online/Munich.

# This Year's Model: New Town, New Venue, New Media Partners

BY GORDON MASSON

**BERLIN**—A move away from convention always poses a challenge and often brings with it a mixture of excitement and controversy. That's exactly what the change of location from Hamburg to Berlin did for this year's 10th-anniversary celebration of the Echo Awards.

The Echo Awards are to Germany what the Grammys are to the U.S.—an occasion to celebrate national and international talent. And Germany celebrates in abundance. There are no less than 30 award categories on the night of the show, and, at this year's March 15 event, there were 17 live performances onstage during the show.

Gerd Gebhardt, chairman of the German Phonographic Academy, which organizes the event, welcomed all to Berlin's International Congress Center (ICC) by declaring, "It's a new town, a new venue, new media partners; all is new for this year's Echoes."

The switch of locale to Berlin (due to the lack of a venue in Hamburg large enough for the show's growing audience) gave the ceremony a new dose of vitality. The blend of performers had never before been as young and as direct in their aggressive performances, ranging from child-

like, squeaky-clean acceptance speeches to lewd comments by German comedian Ingo Appelt. Ironically, though, some attendees voiced concerns that the Echoes had, perhaps, gotten too large, with 5,000 guests filling the ICC auditorium, and those guests were made to sit through a near-four-hour show.

Among those at the event were German president Johannes Rau and his wife Christina, who attended at the insistence of their two pop-loving daughters.

### TWO-TIERED CELEBRATION

Some guests were critical of the after-show party, which, like many such ceremonies around the globe, was a two-tier event, with the major record companies holding their own VIP parties away from the main party. This had not been the case, however, when the Echoes were held in Hamburg in previous years, and many people in the German industry were aggrieved that they were prevented from partying together "as an industry" and, in some cases, rubbing shoulders with the stars.

Among those with passes to the exclusive after-show shindigs were such international music-industry executives as Universal Music International chairman/CEO Jorgen Larsen and UMI senior VP, A&R and marketing, Max Hole, Sony Music Europe president Paul Burger, BMG U.K. and Europe president Richard Griffiths, and EMI Music senior VP Rupert Perry.

The German Phonographic Academy invested some \$2 million in the Echo Awards, and participating labels matched that commitment by signing up international stars to perform, including Ricky Martin, Janet Jackson, Mel C., Lionel Richie, Anastacia, Sade, Destiny's Child and A\*Teens. National acts such as Ayman (who was the toast of the evening with two awards), Pur and Peter Maffay also thrilled the audience with their live performances.

### NEW TV PARTNER

TV channel RTL, which broadcast the show that same evening with a two-hour

delay, also was new to the show. Gebhardt says change to a new TV partner was a success. RTL achieved peak ratings of 7.75 million and an average of 4.87 million viewers, equivalent to 29.6% of the 14-to-49-year-old age bracket. Those were very healthy figures, given that the broadcast concluded well after midnight. Last year, the show's coverage, broadcast by ARD, attracted an average of just 3.7 million viewers.

"There was a new approach, a new director, and on screen it looked much more modern," says Gebhardt. "We don't target the MTV audience; we are definitely looking for a broader audience, and I think we have achieved that goal." Overall, BMG was the biggest winner, with eight Echoes, Universal and EMI each collected five, while Sony and Warner both picked up two awards.

The evening's two standing ovations went to veteran concert promoter Fritz Rau, who received a lifetime achievement award for outstanding contributions to the industry. Rau's acceptance speech also brought the audience to their feet when he concluded by asking for a change in Germany's fiscal laws. Rau was jailed for tax evasion a few years ago.

International executives, while pointing out at the length of the show, expressed their satisfaction at the outcome. BMG's Griffiths, who attended the Echoes for the first time, called it "a very good show, which presented the breadth of German repertoire."

For EMI's Perry, the whole evening was "very good. The Echoes always have high standards, and it was the case once again. It was long, but the German industry wants to recognize all the aspects of the industry, and that has to be commended. The number of international superstars who supported the event demonstrate how important it is as a show, not only in Germany, but in Europe."

Universal's Max Hole says he enjoyed the awards "tremendously." He adds, "I was very impressed with the diverse lineup of artists both from Germany and internationally. My congratulations go to Gerd Gebhardt for organizing such a smooth running event."

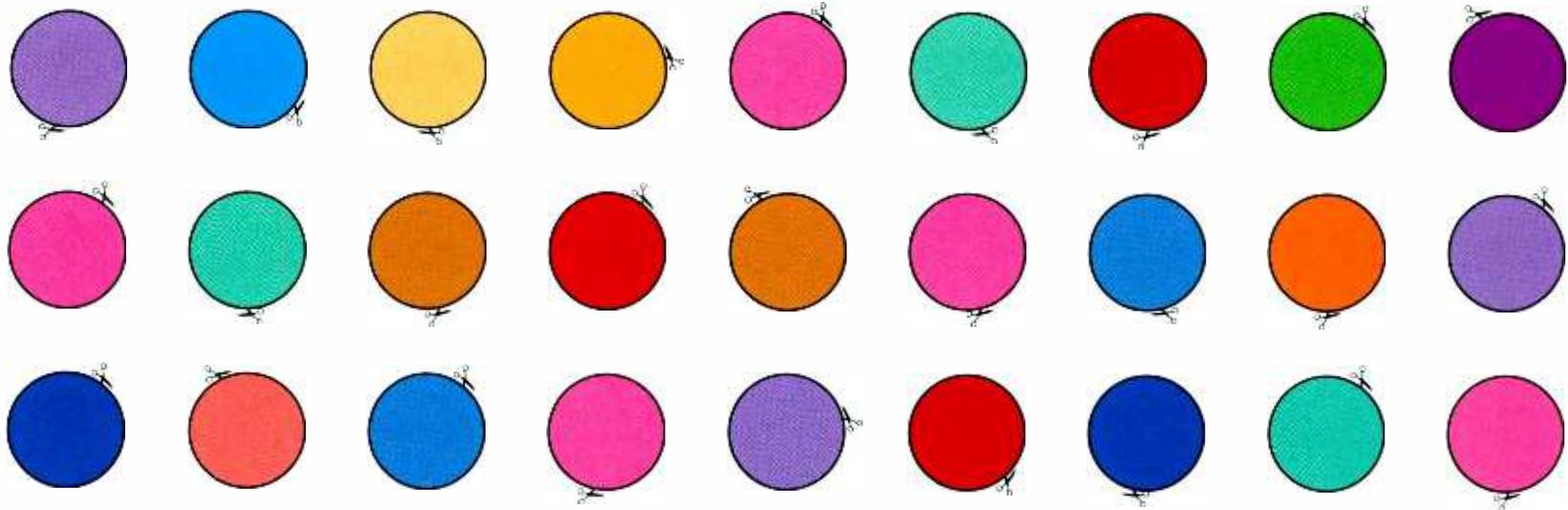
However, Gebhardt reckons that the length of the show is a problem. "If we could come with a two and a half hour show, it would be perfect," he says. Gebhardt, who has been at the helm of the Echo Awards since their inception, says he may not continue in his current capacity: "I am not giving up. However, there might be a need for some change to bring in a new spirit. I am open to everything. I am not protecting my child. We got it up and running. It is now an established event. We celebrate our artists, and it has proven that the music industry is alive and well. It is quite an achievement."

Jens Geisemeyer, GM at edel, has mixed feelings about the show and its new location. "There is still some work to do," he says. "I liked it better in Hamburg!"

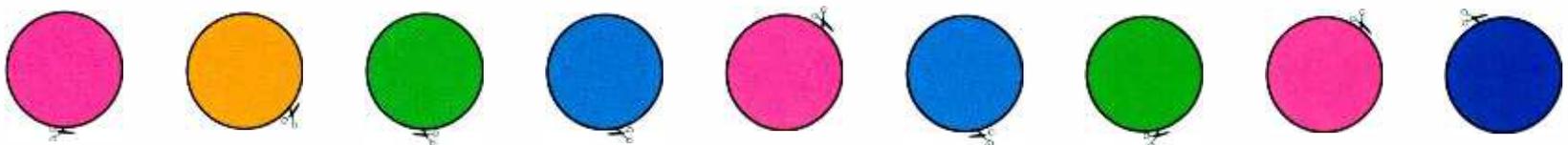
But Wolf D-Gramatke, non-executive chairman of Universal Music Germany, strongly defended the choice of Berlin. "It was a great decision [to move from Hamburg]," he says. "For the time being, Berlin is a city moving forward, and that's exactly what I would like the music industry to be. I'd like the industry to be as vibrant as this city is." ■



Star performers: A\*Teens



**UNIVERSAL MUSIC GERMANY CONGRATULATES  
ALL ECHO AWARD WINNERS WITH A LOAD OF CONFETTI**



**OUR ECHO AWARD 2001 WINNERS ARE:**

JEANETTE (ARTIST NATIONAL)

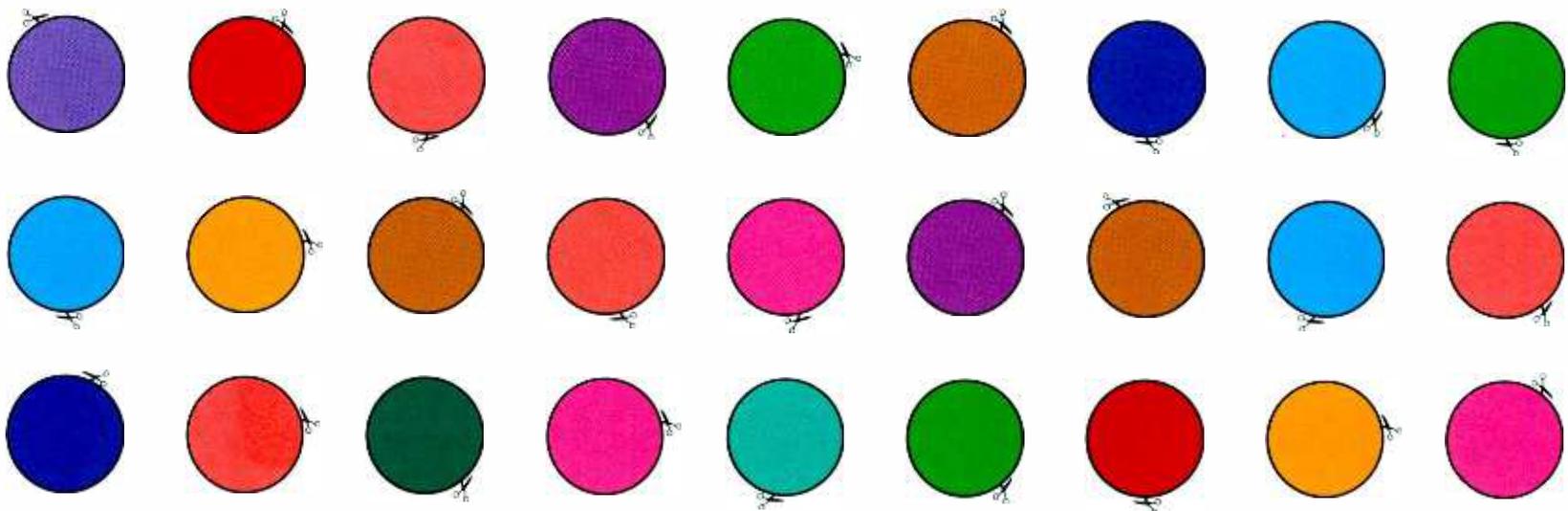
BON JOVI (GROUP INTERNATIONAL)

HATTLER (JAZZ)

EMINEM (HIP HOP INTERNATIONAL)

LIMP BIZKIT (NEW ROCK/METAL INTERNATIONAL)

DIE ÄRZTE - MANCHMAL HABEN FRAUEN... (VIDEOCLIP OF THE YEAR)



**JUST CUT OUT, THROW IN THE AIR AND CELEBRATE OUR ECHO 2001 WINNERS WITH US.**



INTERNATIONAL DEVELOPMENT: ORNELA.TOMAS@UMUSIC.COM

**Best National Male Rock/Pop Artist**

Ayman (eastwest/Warner)

**Best National Female Rock/Pop Artist**

Jeanette (Polydor/Universal)

**Best International Male Pop/Rock Artist**

Santana (Arista/BMG)

**Best International Female Rock/Pop Artist**

Britney Spears (Jive/Zomba)

**Best National Rock/Pop Group**

Pür (EMI Electrola)

**Best International Rock/Pop Group**

Bon Jovi (Mercury/Universal)

**Best Schlager Artist**

Wolfgang Petry (BMG Berlin/BMG)

**Best Folk Act**

Kastelruther Spatzen (Koch)

**Best Comedy Production**

Michael Mittermeier (BMG Munich/BMG)

**Best National Rock/Pop Single**

Anton featuring DJ Ötzi (EMI Austria/EMI)

**Best International Rock/Pop Single**

Rednex (Jive/Zomba)

**Best National Dance Act**

"Around The World"—ATC (BMG Berlin/BMG)

**Best International Dance Act**

"Freestyler"—Bomfunk MC's (Epic/Sony)

**Best National Jazz Production**

"No Eats Yes"—Hattler (Polydor/Universal)

**Producer of the Year**

Alex Christensen

**Berlin Newcomer of the Year**

Lexi & K. Paul (BMG Hamburg/BMG)

Echo  
2001 AWARDS  
Tenth Anniversary

2000  
Winners



From left:  
Ayman,  
Wolfgang  
Petry and  
DJ Ötzi



From left: ATC, Die Ärzte and Guano Apes

**National Newcomer of the Year**

Ayman (eastwest/Warner)

**MTV Newcomer of the Year**

Anastacia (Epic/Sony)

**Lifetime Achievement award**

Fritz Rau, concert promoter

**Best National VIVA Music Video Clip**

"Manchmal haben Frauen..."—Die Ärzte (Motor/Universal)

**Media Person of the Year**

Christiane zu Salm,  
former managing director, MTV Germany  
now managing director, of Germany's tm3

**Retailer of the Year**

HMV Oberhausen

**Best Marketing Campaign**

Reamonn, Virgin

**Best Artist Web site**

www.guanoapes.de  
(BMG Köln/BMG)

**Best Label Website**

www.3-p.de (Sony)

**Best National Hip-Hop Act**

"Deluxe Soundsystem"  
Dynamite Deluxe (EMI Electrola)

**Best International Hip-Hop Act**

"The Marshall Mathers LP"  
Eminem (Motor/Universal)

**Best National New Rock/Metal Act**

"Don't Give Me Names"  
Guano Apes (BMG Köln/BMG)

**Best International New Rock/Metal Act**

"Chocolate Starfish And The Hotdog Flavored Water"  
Limp Bizkit (Motor/Universal)

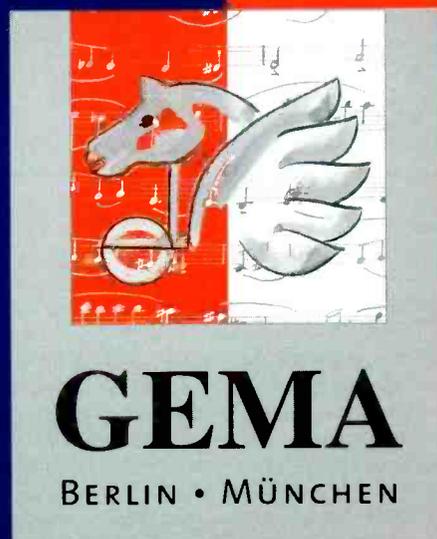
**Best Crossover Classical Artist**

Helmur Lotti  
(EMI Electrola)

**Best Music Home Video on DVD**

"Stand der Dinge"  
Grönemeyer  
(EMI Electrola) ■

Congratulations on the 10th Anniversary  
of the ECHO Award



Our strength is the success  
of our members

Congratulations

CONGRATULATIONS TO THE NOMINEES AND THE SHINING WINNERS!

Echo  
2001

ROBBIE  
WILLIAMS

International Male Artist

PUR

Local Group

THE  
BEATLES

International Group

MICHELLE

Female Schlager Artist

VIKINGER

Schlager Group

ANTON  
FEAT. DJ ÖTZI

Local Pop Single

MARTIN ANSEL  
+  
INGO REIDL  
(PUR)

Local Producer

DYNAMITE  
DELUXE

Berlin New  
Talent Award

ANTON  
FEAT. DJ ÖTZI

Local Newcomer

DYNAMITE  
DELUXE

Local Newcomer

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# Echo 2001 AWARDS

Tenth Anniversary

## RESOUNDING SUCCESS

Continued from page 47

tu speech reprimanding the Phonographic Academy for its choice of award presenters, as Sandra tearfully recovered.

Even for veterans of the top-profile award shows in America or Britain, the Echo Awards have a special impact. "In spite of all other high honors from the U.S. and the U.K. and trophies from all over the world, the Echo Award 1997 for my creative activities means much to me," says Frank Farian, the internationally renown producer of No Mercy, Boney M. and Milli Vanilli. "Usually, the prophet in

his own land is not recognized—but to receive an Echo for my Lifetime Achievement proved just the opposite, and that's why this is something special to me."

### PROVIDING A FORUM FOR POP

As Gebhardt and other Echo organizers look back over the past decade, they can take pride in what the award event has accomplished. "In retrospect, I can say that we have achieved our objectives; we have a recognized industry award within our own borders as well as abroad," says Gebhardt. "We have provided the artist with a forum, as well as providing a forum for the value of pop music in Germany.

"We have acquired TV acceptance, and the broadcast rights for the Echoes have become a valuable commodity among television competitors. In addition, the Echo Awards have become the social meeting point of the year when all sorts of other events are scheduled to coincide.

As for future plans, Gebhardt smiles, saying, "The next Echo Awards ceremony is always the most important, however; we look forward to a bigger and better award ceremony for the 20th anniversary." ■

# Echo Reflections

"We were highly honored [to win an Echo Award]. The German public has been wonderfully loyal to Queen. Germany is, of course, one of the world's biggest markets, but it has always been also one of the most dependable for Queen."

—Brian May, Queen, Best International Group, 1991

"Germany has been fantastic for Genesis and myself as a solo artist for many years now. So we were very, very proud and pleased to be honored by the Echo Awards. Germany was and still is a huge market, and we are very pleased to be included in their list of friends."

—Phil Collins, Best International Male Rock/Pop Artist, 1991

"We were both surprised and delighted to be the recipients of the Echo Award, which was a great honor. We have always enjoyed performing in Germany and have a lot of loyal fans there that have been enthusiastic and supportive of us over the years. Due to this overwhelming support from Germany we launched the *Calling All Stations* album in Berlin. We wish the Echo Awards continued success for the future."

—Mike Rutherford and Tony Banks, Genesis, Best International Group, 1992

"I was honored and very much appreciated receiving the Echo Award. The loyalty of the German fans is outstanding."

—Meat Loaf, Best International Rock/Pop Artist, 1993

"I originally started touring Germany in 1983, so my reaction to receiving the Echo Award was that it had been worthwhile spending the time there. German fans are great, they love music, and Germany is a top place to do shows."

—Bryan Adams, Best International Rock/Pop Artist, 1994

"I was very lucky to have been successful and recognized in Germany as part of the Spice Girls. Germany was one of the first countries to extend an equally warm reception to me as a solo artist. I have played numerous live concerts there and received a great reaction. I am thrilled to have been nominated in this year's awards."

—Melanie C, Spice Girls, Best International Newcomer, 1996

"The fans in Germany are incredible, and the Echoes reflect their love and support for the Fugees. We were all really honored to receive that award!"

—Pras Michel, Fugees, Best International Group, 1996

"We were thrilled to hear we had won an Echo Award. We spent a lot of time there in 1997 and 1998, and we were honored to be recognized by the German music industry. From the beginning, Germany has been an important market for Hanson. We have fans there that are very enthusiastic, and the German fanclub has been incredibly supportive."

—Isaac and Taylor Hanson, Hanson, Best International Newcomer, 1997

"It was thrilling [to win an Echo Award]. Since our very first promo trip to Germany, we struck up a really good relationship with the record company there. The award was a culmination of the lot of good work on everyone's behalf. To receive an award at home is great, but to get one abroad is really special. Germany was one of the first territories to really take to the band, and the success there certainly helped the record take off around the rest of Europe."

—Phil Mitchell, manager, Lighthouse Family, Best International Group, 1998

"I felt extremely honored to receive the Echo Award. More than this, I was happy for the people in Germany who supported me throughout the years—my friends at Sony Music Germany, the media and retail, and, most of all, the fans. Success didn't happen overnight for me in Germany. It took a lot of hard work from everyone, so it was really great to receive this recognition."

—Celine Dion, Best International Female Rock/Pop Artist, 1998

**Echo 2001**

**NOMINATION DOMINATION**

**CONGRATULATIONS**

to the Echo-Team for 10 great shows  
and to our winners of 11 awards!

Jeanette

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# Echo Ten Years

**BMG CONGRATULATES THE ECHO AWARD  
AND ALL OUR WINNERS ON 10 YEARS OF  
SUCCESS AND SENSATIONAL DEVELOPMENT**



**BMG ENTERTAINMENT**  
GERMANY/SWITZERLAND/AUSTRIA

It was during the Echoes in 1998. I had just parted ways with Rödelheim Hartreim Projekt—a painful process both personally and legally. Then Moses P. & Co. presented a newcomer on the Echo stage, who literally took my breath away and unleashed in me pure enthusiasm from the top of my head to the tip of my toes: Xavier Naidoo!

Everyone in the auditorium and, later on television, was able to witness the public birth of a new superstar—the rare yet perfect combination of music, vocal quality and personal charisma. It was simply breathtaking. In view of prior events, I, of course, regretted not being able to work with this fascinating talent. Regardless of this, I have been very satisfied to see that I was not wrong in my assessment of Moses P. & Co.'s potential.

—Heinz Canibol, president and CEO, EMI Electrola GSA

There have been a whole series of emotional moments over the past 10 years. One special highlight for me was the acclaimed live performance by Buena Vista Social Club. Echo enjoys broad global acclaim, with the result that many international superstars now attach importance to participating in this event in Germany, regardless of whether they receive an award or not. What I personally consider particularly gratifying is that the members of the industry present on this evening have learned to come together to celebrate artists and special successes, regardless of day-to-day competition. Echo is Germany's most important music event.

—Jochen Leuschner, managing director/senior VP GSA, Sony Music

For me, it was the performance by Buena Vista Social Club. It was a particularly moving moment to witness the power that music can instill in you, even if [like 93-year-old group member Compay Segundo] you're very old. Echo is a top event for which tickets are just as sought-after as those for the Wagner Festival in

## Echo Reflections

*As the Echo Awards have grown in national impact and international stature, they also created a decade of memories for all involved with Germany's music industry. Billboard German Bureau Chief Wolfgang Spahr asked music executives to recall their favorite Echo moments.*

Bayreuth. All of a sudden, you get calls from people from whom you haven't heard anything from in ages.

—Wolf-D. Gramatke, chairman of the German IFPI and non-executive chairman, Universal Music Germany

Right from Echo's earliest days, when it started off with Helmut Fest, through to the present with Gerd Gebhardt [as current president of the German Phonographic Academy], this event has always been every bit as good as other international events of this kind. The ease with which Gerd Gebhardt strides across the stage, surrounded by international artists, must be seen to be believed. I could go on and on. I wish Echo 2001 every success.

—Thomas M. Stein, chairman of the German Phonographic Association and executive VP of worldwide A&R and marketing, BMG Entertainment

I was particularly moved by two episodes at the 2000 Echo Awards in Hamburg. First, the joy, gratitude and modesty with which German artist Hildegard Knef accepted her Lifetime Achievement Award. Secondly, the clever, sensitive and very per-

sonal tribute by Roger Willemssen was most impressive.

—Prof. Werner Hay, managing director, German Phonographic Academy

What I always think is the most moving is the presentation of the Lifetime Achievement Awards. No matter whether it is for Frank Farian or Hildegard Knef, it is always a unique experience when the entire industry gets up on its feet and applauds wildly. This sets the Echo Award apart from other distinctions, which are frequently blinkered by corporate considerations. The considerable standing which Echo enjoys was brought home to me when I attended it with international partners who thought that it had gained truly international stature.

—Jörg Hellwig, managing director, Polydor Germany

Echo is where the hearts of the German music business go wild

—Norbert Masch, managing director, Warner/Chappell Publishing

The Echo Awards are the annual résumé of the German industry's musical creativity, particularly for the breaking of national acts.

—Hartwig Masuch, managing director, BMG UFA Publishing

I was very touched by the performance of Hildegard Knef, the German Hollywood star, singer and author, when she won the Lifetime Achievement Award. In spite of her serious illness, she accepted the award with grace and with a charisma worthy of a true star. The audience appreciated this special moment. There were not only standing ovations but also tears in the eyes of many who witnessed this occasion. I was touched by this Echo highlight.

—Gerd Gebhardt, president, Central & Northern Europe, Warner Music

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**see you at the real thing!**

**MTV Europe Music Awards 2001**

**Frankfurt/Germany**

**November 8, 2001**

**MUSIC TELEVISION®**

congratulations to our nominees and to the winners

best national artist (male)

● **Ayman - Sasha - Westernhagen** ●

best national artist (female)

● **Laura - Vicky Leandros** ●

best international artist (female)

● **Madonna** ●

best national group

● **Die Toten Hosen** ●

best international group

● **The Corrs - Red Hot Chili Peppers** ●

best national pop-single

● **Ayman »Mein Stern«** ●

best national newcomer

● **Ayman** ●

best national metal act / new rock

● **Hammerfall** ●

best international metal act / new rock

● **Kid Rock** ●

best national / international jazz-production

● **Klaus Doldinger »Passport live«** ●

best national producer

● **Triple-M - Michael B. & di Lorenzo** ●

best music-home-video-DVD

● **Led Zeppelin »The Song Remains The Same«** ●

best online-presentation

● **Showdown »label page«** ●

● **Westernhagen »artist page«** ●

ECHO  
2001



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GERMANY

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# ECHO 2001

We sincerely thank  
all artists who  
appeared at the ECHO award show  
for their great support to help making  
ECHO 2001 that special event!

Anastacia | Ayman | A\*Teens  
Ingo Appelt | Destiny's Child  
Samy Deluxe | Rüdiger Hoffmann  
Janet Jackson | Peter Maffay  
Ricky Martin | Melanie C  
Michael Mittermeier & Friends  
Pur | Lionel Richie  
Sade | Söhne Mannheims  
Edo Zanki & Friends

DEUTSCHE  
PHONO  
AKADEMIE

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Digital Rights At Stake In Canadian Contracts

BY LARRY LeBLANC

TORONTO—Artist representatives and entertainment lawyers in Canada are raising questions about how older record-company contracts are to be interpreted in the digital age.

The issues being raised include who controls digital rights, the division of digital revenue, and deductions from artist royalties.

"We are definitely going to get into digital rights issues with RCA," Guess Who manager Lorne Saifer says. "Our contracts go back so long [pre-1974] that I don't think there's any catchall phrase to include something that hadn't yet been invented. And if the company does have the digital right, what rate will they pay us?"

"We are all trying to figure out where we are with these old contracts," says Graham Henderson, senior VP of business affairs and E-commerce, Universal Music Canada. "New contracts are drafted to deal with digital rights, and we're taking the position that these old contracts contain provisions which allow us to exploit music digitally."

General grants-of-rights in a recording contract allow a record company, among other things, to manufacture audio and audiovisual recordings of the recording artist and to package and exploit such recordings.

"Companies control masters that

artists submit to them for any format," explains Barry Harvey, manager of veteran singer Gordon Lightfoot. "To preclude their agreements, you will have to legally fight them. Imagine trying to fight them over trying to control your own Internet access. You'd be in court until you died, and they'd be laughing at you at your grave."



GLICKMAN

Generally—in new and older recording contracts—digital distribution falls under the umbrella designation of new media or new technology. This generally provides a lower royalty tier—by 15%-25%—rather than top-line royalties for "traditional" sales.

Standard contract deductions, such as packaging or free goods, also apply. In contracts prior to the mid-'70s that do not contain a future-technology clause, labels may try to reduce the royalty further by classifying digital exploitation as direct sales.

"Each company is now struggling with digital downloading policies and the legal issues entailed," says Toronto entertainment lawyer Paul Sanderson of Sanderson Taylor. "Newer contracts address Internet issues, but in some cases with older contracts, labels have amended deals to make terms clearer or indicate they will pay rights based on the current [royalty] model."

Another entertainment lawyer, Susan Abramovitch of Stohn Abramovitch in Toronto, however, bristles at the labels' new-media designation for digital distribution and its lessened royalty rate. She says, "Labels are actually setting up a new way of selling records. That's a business expense, not a 'new technology' for selling their records' expense."

If an older contract does not specify that digital transmission and download rights were granted—or its wording does not cover media not then in place—an artist might be able to exclude such rights from their label.

Some industry figures suggest, for example, that artists may have leverage to have the label share all income from sales on a 50/50 split or, perhaps, to introduce a pay-for-play scheme by which the label pays a specific amount in lieu of mechanical and performance royalties.

Abramovitch additionally argues that even if a record company possesses a digital right under any existing clauses, it still may have to negotiate terms of payment. "Once there's a negotiation, of course, that means the artist has leverage, and then the sky is the limit."

"You can negotiate royalties higher," says Toronto entertainment lawyer Len Glickman of Casels Brock & Blackwell.

Henderson, however, disagrees. "Every contract we have looked at has had ample provisions to enable us to find an appropriate royalty rate for virtually every use," he says. "Agreements virtually always have a future-technology clause or a definition of what an album or a single is. If someone on a subscription service downloads a track, that's a single, and artists would get a percentage of the [price per dealer or suggested retail list price]."

"Are companies entitled to any deductions? Yes, contracts say we are entitled to a packaging deduction in respect to all records," he continues. "What is a record? It's all formats 'now or hereafter known.'"

At EMI Music Canada, VP of legal and business affairs Steven Ehrlick says the company has a more flexible approach. "We take digital rights on a case-by-case basis," he says. "Where we can, we try to remedy issues with an amendment and then negotiate a royalty rate."

From the artists' perspective, the labels' application of a packaging deduction for sales in the digital market—sometimes called "a digitalization fee"—is at best questionable. "If there's no packaging involved, how can they justify a deduction?" Glickman asks.

Says Henderson, "With digital delivery, staggering costs are involved—not just start-up costs but bandwidth costs. In a sense, there is a parallel to the packaging deduction."

(Continued on page 61)



La Vida Lebanon. Sony Music recording artist Ricky Martin, left, congratulates Kevin Ridgely on his appointment as VP of Middle East operations for Sony Music International (Billboard, April 14). The two got acquainted at a recent European marketing meeting hosted by the company in London. Ridgely will initially operate out of offices in Beirut, Lebanon, and Cairo, Egypt.

## Europe's Platinum Menu Has U.S. Flavor

### Bon Jovi, Barry White, Jennifer Lopez Are Among Winning Acts

BY PAUL SEXTON

LONDON—The accent among Europe's new million- and multi-million-sellers' club switched from British to American during March, with one of the most internationally bankable of all U.S. rock bands talking the loudest.

As Bon Jovi prepared to open an ambitious international tour April 18 in Phoenix, Ariz., to coincide with its first-ever live album, *One Wild Night* (Mercury), the durable New Jersey outfit was advancing to seven-times platinum with its 1994 compilation *Cross Road*.

The album has now sold 7 million copies in Europe alone, according to the latest Platinum Europe winners' list from the International Federation of the Phonographic Industry (IFPI), which acknowledges albums selling 1 million or more copies continentwide.

This will be the second consecutive summer that Bon Jovi has undertaken arena and stadium shows in Europe, where its audience has remained massive despite a downturn in U.S. sales achievements in recent years (before the release of its last album, the platinum-selling *Crush*). *Cross Road* has sold 2.6 million copies in America to date, according to SoundScan.

Compatriots of Bon Jovi who also won big in the March survey were soul survivor Barry White, rapper Eminem, and current R&B/pop champions Jennifer Lopez and Destiny's Child.

White's achievement was perhaps the most remarkable and certainly the most enduring, as his Universal



Music TV album *The Ultimate Collection*, which reached 2 million European sales last June, moved ahead to triple-platinum. A further 1 million sales in nine months is a figure that many labels would covet for a current album. But for a TV-advertised compilation of existing hits (primarily from the 1970s) that was itself first released in 1988, it represents a truly long-lasting popularity.

Sony Music Europe had a double triumph during March. Jennifer Lopez's *J.Lo* (Epic) hit its first million after only two months of release, while Destiny's Child's continuously successful *The Writing's on the Wall* arrived at 2 million six months after receiving its first award. Eminem's 1999 set, *The Slim Shady LP*, reached platinum in the wake of the headline-attracting rapper's first-quarter European tour.

But two prominent British artists made sure there was some European representation among the IFPI's March achievers. Robbie Williams' *Sing When You're Winning* (Chrysalis) reached triple-platinum just three months after cresting 2 million; it spent its 32nd week on *Music & Media*'s European Top 100 Albums chart in the April 21 issue. Among many other awards, Williams was confirmed April 3 as the most-played artist on British radio by audio distribution company Fastrax, in association with Music Con-

trol, for the third straight year.

Another prosperous EMI act, double Brit Award winner Coldplay, saw its Parlophone album *Parachutes* achieve double-platinum status across Europe last month. Apart from its very visible success in Britain, where the album is certified five-times platinum (300,000 units) for 1.5 million shipments, *Parachutes* has done especially well in Norway. A single of the track "Don't Panic" (not to be released in the U.K.) has been issued there, featuring two tracks recorded at Coldplay's Rockefeller Music Hall show in Oslo last December, one of them a version of John Barry's James Bond theme, "You Only Live Twice."

## Return To Japan Is Timely For MTV

BY STEVE McCLURE

TOKYO—MTV's re-entry into the Japanese market in January after a two-year hiatus was right on time, MTV Networks International president Bill Roedy says.

"We've learned a lot. It's better to be back now—the timing is perfect, and we're bigger and better than ever," Roedy tells *Billboard*.

MTV Japan was made available via cable and satellite Jan. 1 for the first time since the end of 1998, when a licensing deal with (Continued on page 60)

## Malaysian Gov't Taking Action On Piracy Crisis

BY STEVEN PATRICK

PUTRAJAYA, Malaysia—The chairman of the Record Industry of Malaysia (RIM) says the balance in the fight against piracy is shifting in the record industry's favor after the Malaysian government's decision to treat the problem as a national crisis.



FERNANDES

The news comes after key music industry representatives and popular Malaysian artists met with Deputy Prime Minister Abdullah Ahmad Badawi on the piracy situation. The 90-minute closed-door meeting took place April 5 at his office in this Kuala Lumpur suburb.

RIM chairman Tony Fernandes (Continued on page 61)

# HITS OF THE WORLD

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JAPAN			GERMANY			U.K.			FRANCE		
(Dempa Publications Inc.) 04/11/01			(Media Control) 04/11/01			(CIN) 04/08/01 Supported By worldpop			(SNEP/IFOP/Tite-Live) 04/11/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MAYONAKAHA JYUNNETU RINGO SHEENA TOSHIBA-EMI	1	1	BUTTERFLY CRAZY TOWN COLUMBIA	1	NEW	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
2	8	ASHITAGA ARUSA RE-JAPAN AVEV TRAX	2	4	ANOTHER DAY IN PARADISE BRANDY & RAY J WEA	2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	2	2	SEUL GAROU COLUMBIA
3	2	AINO BAKAYAROU MAKI GOTO ZETIMA	3	2	TEENAGE DIRTBAG WHEATUS COLUMBIA	3	1	PURE AND SIMPLE HEAR'SAY POLYDOR	3	4	NO NAGGING ANYMORE FROGGY MIX M6 INT/SONY
4	5	PIECES OF A DREAM CHEMISTRY DEFSTAR	4	3	KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BMG	4	3	BUTTERFLY CRAZY TOWN COLUMBIA	4	3	DADDY DJ DADDY DJ M6 INT/SONY
5	6	ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI	5	8	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	5	4	CLINT EASTWOOD GORILLAZ PARLOPHONE	5	6	R&B 2 RUE MATT BARCLAY/UNIVERSAL
6	4	ULTRA SOUL B'Z ROOMS	6	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	6	NEW	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	6	5	WASSUUP! DA MUTTZ WEA
7	9	HITORI THE GOSPELLERS K/00N	7	10	TURN THE TIDE SYLVER UNIVERSAL	7	7	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	7	NEW	J'VOULAIS SULLY SEFIL V2
8	3	GANG MASAHARU FUKUYAMA ZETIMA	8	5	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	8	5	UPTOWN GIRL WESTLIFE RCA	8	7	SOLAAR PLEURE MC SOLAAR EAST WEST
9	7	NEVER EVER AYUMI HAMASAKI AVEV TRAX	9	9	WENN DAS LIEBE IST GLASHAUS MERCURY	9	8	TEENAGE DIRTBAG WHEATUS COLUMBIA	9	10	ON A TOUS LE DROIT LIANE FOLY VIRGIN
10	10	TENTAICANNOSOKU BUMP OF CHICKEN TOY'S FACTORY	10	9	ONE MORE TIME DAFT PUNK VIRGIN	10	6	SALSOUL NUGGET M&S PRESENTS THE GIRL NEXT DOOR FRFR	10	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
11	11	OHIOKAKE OTOJIRO KIYOSHI HIKAWA COLUMBIA	11	14	WIN THE RACE MODERN TALKING HANSA/BMG	11	9	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR	11	11	ALL FOR YOU JANET JACKSON VIRGIN
12	14	TOWANI... THE GOSPELLERS K/00N	12	11	IM OSTEN NIEMANN BERLIN/BMG	12	NEW	CHILLIN' MODJO BARCLAY/UNIVERSAL	12	9	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIELA
13	12	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT	13	NEW	LIEBFICKEN SOFAPLANET EPIC	13	NEW	BURN BABY BURN ASH INFECTIOUS	13	NEW	ELLE EVE ANGELI M6 INT/SONY
14	15	FOREVER MEMORIES W-INDS PONY CANYON	14	NEW	LOVIN' EACH DAY RONAN KEATING POLYDOR	14	NEW	SEVEN DAYS IN THE SUN FEEDER ECHO	14	12	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
15	13	CAN YOU KEEP A SECRET? HIKARU UTADA TOSHIBA-EMI	15	12	STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA	15	NEW	SUSPICIOUS MINDS LIVE ELVIS PRESLEY RCA	15	17	WHAZZAHH B-BOYS ULM/UNIVERSAL
16	NEW	COFFEE RUMBA YOSUI INOUE FOR LIFE	16	NEW	10 IN 01 MEMBERS OF MAYDAY LOW SPIRIT/RCA	16	10	MR. WRITER STEREOPHONICS V2	16	19	SUPREME ROBBIE WILLIAMS EMI
17	NEW	YELL/BELL KOBUKURO WARNER MUSIC JAPAN	17	NEW	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	17	11	STRAIGHT UP CHANTE MOORE MCA	17	NEW	PAUVRES DIABLES (VOUS LES FEMMES) JOHNNY HALLYDAY MERCURY
18	RE	HAKONEHACHIRI NO HANJIROU KIYOSHI HIKAWA NIPPON COLUMBIA	18	17	X XZIBIT EPIC	18	13	I WANNA BE U CHOCOLATE PUMA CREAM/PARLOPHONE	18	NEW	PREMIERE CLASSE VOL. 2: GLADIATOR JACKY BROWN & LORD KOSSITY HOSTILE/VIRGIN
19	RE	CHIJOYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	19	15	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	19	NEW	HAPPINESS SOUND DESIGN NULIFE/ARISTA	19	15	ELLE TE REND DINGUE DADDY NUTTEE DELABEL/VIRGIN
20	16	KIMINOTAMENI DEKIRUKOTO GACKT NIPPON CROWN	20	19	HERE WITH ME DIDO ARISTA/ARIELA	20	14	RENDEZVOUS CRAIG DAVID WILDSTAR	20	13	STARLIGHT SUPERMEN LOVERS BMG
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	HIKARU UTADA DISTANCE TOSHIBA-EMI	1	NEW	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	1	1	HEAR'SAY POPSTARS POLYDOR	1	1	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG
2	2	AYUMI HAMASAKI A BEST AVEV TRAX	2	1	NO ANGELS ELLEMENTS POLYDOR	2	2	EVA CASSIDY SONGBIRD BLIX STREET/HOT	2	3	GAROU SEUL COLUMBIA
3	3	SMAP SMAP VEST VICTOR	3	NEW	BEE GEES THIS IS WHERE I CAME IN POLYDOR	3	3	GORILLAZ GORILLAZ PARLOPHONE	3	4	BEN HARPER LIVE FROM MARS VIRGIN
4	4	M-FLO EXPO EXPO RHYTHM ZONE	4	NEW	ROXETTE ROOM SERVICE EMI	4	4	DIDO NO ANGEL CHEEKY/ARISTA	4	6	DIDO NO ANGEL ARISTA/ARIELA
5	6	EVERY LITTLE THING 4 FORCE AVEV TRAX	5	2	MODERN TALKING AMERICA HANSA/BMG	5	5	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	5	2	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
6	8	CHIIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI	6	5	ERIC CLAPTON REPTILE REPRISE/WEA	6	NEW	BEE GEES THIS IS WHERE I CAME IN POLYDOR	6	5	DAFT PUNK DISCOVERY LABELS/VIRGIN
7	5	BON JOVI TOKYO ROAD—BEST OF BON JOVI ROCK TRACK MERCURY	7	3	DIDO NO ANGEL ARISTA/ARIELA	7	NEW	LEANN RIMES I NEED YOU CURB/LONDON	7	7	MATT R&B RUE BARCLAY/UNIVERSAL
8	7	L'ARC EN CIEL CLICKED SINGLES BEST 13 K/00N	8	NEW	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/CONNECTED	8	7	DAVID GRAY WHITE LADDER IHT/EAST WEST	8	12	PATRICK BRUEL JUSTE AVANT RCA
9	12	AEROSMITH JUST PUSH PLAY COLUMBIA	9	4	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA	9	8	ANASTACIA NOT THAT KIND EPIC	9	9	JOHNNY HALLYDAY SANG POUR SANG MERCURY
10	11	DA PUMP DA BEST OF DA PUMP AVEV TRAX	10	6	CRAZY TOWN THE GIFT OF GAME COLUMBIA	10	6	ROD STEWART HUMAN ATLANTIC/EAST WEST	10	NEW	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
11	10	DRAGON ASH LILY OF DA VALLEY VICTOR	11	12	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	11	6	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	11	8	MATMATAH REBELOTE TREMA/SONY
12	17	THE GOSPELLERS SOUL SERENADE K/00N	12	7	DAFT PUNK DISCOVERY VIRGIN	12	NEW	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA	12	10	ERA AMENO MERCURY
13	16	CHIHARU MATSUYAMA KISETSU NO TABITTO—HARU NATSU AKI FUY COLUMBIA	13	NEW	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA	13	10	COLDPLAY PARACHUTES PARLOPHONE	13	14	MC SOLAAR CINQUIME AS EAST WEST
14	13	PORNO GRAFFITTI FOO? SONY	14	9	AEROSMITH JUST PUSH PLAY COLUMBIA	14	12	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL	14	11	CESARIA EVORA SAO VICENTE DI LONGE RCA
15	15	KITARO THINKING OF YOU COCORO NETWORKS	15	NEW	SUBWAY TO SALLY HERZBLUT MERCURY	15	NEW	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE	15	18	LIANE FOLY ENTRE NOUS... VIRGIN
16	RE	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA	16	NEW	LEANN RIMES I NEED YOU CURB/EMI	16	NEW	DAMAGE SINCE YOU'VE BEEN GONE COOLTEMPO	16	RE	ST. GERMAIN TOURIST BLUE NOTE/EMI
17	9	GLOBE OUTERNET AVEV TRAX	17	11	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	17	11	DAFT PUNK DISCOVERY VIRGIN	17	NEW	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/PIAS
18	19	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR	18	8	MICHELLE BEST OF EMI	18	19	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	18	15	MYLENE FARMER INNAMORAMENTO POLYDOR
19	20	YAEN TESSYU AVEV TRAX	19	10	BOHSE ONKELZ GESTERN WAR HEUTE NOCH MORGEN VIRGIN	19	13	CRAIG DAVID BORN TO DO IT WILDSTAR	19	13	HENRY SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
20	14	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	20	NEW	GLASHAUS GLASHAUS MERCURY	20	15	NELLY FURTADO WHOA, NELLY! DREAMWORKS/POLYDOR	20	NEW	EDDY MITCHELL LIVE 2000 POLYDOR
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	HIKARU UTADA DISTANCE TOSHIBA-EMI	1	NEW	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	1	1	HEAR'SAY POPSTARS POLYDOR	1	1	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG
2	2	AYUMI HAMASAKI A BEST AVEV TRAX	2	1	NO ANGELS ELLEMENTS POLYDOR	2	2	EVA CASSIDY SONGBIRD BLIX STREET/HOT	2	3	GAROU SEUL COLUMBIA
3	3	SMAP SMAP VEST VICTOR	3	NEW	BEE GEES THIS IS WHERE I CAME IN POLYDOR	3	3	GORILLAZ GORILLAZ PARLOPHONE	3	4	BEN HARPER LIVE FROM MARS VIRGIN
4	4	M-FLO EXPO EXPO RHYTHM ZONE	4	NEW	ROXETTE ROOM SERVICE EMI	4	4	DIDO NO ANGEL CHEEKY/ARISTA	4	6	DIDO NO ANGEL ARISTA/ARIELA
5	6	EVERY LITTLE THING 4 FORCE AVEV TRAX	5	2	MODERN TALKING AMERICA HANSA/BMG	5	5	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	5	2	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
6	8	CHIIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI	6	5	ERIC CLAPTON REPTILE REPRISE/WEA	6	NEW	BEE GEES THIS IS WHERE I CAME IN POLYDOR	6	5	DAFT PUNK DISCOVERY LABELS/VIRGIN
7	5	BON JOVI TOKYO ROAD—BEST OF BON JOVI ROCK TRACK MERCURY	7	3	DIDO NO ANGEL ARISTA/ARIELA	7	NEW	LEANN RIMES I NEED YOU CURB/LONDON	7	7	MATT R&B RUE BARCLAY/UNIVERSAL
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1	1	HIKARU UTADA DISTANCE TOSHIBA-EMI	1	NEW	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	1	1	HEAR'SAY POPSTARS POLYDOR			

# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**IT'S BEING HAILED** as the most exciting album out of Havana since the first **Buena Vista Social Club** album kicked off the West's cur-

London. "The music industry in Denmark should take itself more seriously," says Mad- sen, commenting on the band's move. "They have a big responsibility, but they don't live up to it. The same people who snubbed us a year ago are suddenly eager to talk to us."

CHARLES FERRO



GOLD

rent love affair with Cuban music four years ago. **Cachaito**, released April 9, is ostensibly a solo album by 'Cachaito' Lopez, the ever-present bass player on the multi-million-selling Buena Vista series of albums. But the record belongs as much to **Nick Gold**, owner of London-based World Circuit Records, which created the Buena Vista series concept. Gold has contributed not only a sparkling production but also most of the audacious musical ideas, adding jazz, funk, dub, and rap to the album's Cuban core. "We wanted a new approach, something younger and bolder," says **Matt Robin**, World Circuit's marketing manager. "This is a milestone record and a departure from anything else in the Buena Vista catalog." European promotion is being built around a concert tour through April and May, and the album was given a high-profile launch at London's Festival Hall April 14. "I felt it was time to see if we can push the audience for Cuban music even further and try something different," Gold adds.

NIGEL WILLIAMSON

**IN A COUNTRY** where international acts command a minority market share of about 10%, Dutch dance act **Vengaboys** have become the best-selling international act in India, with combined sales of their last two album releases exceeding 1 million units. Their first release, *The Party Album* (1999), on Sony Music India, clocked 650,000 units. The follow-up, in April 2000, was *The Platinum Album*, which went five-times platinum (500,000). On their second concert tour in India in March, when they performed in both Delhi and Mumbai, the Vengaboys were presented with a disc to mark their achievement by **Shridhar Subramaniam**, director of marketing at Sony Music India.

NYAY BHUSAN

**AFTER BEING** largely neglected by the mainstream industry in their home country of Denmark since their formation in 1995, the band **Mew** has signed with Epic Records U.K. Some of the songs featured on their independently released album *Half the World Is Watching Me* (Evil Office Records)—characterized by guitarist **Bo Madsen** as "rainy-day melancholy rock"—will be featured on a new album for the major label. The band will relocate from Copenhagen to

**DAVID GRAY** underlined his status as Ireland's favorite singer/songwriter when *White Ladder* was confirmed as the best-selling international album (male) at the annual Irish Music Awards. The event, sponsored by mobile phone operator Meteor, was held at Dublin's Point Theater and featured a stunning solo piano performance by Gray of his single "This Year's Love." U2 won as best-selling Irish rock band, and **Sharon Shannon** won for best-selling Irish female album with *The Diamond Mountain Sessions*. Irish-pop Svengali **Louis Walsh** was given a special industry award, as his charges **Ronan Keating**, **Westlife**, and **Samantha Mumba** all won in their respective categories. Legendary folk singer **Christy Moore** received a standing ovation when he picked up his Lifetime Achievement Award, and **Emmylou Harris** performed a song from *Red Dirt Girl*, which was voted album of the year by the critics of *Hot Press* magazine. The evening's finale consisted of a duet between Keating and **Elton John**, who received a humanitarian award for his AIDS charity.

NICK KELLY

**SHE ENJOYS** snowboarding and skateboarding and the guitar-based rock of **Tool** and **Smashing Pumpkins**. But Sweden's **Lisa Miskovsky** can also write melodic songs like "Shape of My Heart," which she co-wrote with compatriot **Max Martin** for **Backstreet Boys**. She's a versatile performer—during Stockholm Music Week last November, she sang a brilliant rendition of **Radiohead's** "Creep," and while at this year's Midem in Cannes, she covered **Burt Bacharach's** "Raindrops Keep Falling on My Head" with equal success. "I'm very reflective but also spontaneous about my work," she says. "I get a lot of inspiration from people around me, as well as snowboarding and skateboarding and just being outside in nature." She releases her debut single, "Driving One of Your Cars," this month on Stockholm Records/Universal Music, with the album *Lisa Miskovsky* to follow shortly afterward.

KAI R. LOFTHUS

**SIPHO GUMEDE** has been a fixture on South Africa's Afro-jazz scene since he played with the 1980s group **Sakhile**. But the past year has seen **Gumede's** solo star shine like never before. *Blues for My Mother* has reached gold status (25,000 units), a first for both Gumede and his record company, Sheer Sound. The label is now releasing a four-track CD single featuring a house mix of "Peacocks Today, Feather Dusters Tomorrow," from Gumede's last album, *New Era*. Gumede is working with such U.S. artists as **Joe McBride** and **Andy Narell**. "We all have things to say musically, and we need to connect and work together. It's like an education that never stops," Gumede says.

DIANE COETZER

EUROCHART		MUSIC & MEDIA	SPAIN	
04/14/01			(AFYVE/ALEF MB) 04/05/01	
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	2	NEW
3	4	TEENAGE DIRTBAG WHEATUS COLUMBIA	3	5
4	2	MS. JACKSON OUTKAST LAFACE/ARISTA	4	4
5	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	5	2
6	7	PURE AND SIMPLE HEAR'SAY POLYDOR	6	3
7	6	SEUL GAROU COLUMBIA	7	NEW
8	5	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	8	8
9	NEW	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE	9	10
10	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	10	6
1	1	<b>ALBUMS</b>	1	1
2	2	DIDO NO ANGEL ARISTA	2	2
3	3	DAFT PUNK DISCOVERY LABELS/VIRGIN	3	3
4	4	ERIC CLAPTON REPTILE DUCK/REPRISE	4	NEW
5	6	ANASTACIA NOT THAT KIND EPIC	5	4
6	5	NO ANGELS ELLE'MENTS ZEITGEIST/POLYDOR	6	NEW
7	7	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	7	5
8	RE	AEROSMITH JUST PUSH PLAY COLUMBIA	8	6
9	10	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE	9	9
10	NEW	MODERN TALKING AMERICA HANSA	10	NEW
		HEAR'SAY POPSTARS POLYDOR		

NEW ZEALAND		(Record Publications Ltd.) 04/08/01	PORTUGAL	
			(Portugal/AFP) 04/10/01	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	2	DIDO NO ANGEL ARISTA/BMG	1	1
2	3	SHAGGY HOTSHOT UNIVERSAL	2	2
3	1	NEIL FINN ONE NIL EMI	3	3
4	4	NELLY COUNTRY GRAMMAR UNIVERSAL	4	NEW
5	6	LINKIN PARK [HYBRID THEORY] WARNER	5	10
6	7	FAITH HILL BREATHE WARNER	6	8
7	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	7	7
8	NEW	DAFT PUNK DISCOVERY VIRGIN	8	NEW
9	RE	CRAIG DAVID BORN TO DO IT SHOCK/BMG	9	6
10	8	WESTLIFE COAST TO COAST BMG	10	RE

SWEDEN		(GLF) 04/11/01	DENMARK	
			(IFPI/Nielsen Marketing Research) 04/05/01	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	THE CENTRE OF THE HEART ROXETTE EMI	1	1
2	3	ROMEO SHEBANG BONNIER/VIRGIN	2	2
3	2	TEENAGE DIRTBAG WHEATUS SONY	3	3
4	4	BUTTERFLY CRAZY TOWN SONY	4	5
5	5	COME ALONG TITIYO SUPERSTUDIO/WARNER	5	7
6	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SONY	6	4
7	NEW	SURVIVOR DESTINY'S CHILD SONY	7	6
8	7	HALFWAY ROUND THE WORLD A*TEENS STOCKHOLM	8	8
9	8	THINGS I'VE SEEN SPOOKS SONY	9	NEW
10	NEW	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR/UNIVERSAL	10	10
1	NEW	<b>ALBUMS</b>	1	1
2	NEW	ROXETTE ROOM SERVICE EMI	2	NEW
3	NEW	RAMMSTEIN MUTTER UNIVERSAL	3	2
4	4	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY SONY	4	3
5	6	SAVAGE GARDEN AFFIRMATION SONY	5	10
6	7	DIDO NO ANGEL BMG	6	4
7	1	TOTTA NASLUNO TOTTA 4: DUETTERNA EMI	7	NEW
8	NEW	BOB HUND STENALDERN KAN BORJA SILENCE/MNW	8	5
9	RE	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/PLAYGROUND	9	7
10	5	SADE LOVERS ROCK SONY	10	NEW
		UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN		

NORWAY		(Verdens Gang Norway) 04/10/01	FINLAND	
			(Radiomafia/IFPI Finland) 04/09/01	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	NEW	TIC TAC CAPE BLUE JERSEY/MNW	1	NEW
2	1	BIG BROTHER ORGANIC BMG	2	2
3	NEW	A BETTER DAY MULTICYDE WARNER	3	NEW
4	4	BUTTERFLY CRAZY TOWN SONY	4	1
5	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL	5	3
6	10	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	6	4
7	8	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SONY	7	NEW
8	6	TEENAGE DIRTBAG WHEATUS SONY	8	NEW
9	3	IF YOU WANNA PARTY PIN-UP SONY	9	6
10	7	WITH ARMS WIDE OPEN CREED SONY	10	NEW
1	1	<b>ALBUMS</b>	1	1
2	NEW	CREED HUMAN CLAY SONY	2	2
3	NEW	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/MNW	3	3
4	5	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY SONY	4	2
5	2	FAITH HILL BREATHE WARNER	5	3
6	4	DIDO NO ANGEL BMG	6	4
7	NEW	DAFT PUNK DISCOVERY VIRGIN	7	NEW
8	10	ROXETTE ROOM SERVICE EMI	8	8
9	7	ERIC CLAPTON REPTILE WARNER	9	9
10	8	BJORN EIDSVAG HITTIL OG LITTLIT SONY	10	RE
		COLDPLAY PARACHUTES EMI		

ARGENTINA		(CAPIF) 03/31/01
THIS WEEK	LAST WEEK	ALBUMS
1	1	RICKY MARTIN LA HISTORIA SONY
2	2	LENNY KRAVITZ GREATEST HITS EMI
3	3	WALTER OLMO A PURA SANGRE LEADER
4	4	RODRIGO EN VIVO EN EL LUNA PARK BMG
5	5	AEROSMITH JUST PUSH PLAY SONY
6	6	CHRISTINA AGUILERA MI REFLEJO BMG
7	NEW	RICARDO ARJONA LO MEJOR DE RICARDO ARJONA BARCA
8	8	ALEJANDRO SANZ EL ALMA AIRE WARNER
9	9	CHAYANNE SIMPLEMENTE SONY
10	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER

## Korea Investigates Napster-Like Site

### Soribada May Negotiate With Labels, Publishers For Subscription Service

BY LOUIS HAU

SEOUL, Korea—The burgeoning popularity of MP3 music files among young South Koreans has drawn the attention of local authorities, who are investigating a popular music-swapping Web site for possible violation of copyright laws.

Soribada, a locally based peer-to-peer service whose ease of use is comparable to Napster, is the target of a probe by the Seoul district prosecutor's office, following a joint complaint from four local record labels of copyright infringement by the Web site, according to an official in the prosecutor's office who asked to remain anonymous.

The official says it is too early in the investigation to determine what, if any, action will be taken against the site but notes that the prosecutor's office is paying close attention to how the Napster court case progresses.

The four companies that have filed complaints with the prosecutor's office against Soribada—Daeyoung A&V, Wooffer Entertainment, Donga Music, and Sinchon Music—have rosters that include some of South Korea's biggest pop acts, including hip-hop duo Clon (Wooffer Entertainment) and female vocal group FinKL (Daeyoung A&V).

"Music recordings take effort, require capital, and carry a copyright," says Daeyoung A&V planning director Lim Kyung-min. "Everyone must recognize this."

Soribada and other similar music-swapping Web sites cost the South Korean recording industry an estimated 200 billion won (\$149 million) in lost revenue from last June until January, according to Lee Chang-joo, a director of local labels' body the Recording Industry Assn. of Korea (RIAK). Lee adds that the lost sales have led to a sharp decline in the number of music retailers in South Korea, from 5,200 at the end of 1999 to 2,400 at the end of last year.

Lee says shipments of prerecorded music in South Korea totaled about 320 billion won (\$238 million) at trade value in 2000, down sharply from approximately 400 billion won (\$298 million) in 1999 and far short of expected sales of around 500 billion won (\$373 million). He notes that these figures exclude store returns, which he says totaled about 100 billion won (\$75 million) last year.

Sales data posted on the RIAK Web site earlier this year, however, indicated that Korean music sales experienced a modest increase in 2000, rather than a sharp decline. According to those figures, total music sales reached 410 billion won (\$306 million) in 2000, up from 380 billion won (\$283 million) in 1999. Lee says the data posted on the Web site, which also excluded store returns, may have contained some errors, adding that more precise sales information for 2000 will be available later this year.

The popularity of MP3 downloads in South Korea—birthplace of the Rio, the world's first commercially successful portable MP3 player—is part of a recent explosion of multimedia

content available to Korean Web surfers. Fueling this multimedia boom has been the widespread availability of affordable asymmetric-digital-subscriber-line and cable connections.

Fifty-seven percent of Korean households access the Web via broadband connections, making for the highest broadband penetration rate in the world, according to Paris-based international Internet market research firm NetValue, which has a Seoul office. By contrast, NetValue says, only 11% of U.S. households using the Internet have high-speed connections.

Soribada, which means "sound sea" in Korean, started operating in Seoul last May and was founded by a pair of

*'This is a great chance to create a digital music market in Korea.'*

—YANG JUNG-HWAN, SORIBADA

U.S.-educated brothers, Yang Ilhwan, 30, and Yang Jung-hwan, 26. Although other similar Web sites have since sprouted up in its wake, Soribada now has 3.8 million registered users, making it far and away the country's most popular music-swapping Web site, according to industry observers.

The younger Yang sibling, who holds a bachelor's degree in computer science from Columbia University in New York, says that the record industry's efforts to shut down Soribada are misguided. He claims that, unlike Napster, Soribada doesn't use centralized servers and should therefore be considered a lawfully operating software company, rather than an ille-

gal service company. While Yang acknowledges that some Soribada users may access the site simply as a way to get free music, he says that many others sample new music on the site and then go out and buy it.

Yang also argues that the Korean record industry lacks "any tangible evidence" linking an alleged drop in sales to Soribada, describing the RIAK's numbers as inconsistent and unreliable. He adds that any dip in the number of local music retailers is most likely the result of smaller stores closing due to increasing competition from larger retailers.

Soribada met recently with record industry executives to pitch a plan under which the Web site would switch to a fee-based service that would make payments to copyright holders. "This is a great chance to create a digital music market in Korea," Yang says, noting however that "we had a couple of meetings, and their attitude was, 'Shut down, and we'll talk later.'"

While the recording industry wants Soribada to cease operations, local authors' society the Korea Music Copyright Assn. (KOMCA) says it is willing to discuss Soribada's plans for a fee-based service.

But even if Soribada reaches a mutually acceptable arrangement with KOMCA, Yang says, it won't be able to proceed with a fee-based service without the consent of the recording industry, which is in no mood to negotiate, particularly after having made headway in recent years against local manufacturers of pirate and counterfeit recordings.

When it comes to copyright-related matters, the record industry's clout is enhanced by a longstanding practice under which most Korean songwriters sign away royalties on first-time recordings of their works in exchange for single, lump-sum payments.

## MTV HAS TIMELY JAPANESE RETURN

(Continued from page 57)

Tokyo-based Music Channel ended without being renewed. "We really didn't miss very much," Roedy says, "because the paradox about Japan is that, while it's led the world in consumer electronics, it's lagged in development of multichannel infrastructure."

Roedy says that in keeping with the MTV philosophy, MTV Japan will closely reflect local culture in the world's second-biggest music market. "We've got a hand in breaking artists all around the world from respective regions, and I very much look forward to the day when there will be a major star from Japan," he said.

The successful reintroduction of MTV to Japan was celebrated at an April 4 launch party in Tokyo at the Zepp concert hall. It featured live performances by Japanese acts Dragon Ash, Air, and Love Psychedelic, as well as a set by Aerosmith, which MTV flew in especially for the event.

MTV Japan is currently available in some 3 million Japanese households. Roedy notes that MTV's re-entry into Japan marks the first time the New York-based music video channel has simultaneously launched its TV and online (MTVi) services.

"There are tons of convergence shows that we're doing, because Japan is a leader in text-messaging," Roedy says. "Cell-phone use is big-time—young kids love their cell phones. We've got all sorts of shows that intertwine the two, which gives them a chance to communicate with the channel and the channel to communicate with the audience."

Unlike MTV's previous licensing deal with Music Channel, this time around MTV has entered the Japanese market in partnership with Internet business holding company @JapanMedia, formerly @japan.com. Roedy says, "We're much more in control. We're an owner, so we're much more involved."

## newsline...

**WARNER MUSIC GERMANY** artist Marius Müller-Westernhagen has been awarded the Order of the Federal Republic of Germany by the country's president, Johannes Rau. The honor recognizes—among other contributions—the German rock star's longstanding commitment to the fight against racism and his charity-sector work in the fields of AIDS/cancer awareness and disaster relief. Federal Chancellor Gerhard Schröder and Hamburg Mayor Ortwin Runde presented the singer with the award April 4 in the Hamburg City Hall. During the ceremony, Schröder praised in particular Müller-Westernhagen's anti-racism activities, saying that the lyrics of his songs had triggered public debate.

WOLFGANG SPAHR



**KUALA LUMPUR, MALAYSIA-BASED** music/information technology company Cyber Music Asia has relaunched its xsmusic.com Web site, which currently features some 5,000 national and international albums available for purchase and local postal delivery. The company hopes to increase that number and become a full-scale online music store. The relaunched site offers a search engine to help users find some 50,000 songs from the albums listed. The XSMusic site, which began as a music information site and chat room in early 1998, has garnered a following for its celebrity chat events with local artists. Cyber Music Asia managing director Johan Nawawi is a respected industry player and a prolific songwriter for local talents. Cyber Music Asia will do a same-day Webcast of the local record industry's annual Anugerah Industri Muzik Awards April 28.

STEVEN PATRICK

**NOVA EDICIONES MUSICALES (NEM)**, the publishing arm of Spanish music conglomerate Gran Via Musical, is to acquire exclusive Spanish sub-publishing rights of the catalog of four New York library-music publishers currently handled locally by Gober Ediciones. The four companies are BRG Music Works, Valentino, Metro Music Productions, and Manhattan Productions Music; among them, they have some 3,000 titles of library music, used in TV, radio, and cinema advertisements and programs. NEM and Gober signed a deal for three years, during which period Gober will gradually withdraw from the library-music sector.

HOWELL LLEWELLYN

**THE POLAR MUSIC PRIZE** committee has confirmed that lyricist Hal David and U.K. beat-group veteran keyboardist Manfred Mann, plus Elvis Costello and his recent collaborator, Anne Sofie von Otter (Billboard, March 31), are to attend its May 14 ceremony in Stockholm. This year's Polar Music Prize in commemoration of musical achievements will honor David's songwriting partner Burt Bacharach, composer Karlheinz Stockhausen, and electronic music pioneer Robert Moog. Costello will present the award to Bacharach; David will be present in Stockholm as a representative of ASCAP. Mann is scheduled to present the award to Moog, while Karl Bartos, formerly of German electronica act Kraftwerk, is presenting the prize to Stockhausen.

KAI R. LOFTHUS

**U.K. ANTI-PIRACY BODIES** will stage their fifth annual golf tournament fundraiser Aug. 23. The event is organized by the British Assn. of Record Dealers, the British Phonographic Industry (BPI), and the British Video Assn.; to date it has raised a total of more than 120,000 pounds (\$173,000) for anti-piracy activities. This year's event, at the Foxhills Golf Club in Surrey, England, will benefit the BPI's anti-piracy unit, the video industry's Federation Against Copyright Theft, and the cross-industry Anti-Counterfeiting Group.

TOM FERGUSON

**SPANISH LABELS' BODY** and International Federation of the Phonographic Industry affiliate AFYVE has elected EMI Spain president Miguel Angel Gómez as its new president, replacing Universal Music Spain president Jesús López, who July 1 takes over as Universal Music Latin America and Iberian Peninsula president in Miami. First VP is now BMG Ariola president José María Cámara, and second VP is Felix Buget, president of indie dance label Blanco y Negro. The post is for one year, although usually each president serves a two-year term.

HOWELL LLEWELLYN

**AVEX**, Japan's biggest independent label, is offering downloads on major music retailer/rental chain Tsutaya's Web site (tsutaya.co.jp) via a link to Avex's download site @music (atmusic.avexnet.or.jp), effective April 11. Users selecting Avex titles to buy on the Tsutaya site are automatically connected to the @music site, where the tunes can be downloaded for 350 yen (\$2.50) each. A free 30-second trial listening service is also provided. At present, 312 titles are available through @music. Avex hopes to reach similar deals with other Japanese music retailers.

STEVE McCLURE

# Oz E-Tailer Chaos Tunes In To DVD

BY CHRISTIE ELIEZER

SYDNEY—Australian E-tailer ChaosMusic is turning its attention to developing a presence in the booming local DVD market.

Early signs are encouraging. Its new DVD label, Control Production, launched in early February with 11 midprice movie titles sourced from U.S. companies and had sales of more than \$200,000 Australian (\$98,000) in its first month. That helped ChaosMusic increase sales in first-quarter 2001, which ended in March, to \$2.9 million Australian (\$1.4 million), according to figures released April 5 by Chaos.

That was a 43% increase on the corresponding period last year and a 12%

improvement on the quarter that ended Dec. 31, 2000. During first-quarter 2001, staff numbers at Chaos were reduced from 70 to 40, and spending on advertising and marketing was slashed by a third. According to Chaos founder/CEO Rob Appel, the company spent \$2 million Australian (\$989,000) on marketing during 2000. Further cutbacks are anticipated during the second quarter.

On March 22, Chaos announced plans to acquire DVD production house and data storage company Microview Pty. Ltd. Appel expects to take ownership by the end of May, pending shareholder approval. Under the deal, Chaos will issue an initial

block of 13.5 million shares at 20 cents Australian (\$.10) each—equivalent to 30% of the value of the merged entity—and pay \$500,000 Australian (\$247,000) cash to Microview. That payment may be adjusted based on performance relative to set profit targets. Under the terms of the deal, Ian Glasson, founder of Microview, takes a seat on the Chaos board and a senior management role overseeing the company's DVD authoring division.

The expanded company will operate in three distinct business areas: retail of entertainment product, licensing and digital authoring of entertainment product, and data management and storage.

The combined financial performance of the merged companies is expected to see Chaos go into the black during the next financial year. "The DVD market is wide open in Australia, although it's growing quickly," Appel says. "Some other

companies are moving in, which is OK, because there is space for everybody. Chaos has the advantage: We have an established brand name, a user base that is DVD-

oriented, and cash of \$6 million [Australian (\$3 million)]. And our alliance with the [local consumer electronics] Strathfield Car Radios chain allows us to sell the DVDs through 80 stores, as well as online."

With 800,000 DVD players now sold in Australia, Appel says, "DVD will be a hot item for Christmas. Anyone who hasn't got DVD in their retail strategies is behind the eight ball." Chaos' range of DVD titles is expected to grow to 100 by Christmas, incorporating movies, sports, and music titles, either produced by Chaos/Microview or—in the case of the films—licensed in.

Chaos claims 15% of the local online music market, which was estimated at \$30 million to \$40 million Australian (\$14.7 million to \$19.6 million) in 2000 by Internet research company Consult.com, although suppliers put the figure closer to \$25 million Australian (\$12.25 million). DVD already accounts for 21% of ChaosMusic's overall sales; that is expected to rise to 35% this time next year.

Two companies recently approached Chaos about a merger or buyout. Brazin, owner of the 220-store Sanity music chain and online division sanity.com, subsequently dropped its bid (*Billboard Bulletin*, April 11), but Appel says Brazin founder Brett Blundy's offer of \$4.8 million Australian (\$2.4 million) undervalued the company.

Sydney-based Fish Records, a 17-outlet retail chain owned by retail veteran Paul Nemeth, is also reported to be keen on a merger; and news of its interest seemingly led to Brazin's offer: While Chaos' operations primarily deal with the Web, Fish turns over \$20 million-\$30 million Australian (\$9.9 million to \$14.7 million) a year without having a Web site or online retail service. Appel tells *Billboard* he is still open to negotiations.



**Scoring For Charity.** The sixth annual HMV Football extravaganza, held recently in London, raised a total of 203,000 pounds (\$290,000) for the Nordoff-Robbins Music Therapy charity. The gala dinner and auction attracted executives from across the music industry. A highlight of the evening was the presentation of the HMV Lifetime Achievement Award to former England national team manager Bobby Robson, who is currently managing Newcastle United. Pictured, from left, are Robson, HMV Europe managing director David Pryde, and Birmingham City team manager Trevor Francis.

## MALYSIAN GOV'T TAKING ACTION ON PIRACY CRISIS

(Continued from page 57)

describes the meeting as "tremendous." He says, "The government is going to treat piracy as a national crisis. The deputy prime minister [DPM] really felt our pain. He's going to form a task force, which includes the inspector general of police, the minister of finance—all the heavyweights.

"I've been lobbying for this for two years," Fernandes adds. "I really feel the momentum is moving tremendously on our side."

Music industry bodies represented at the meeting, along with RIM, included the Malaysian Assn. of Live Entertainment Promoters; AIM (the Malaysian Music Academy, responsible for the organization and judging of the country's annual AIM Awards); Penyiar (the National Broadcasters Assn. of Malaysia); the National Assn. of Singers, Musicians, and Songwriters (also known as Papita); and the Musicians Union of Malaysia.

More than a dozen artists also

attended the meeting. They included veteran vocalist Khatijah Ibrahim, who shares Fernandes' enthusiasm. "After hearing us out, I think he [Badawi] realizes how serious the problem is," says Ibrahim.

Fernandes, who is also the Assn. of South East Asian Nations region VP for Warner Music International, adds that Badawi said he wants to tackle piracy with the same vigor as the government did with an ecstasy drug problem two years back. "He wants to clean up piracy in two months. He called the pirates 'parasites,'" Fernandes says.

With Malaysia's music piracy rate now 50% of all sales, Fernandes recently warned that the problem could destroy the Malaysian music industry within the next 12 months (*Billboard*, March 24).

Fernandes says issues discussed at the meeting included tougher penalties, tougher anti-piracy enforcement

with the help of the army, and even fining consumers for purchasing pirated product. "The pricing issue didn't arise," he says.

Another artist who attended the meeting, BMG Malaysia-signed rock singer Awie, claims his income has fallen 75% due to piracy. Awie insists that pricing is not an issue. "Don't tell me kids haven't got 50 ringitt [\$13.10] in their pockets to buy a CD," he says.

Darren Choy, secretary of RIM and managing director of EMI Malaysia, says, "I think the DPM realizes just how rampant the piracy situation has become. The dialogue began on a somber tone, with artists speaking about their incomes being reduced drastically, but eventually it ended on an upbeat note."

AIM chairman Aziz Bakar adds, "I think I can see some light at the end of the tunnel."

Although CD pricing was appar-

ently not an issue during the meeting, in a move apparently aimed at drumming up public and government sympathy for the record industry, RIM—acting in conjunction with the Domestic Trade and Consumer Affairs Ministry—has launched a campaign involving 50% price cuts on 200 selected local and international back-catalog titles from its members' repertoire.

But at press time it was unclear just what—if any—impact the campaign was having. Chris Bauer, operations manager of Tower Records Malaysia, tells *Billboard*, "It's dead stock. You've got titles like Freddy Fender's *Greatest Hits* and the Eagles' *Hotel California* on the list.

"We would like to support the campaign, but those particular titles won't work," Bauer adds. "We would have to have a further discussion with RIM. At present, not many retailers I know are carrying those titles."

## DIGITAL RIGHTS AT STAKE IN CANADIAN CONTRACTS

(Continued from page 57)

Manager Bruce Allen recalls that digital rights were a contentious issue when Bryan Adams' A&M contract was renegotiated five years ago. "Our lawyer brought up the Internet rights, and that became a big stumbling block," he recalls. "Of course, more advance money was then offered."

Loverboy manager Lou Blair also faced Internet obstacles while renegotiating a contract for the band with Sony Legacy in New York last year. "For three months we were hung up over Internet rights," he recalls. "Loverboy's original [1980 Columbia Records Canada contract] had future-technology clauses, so there was only so much we could renegotiate. Still, we got the right to stop the label from attaching our music to videos or displays on the Internet."

Tony Baylis, president of Balmur Corus Music, which handles Anne Murray, is taking a wait-and-see strategy with Internet rights for the singer's extensive catalog for Capitol Records U.S. (1970-1992) and affiliated EMI-Canada (1993 to present day).

"We're sitting in the bushes right now," Baylis explains. "All we have done is entertain EMI's approaches on specific singles uses."

Harvey is taking a comparable position with Lightfoot's 30-year-old Reprise/Warner catalog. "We haven't yet been approached, so it hasn't been addressed yet," he says. "But Gord's contract with Warner predates a lot of the future-technology control jargon. He actually has the right to decide where his masters will be used. If Warner seeks digital clearance, it will be a separate issue. I certainly don't want it to be a CD situation again, where we all get screwed with reduced royalties for a decade."

Digital distribution was not in existence at the time of pre-1970s Canadian contracts (usually modeled on U.S. contracts), and they did not contain future-technology clauses. Lawyers and managers argue that such an absence could be viewed as a reservation of such rights by artists and that the company's recording rights do not include them.

"The further back you go, the harder the argument is for record companies to argue that they acquired electronic rights," Glickman says.

By the 1970s, when it became obvious that DAT and CD formats were emerging, Canadian and U.S. recording contracts began to contain future-technology clauses. An example of such is, "Licensee [the record company] may exploit the licensed work through any means or methods now or hereafter known."

Labels argue that such wording grants them the benefits of all future technological uses and media while prohibiting artists from claiming they did not contemplate, or bargain for, new use.

Artist representatives counter that if parties were unaware of the digital medium at the time of the contract, no intent to transfer digital rights can be inferred.

"By the '80s, such wording was standard in every contract, and many earlier contracts were amended to include it," says entertainment lawyer Kenneth D. Freundlich, a

partner in Schleimer & Freundlich in Beverly Hills, Calif. "Artists gave up rights to every medium known."

"Even if that 'now or hereafter known' wording is there—and the record company's argument is that they have those rights—there still has to be a consideration for those rights," Abramovitch says. "If there aren't royalty provisions dealing with the different media, then there is a gap in the contract."

Freundlich contends that anti-coupling provisions—ubiquitous in older contracts—intended by artists to restrict songs on compilations also present a significant barrier to a record company picking up digital rights. Internet users aren't downloading albums, he points out, as much as downloading singles from various artists, facilitating their own compilations.

"The anti-coupling provision is the most egregious point of contention," Freundlich says. "The labels' argument is that downloading is consumer-selective—they are not compiling anything."



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## Universal No. 1 Album Distributor For 1st-Quarter 2001

### WEA The New Leader In Country Albums; BMG No. 1 In Singles

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) retained its dominance as the top U.S. album distributor for the first quarter of 2001 but relinquished its 2000 year-end status as the top country album distributor to WEA and the No. 1 singles distributor to BMG Distribution.

On the other hand, BMG stumbled in the main album categories, losing the largest chunk of market share among the majors. And EMI Music Distribution (EMD) enjoyed the biggest uptick, although it finished last in both total and current album market share.

The market-share rankings are for the period beginning Jan. 2 and ending April 1. They were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and

SoundScan estimates totals for the entire U.S. market.

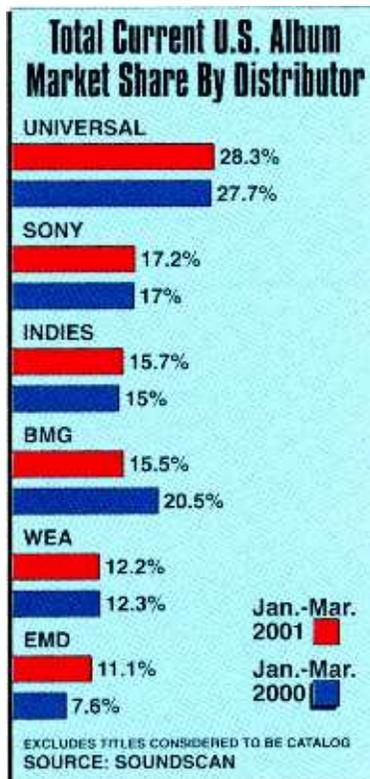
Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile *Billboard's* album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

UMVD nailed down the No. 1 spot in total U.S. album market share by garnering a 26.7% slice of the pie for the first quarter, up a tenth of a percentage point from the 26.6% it generated during the first quarter of 2000 but a tick down from its industry-leading total at the end of last year.

By coming in as the top album distributor, UMVD was not only the top distributor of R&B albums but also ranked No. 1 in each of the following categories: alternative rock, hard rock, classical, rap, and soundtracks. It was also the No. 1 distributor of catalog and the deep catalog subset, as well as the top-ranked distributor in placing albums on *The Billboard 200*. In addition, UMVD was the No. 2 distributor in placing albums on *Billboard's* Heatseekers chart.

The independent sector collectively ranked second, gathering 17.4% during the first quarter of the year, an increase of slightly more than a percentage point from the 16.3% the group had last year in the corresponding time frame. In placing second in the rankings, independent distributors displayed strength in gospel albums and in placing titles on the Heatseekers chart, snaring the top spot in both categories. The indies came in second in both the Latin and classical genres and in catalog albums.

With 16.3%, Sony Music Distribution jumped to third place in the total-albums rankings, rising from the No. 5 place it held at the end of 2000. But Sony lost a few ticks of market share when compared with the 16.5% it achieved in the first quarter of 2000. In placing third, Sony was the No. 1 distributor of Latin albums and the No. 2 distributor of soundtracks and hard rock and jazz albums.



*In R&B album distribution, Universal remained on top with a whopping 40.6% share, which was up from the 40.1% it had in the first quarter of 2000.*

WEA once again suffered market-share erosion, dropping a couple of ticks to 14.8% from the 15% it had in the first quarter of 2000. It placed fourth in both time periods, although it showed strength in new age, where it was the No. 1 distributor, and in deep catalog, where it was No. 2.

After riding high last year, BMG cooled down in the first quarter of 2001 to land in fourth place, accumulating 13.8% in market share, down almost three percentage points from the 16.7% it had in the same period last year, when it ranked second. BMG's strength shone through in alternative rock and gospel, where it was the No. 2 distributor in both genres, the same ranking it held for placing albums on *The Billboard 200*.

Despite its last-place ranking, EMD displayed momentum, garnering 11.2% in the first quarter, up from the 9.7% it had for all of last year and the 9% it had in the first quarter of 2000. EMD was the No. 2 distributor in both rap and new age.

In terms of current market share, UMVD improved on its 2000 year-end industry-leading total of 28% by generating 28.3% in the first quarter of 2001, which also was an increase over the 27.7% it had in the corresponding period last year. Its top-selling titles in the first quarter include Shaggy's *Hot Shot*, which so far is the best-selling album this year; the *Save the Last Dance* soundtrack; Limp Bizkit's *Chocolate Starfish and the Hot Dog Flavored Water*; Ja Rule's *Rule 3:36*; Ludacris' *Back for the First Time*; Nelly's *Country Grammar*; the *O Brother, Where Art Thou?* soundtrack; U2's *All That You Can't Leave Behind*; Musiq Soulchild's *Aijuswanaseing (I Just Want to Sing)*; K-Ci & JoJo's *X*; Lifehouse's *No Name Face*; and DJ Clue's *DJ Clue? The Professional 2*.

Sony had a strong first quarter, finishing second in current market share with 17.2%, up slightly from the 17% the company had in the same period last year. Sony's top sellers so far this year include Jennifer Lopez's *J.Lo*, Now That's What I Call Music: Vol. 5, Sade's *Lovers Rock*, Crazy Town's *The Gift of Game*, Lil' Bow Wow's *Beware of Dog*, Jill Scott's *Who Is Jill Scott? Words and Sounds Vol. 1*, Aerosmith's *Just Push Play*, and Xzibit's *Restless*.

Independent distributors, collectively, placed third in current market share with 15.7%, an improvement over the 15% they had in the first quarter of 2000. The top-selling independent title is Jim Johnston's *World Wrestling Federation: WWF The Music Volume 5*.

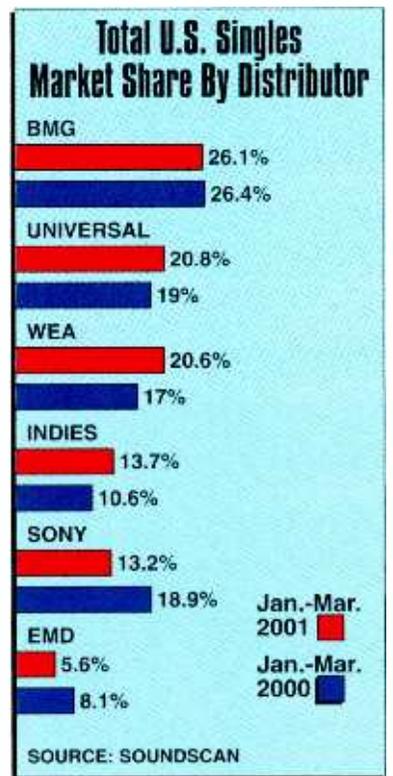
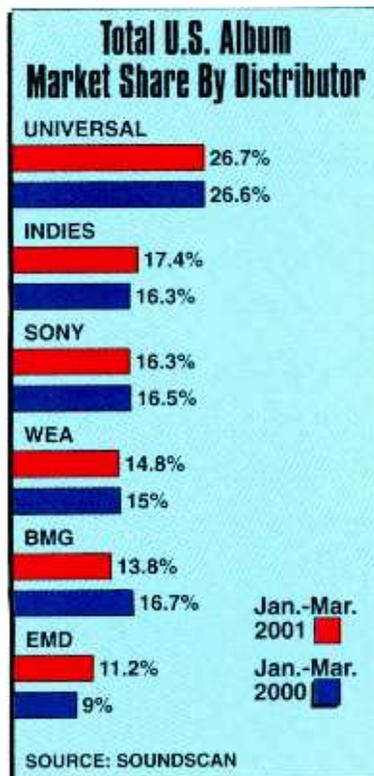
In placing fourth in current album share, BMG dropped five points to 15.5% from last year's first-quarter total of 20.5%, when it ranked second. BMG's best-selling titles include Dave Matthews Band's *Everyday*, Dido's *No Angel*, Creed's *Human Clay*, OutKast's *Stankonia*, R. Kelly's *TP-2.com*, Dream's *It Was All a Dream*, Backstreet Boys' *Black & Blue*, and Aaron Carter's *Aaron's Party (Come Get It)*.

WEA held steady in current market share to finish fourth with 12.2%, down a tick from the 12.3% total it had in the first quarter of last year. Its best-selling titles include Linkin Park's *Hybrid Theory*, the *Coyote Ugly* soundtrack, Enya's *A Day Without Rain*, Tim McGraw's *Greatest Hits*, Madonna's *Music*, and Faith Hill's *Breathe*.

Although it placed last, EMD had the largest current-market-share gain in the first quarter when measured against the same period last year, going to 11.1% from 7.6%. Its best-selling titles include the Beatles' *1*, Lenny Kravitz's *Greatest Hits*, and Snoop Dogg's *Tha Last Meal*.

In addition to breaking out market share by distributor, SoundScan categorizes it by corporate parent. While the Universal Music Group retains the top ranking and sees its total unchanged for total album market share in this category, Sony Music Entertainment places second with 17.6% when RED, Loud, and Sony Music Special Products' market shares are included. The Warner Music Group places third with 15.4%, with the Alternative Distribution Alliance's (ADA) market share included.

The independent sector and BMG place fourth and fifth, respectively, without any change (Continued on page 67)



## newsline...

**CD WAREHOUSE'S** stock has been delisted by Nasdaq for failure to maintain a minimum share price of \$1. The company last month received a delisting warning, which it appealed (**BillboardBulletin**, March 8). Its shares, which closed down 1 cent April 9 to 5 cents—and have traded under \$1 since Nov. 20, 2000—now trade on the OTC Bulletin Board under the ticker symbol CDWI.

**AMAZON.COM** says it expects to post a 30% increase in first-quarter gross profit for its U.S. books, music, and video division “on very slight sales growth.” Full results for the quarter will be announced April 24. Based on preliminary results, the company reports a rise in revenue to \$695 million, from \$574 million in the same period the year before, on growth in electronics and international sales. Amazon.com expects its net loss to be less than \$255 million, vs. a net loss of \$308 million in first-quarter 2000. The E-tailer says it expects to show its first operating profit (minus non-cash charges) in the fourth quarter.

**MOODLOGIC** has entered into an agreement with Muze, a provider of entertainment product information for music, books, video, and games. Under the terms of the agreement, MoodLogic will join the Muze Enabled Strategic Partnership Program, a new Muze initiative that allows service providers to match their data to Muze's entertainment information database. MoodLogic metadata make it possible for consumers to search for music based on a number of criteria, including tempo, mood, genre, and similarity. In other news, MoodLogic says it has completed development and testing of a new music file-recognition technology designed to assist with royalty-tracking in peer-to-peer file-sharing environments.

**LIBERTY DIGITAL'S** DMX Music, a provider of professionally programmed music to consumers and businesses, has received clearance from U.S. regulators to proceed with its previously announced acquisition of rival AEI Music. The Department of Justice terminated the Hart-Scott-Rodino Act waiting period for the merger, which has been in the works since last fall. Once the deal is completed, a new board of directors will be established, consisting of three directors appointed by Liberty Digital and two directors appointed by AEI Music. DMX Music and AEI Music management teams will be combined to run the new company. Michael J. Malone, chairman/CEO of AEI Music, will become chairman of the board, and Lon Troxel, president/CEO of DMX Music, will become president/COO of the new entity. A CEO of the new company will be named later.

**RECIPROCAL**, a digital rights management firm, has teamed with V2 Records for a worldwide promotion featuring the Black Crowes. Starting in April, purchasers of the band's V2 debut, *Lions*, will have access to streams and downloads of live tracks from past Crowes performances. *Lions* is due April 25 in Japan, May 7 in the U.K., and May 8 in the U.S. After loading the disc into a CD-ROM drive, fans are directed to a Web site, where they will receive digital “permits” to access streams of the live tracks in the Microsoft Windows Media format. They may also download for free one track per week. The promotion runs through August.

**AOL TIME WARNER** plans to sell \$3 billion in debt securities in the company's first post-merger bond deal. The securities will be sold on a global basis through Banc of America Securities, J.P. Morgan Chase, and Salomon Smith Barney and will be offered with maturities of five, 10, and 30 years. Proceeds will be used to pay down short-term bank debt and other general corporate purposes.

**CLICKRADIO** says it has signed an interactive radio licensing deal with Sony Music Entertainment for the U.S. The deal gives the Internet radio service access to the entire Sony catalog. ClickRadio already has similar deals with BMG Entertainment, Universal Music Group, Warner Music Group, and several indies.

**MP3.COM** and the Japan-based label Being Music Fantasy Group (BMF) have launched a joint site at Japan.mp3.com. As part of the launch, the companies announced that popular Japanese act B'z will release its Rooms Records single “Juice” for free on both MP3.com and the new site. Asia Global Crossing will provide broadband connectivity between Japan and MP3.com's headquarters in San Diego. MP3.com signed a licensing deal with BMF earlier this year (**BillboardBulletin**, Feb. 16).

## Pokémon Enjoys Lavish Campaign From Koch Kids

**CATCH 'EM ALL:** Koch Kids has gone all out marketing its latest Pokémon release. *Pokémon 3: The Ultimate Soundtrack*, spun off the recently premiered movie *Pokémon 3*, features a track by RCA girl band **Innosense**.

The enhanced CD includes movie music, as well as music from the TV show *Pokémon: The Johto Journeys*, along with three sing-along karaoke tracks and a pair of music videos. There's a CD packaging extra, too: a foldout poster containing all 251 Pokémon characters. (Note: The first Pokémon movie soundtrack sold 1.3 million copies, according to SoundScan, while its follow-up, *Pokémon 2000*, moved 150,000.)

According to **Gail Tilden**, VP of brand management at Nintendo of America—owner of the Pokémon



by Moira McCormick

trademark (Nintendo works hand in hand with 4Kids Entertainment in producing the TV series and films; Koch is a Nintendo licensee)—“We really integrated the album launch with that of the movie. We've incorporated music wherever possible in the marketing of the movie: It's on the one-sheet, for instance. On the Web site *Pokémon.com*, there's a feature about the album, including a making-of on the Innosense song “To Know the Unknown.”

Earlier this month, Nintendo ran a weeklong promotion with Target involving the making-of video featurette. Purchasers of any Pokémon video game received the video free. America Online has also been involved in “two major promotions,” Tilden says. The soundtrack album was featured as part of a gift basket given to 25 second-prize winners. (First prize, in case you're wondering, was a trip to Japan and a yellow Volkswagen Beetle—the real car, not a model—painted to look like beloved Pokémon character Pikachu.)

Cartoon Network also got in the act, giving away another Pikachu car and Japan trip, as well as 500 copies of *Pokémon 3: The Ultimate Soundtrack*. “It got plenty of on-air and online promotion,” Tilden says.

The soundtrack album also figured in the Hollywood-style pre-  
(Continued on page 65)

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
1	1	16	<b>NO. 1</b> THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
2	2	17	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
3	14	8	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
4	18	8	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
5	3	17	SALIVAL Tool Dissectional/Volcano BMG Video 31159	Tool	24.98/ 29.98
6	4	24	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video BMG Video 41739	*N Sync	19.95/ 24.97
7	6	9	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	*N Sync	19.95/ 24.97
8	7	264	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
9	9	33	AARON'S PARTY (COME GET IT) -- THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
10	RE-ENTRY		HARMONY IN THE HEARTLAND ● Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither	29.95 VHS
11	8	7	TIMELESS-LIVE IN CONCERT Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
12	5	5	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
13	RE-ENTRY		MOUNTAIN HOMECOMING ▲ Spring House Video Chordant Dist. Group 44376	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
14	12	73	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
15	11	7	BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
16	13	56	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/ 24.97
17	19	12	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	29.97
18	16	30	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
19	22	5	FOUR-EYED BLONDE Myrrh Video Word Video 86122	Chonda Pierce	16.98 VHS
20	17	29	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
21	30	3	DOGGYSTYLE MVD Video 2501	Snoop Doggy Dogg	29.95 VHS
22	20	7	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 29.97
23	NEW ►		THE COMPLETE VIDEO ANTHOLOGY 1978-1988 Columbia Music Video Sony Music Entertainment 54038	Bruce Springsteen	14.98 VHS
24	23	13	LIVE IN LONDON & MORE... ● Verity Video 43150	Donnie McClurkin	19.95 VHS
25	21	9	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
26	RE-ENTRY		IRISH HOMECOMING ● Spring House Video Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
27	24	16	E. ▲ Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/ 24.97
28	15	4	THE STORM IS OVER EMI Gospel Chordant Dist. Group 24131	T.D. Jakes With The Potter's House Mass Choir	19.95
29	10	2	FAMILIAR TO MILLIONS Epic Music Video Sony Music Entertainment 54017	Oasis	16.37/ 19.98
30	27	68	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 29.97
31	NEW ►		HE CHOSE THE NAILS Here To Him Providence Entertainment 73276	Max Lucado	24.98 VHS
32	26	16	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
33	NEW ►		IN JERUSALEM Sony Classical Video Sony Music Entertainment 89608	Charlotte Church	14.95/ 19.98
34	28	5	PLATINUM'S ON THE WALL Columbia Music Video Sony Music Entertainment 54022	Destiny's Child	14.95/ 19.97
35	33	72	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
36	29	8	JIMI HENDRIX EXPERIENCE MCA Music Video Universal Studios Home Video 53194	Jimi Hendrix	14.95/ 19.97
37	31	187	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
38	RE-ENTRY		DOWN BY THE TABERNACLE ▲ Spring House Video Chordant Dist. Group 44353	Bill & Gloria Gaither	29.95 VHS
39	35	4	LA LUNA LIVE IN CONCERT Angel EMI Home Video 77894	Sarah Brightman	24.98 VHS
40	36	4	CARMAN VIDEO HITS COLLECTION Sparrow Video Chordant Dist. Group 43241	Carman	19.98 VHS

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## Columbia House Adopts Industry-Friendly Policies, Though Advances May Decrease

**MORE REVAMP:** In the previous issue, I reported on how Columbia House is restructuring its company and rethinking its business model. In the latter area, the company says, it is working on reducing the free CD component of the club's ini-

tial offering (Billboard, April 14). But that's not all Columbia House is doing. According to CEO **Scott Flanders**, the company plans to "become more industry-friendly." He says Columbia House's enormous database can help labels break

acts. "Because we have reach into music households, we can partner with the labels and become a part of their marketing efforts," he says. "To that end, we have hired **Jim Litwak** [as senior VP] to run our music club. He will put together programs that will allow the labels to target our customers." Litwak formerly was executive VP at Trans World Entertainment.

Such a strategy, "combined with fewer free goods, higher prices per unit, and fewer but more profitable members, will create an environment that will facilitate a partnership with the labels," Flanders says. "Without the labels' support for us, we will not survive."

While critics contend that the record-club business model is now outdated, Flanders insists that with the recently implemented repositioning of the business, there is a place for the record clubs. "I emphatically state that if the record clubs didn't exist, fewer CDs would be sold in North America," he says. "We believe we have a place in the food chain for catalog product. The challenge is for the artists, the songwriters, and the labels to all receive a fair and reasonable share of that incremental revenue that would otherwise not exist if it weren't for the clubs."

He points out that last year Columbia House paid out \$80 million to songwriters. "Songwriters should be strong advocates for the club," he says.

If you are at a major and in charge of negotiating the record-club deals, expect yet another change from Columbia House to

come your way. Because of the intense competition and the shrinking music sales at record clubs, it appears that the big advances are not being recouped by the clubs, which means that the advances made to labels likely will be reduced. "The advances have been out of line with the revenue generated in total," Flanders concedes. "But we believe that if we make ourselves not so painful to be in partnership with, the fees will get in line with what we can afford to pay."

retail readers of this column have steam coming out of their ears. While **Scott Flanders** didn't directly address retailers, some of the changes he is trying to implement would soften the record-club blow at the store level.

For example, he says, Columbia House is moving to reduce the number of units given away in its front-end offers, as well as the other free offers extended to existing members. If the record clubs aren't going away, the next best thing would be for the front-end offers to be less attractive.

Still, he says that his ability to reduce the units given away depends on the competition, BMG Direct. As he put it, "With a competitor, we cannot unilaterally disarm."

It remains to be seen what the BMG Direct record club will do. Also, how will its merger with CDnow play into the equation?



Moreover, he suggests that eventually the clubs may go to a tier royalty system, which, among other things, would pay a higher revenue to artists willing to consider a shorter holdback period—i.e., the time in between an album's release date and when the record club can start selling it. "The current lengthy holdbacks are reasonable based on the currently royalties that we pay," Flanders says. "But I believe that we will move to a tier royalty over time that pays for early access." But, he adds, "we can't afford to do that today because of our enormous infrastructure."

**NO DOUBT** right about now all the

**CREDIT WATCH:** The Tower Records/Video/Books revolving credit facility expires this month—April 23 to be exact. According to the company's latest 10-Q, filed March 16 with the Securities and Exchange Commission, the company had drawn down \$193.9 million of the \$275 million credit facility, which at the time had \$236.6 million available, based on the facility's borrowing formula. The filing further noted that Tower "believes that the credit facility will be amended and extended prior to the April 23, 2001, expiration date of the existing facility." **Louise Solomon**, Tower spokeswoman, said the company will not be making any announcements about the facility until May.

**SWITCHING SHIPS:** The AEC One Stop Group has opened a new sales office in Thousand Oaks, Calif., to house sales representatives who have apparently defected from the troubled Pacific Coast One-Stop. The office will be headed by **Mike DeFazio**, who was previously VP of sales and marketing for Pacific Coast.

Also joining DeFazio from the Simi Valley, Calif.-based one-stop are **Rex Rinaldi** and **Ruben, Joey**, and **Carlos Santa Cruz**, who all come aboard as sales reps.

**MAKING TRACKS:** **Rick Rosenberg**, formerly head of sales at Edel America, has joined Shanachie Entertainment as VP of sales and marketing... Oops. **Bob Cahill** isn't the new head of sales at Koch International, as I incorrectly reported in the previous issue. The independent distribution company is still looking for someone to fill that slot. Interested parties should contact the company at [young@kochint.com](mailto:young@kochint.com).

**RETAIL TRACK HEARS** that, in the recent downsizing at Warner Music Group, Elektra had to reduce its field marketing staff from eight members to four.

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## CHILD'S PLAY

(Continued from page 63)

miere of *Pokémon 3*, which was held at Lampson Elementary School in Garden Grove, Calif. Lampson was one of 65,000 elementary schools that received a *Pokémon 3* reading program, and it won a competition for the chance to hold the premiere. "Innosense was flown out to perform there," Tilden says, "and the kids danced to songs from the soundtrack." She notes that the Pokémon Web site, which she says gets 1.5 million unique visitors a month, is making song lyrics available.

Also just launched is a promotion with Pop-Tarts. Purchasers of the dependably popular breakfast item can receive a four-song soundtrack sampler by sending in two Pop-Tarts box tops and \$2.99.

**A GOOD CAUSE:** Anyone with school-age kids—or anyone who's close to anyone with school-age kids—has probably shelled out for candy, gift wrap, and other such items in elementary-

Products), the "Wonder Kids" line from Madacy Entertainment, and the "Hunk-Ta, Bunk-Ta" series from Denver-based children's artist **Katherine Dines**. Dines, who also serves as a company spokeswoman, is supporting the campaign with a number of personal appearances at Denver-area schools that partici-

pate in the program.

Although, as Olson notes, it "takes time to develop a system like this, since organizations don't want to take risks with unproven product," he's confident that his company's customers will grow. "It's a real economic opportunity," he says. For

instance, if a school has 400 kids and each child sells just \$40-\$50 worth of music, the school's share could be upwards of \$10,000. He says private schools have shown a good deal of initial interest.

Olson stresses that an \$8 CD is a can't-miss purchase for parents—and it's inexpensive, too.

"Fund-raising popcorn that would retail for \$3 goes for [considerably more when a school or other organization is selling it]," he says. "Relative to other product fund-raisers, this is a good deal. And you're not just raising money—you're enriching the lives of children."

## 2001 Convention Highlights:



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*'We really integrated the album launch with that of the movie. We've incorporated music wherever possible in the marketing of the movie.'*

—GAIL TILDEN,  
NINTENDO OF AMERICA

school fund-raising drives. Now, a new company is presenting children's music as the newest type of goods available to schools and other nonprofit groups looking to beef up their treasuries. Music Rewards Fundraising, based in Denver, offers CDs, cassettes, and videos from \$5 to \$15, with most CDs priced at \$8-\$10.

"Product fund-raising is a \$4 billion-a-year business," says company president **Grant Olson**, "and music has less than a 1% share of it. This seemed like the best opportunity for us, since no one was doing it." With parents rightfully concerned about the content and image of the popular music their very young kids are exposed to these days, Olson says, Music Rewards Fundraising is presenting a wholesome alternative.

As anyone involved in selling kids' audio knows, it's not the world's easiest sell, but Olson says the key is price point. "Indeed, trying to sell [an unknown artist's] CD for \$15 is tough," he acknowledges, "but we're working affordable price points."

Some of the titles Music Rewards Fundraising offers include *Kids' Dance Party* (BMG Special

- **Keynote - Michael Haentjes of edel** will address convention attendees Thursday, May 3<sup>rd</sup>!
- **Wed Night Welcome Reception**  
Hosted by Bayside Ent Dist - BED  
To perform:  
*Settie* (33<sup>rd</sup> Street Records)  
*Timothy Schmidt (of the Eagles)* (Lucan Records / Mailboat Records)
- **Thursday Night Out Party @ LA House of Blues!**  
To perform:  
*Michael Franti & Spearhead* (Six Degrees Records)  
*Supreme Beings of Leisure* (Palm Pictures)
- **Indie Awards Ceremonies - Saturday night - AFIM Indie Award**  
winners will be announced!  
**Dr. Demento to host!**  
**Performers include:**  
*Jonatha Brooke* (Bad Dog Records)  
*David Gough* (Dorohn Records)  
*Sonic Tribe* (Soundings of the Planet)
- **Indie Lounge** to immediately follow the Indie Awards - hosted by Navarre Corp (performers TBA)

- **Crash Course Panels** - newcomers to the indie music biz learn from leading industry experts
- **Panels / Workshops** - Informative and often controversial discussions on the "hot topics" in indie music
- **Trade Show** - Exhibitors include labels, distributors, manufacturers, suppliers. Open to all convention attendees and all area and regional retailers
- **SIG (Special Interest Group) Meetings** - Meetings which address genre specific needs / interests

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## AFIM Meet Promises To Be Packed With Events; Cousteau's Spruced-Up U.K. Debut Due Stateside

**AFIM ON THE HORIZON:** Have mercy! The Assn. for Independent Music's (AFIM) 2001 convention has snuck up on us again. The indie trade group's annual confab kicks off May 2—about 2½ weeks after this issue of *Billboard* hits the streets—at the Biltmore Hotel in downtown Los Angeles. It will be the first time in a decade that the convention has invaded Southern California.

The schedule this year is, in a word, packed.

As usual, AFIM will bow with a day's worth of crash-course panels for entry-level label operators May 2. The sessions, which require a separate registration fee, will be led by the ever-capable **Susan Browne** of Padma Projects and **Virginia Callaway** of High Windy Audio. Half a dozen panels will employ various professionals from all corners of the indie industry to illustrate the basics of the music business. Declarations of Independents will again appear during the last session of the day, "Reaching the Consumer Through the Media." If you're new to the game, the meeting is a terrific way to assimilate an enormous amount of useful information.

As noted previously, **Michael Haentjes**, CEO of edel music in Germany, will formally open the convention with his May 3 keynote speech. His appearance segues neatly into a panel on international markets.

One of the most popular AFIM panels of recent years, "\$10 Million Worth of Mistakes," will be repeated the afternoon of May 3. Moderated by consultant **Clay Pasternack**, this session will feature the testimony of seasoned industry executives, some of whom have weathered several of the indie sector's biggest recent catastrophes. This year's participants include **Ron Alexenburg** of Philadelphia International, **Brent Gordon** of Pacific Coast One-Stop, **Russ Martin** of Andreason Enterprises, **Russ Regan** of Music on Command, and **Dennis White** of DRW Enterprises. Expect true tales of terror and darkly funny, wise-up stories.

On the same afternoon, "Confused.com" will focus on the sometimes daunting universe of digital music distribution; panelists will include **Chad Darnell** of Ethean Music, **Ray Farrell** of EMusic, **John Moore** of 305 Spin, and **Charly Prevost** of Liquid Audio.

Highlight events on May 4 will be workshops on organizing label retirement plans and placing indie music in films and TV, an open "town hall meeting" moderated by Browne, and what is advertised as an "uncensored music industry round-table" discussion chaired by the always outspoken **Tom Silverman** of Tommy Boy Records.

A May 4 session about hiring

independent promotion and publicity services will boast an especially strong group of panelists. Moderated by **Bruce Iglauer** of Alligator Records, it will feature **Cary Baker** of Baker/Northrop Media Group, promo vets "Heavy Lenny" **Bronstein** and **Michele Clark**, **Alexis Kelley** of LiveWire Entertainment, and **Denny Silwell** of Unisound Marketing.

This year's AFIM panel on distribution, set for May 5, could be particularly lively, since it will be moderated by the quick-witted and tartly funny **George Scarlett**, VP/director of product and vendor management at Tower Records.

Things will arguably reach an climax that day with a repeat of another recent popular feature: "Meet the Mythical Consumer." This panel was the unquestionable high point of last year's AFIM convention in Cleveland (*Billboard*, May 20, 2000); there, 10 local record shoppers held a large audience of indie pros spellbound with an in-depth discussion of their likes and dislikes. This year, returning moderators **Nina Easton** of 404 Music Group/MDI



COUSTEAU

entirely rerecorded before gaining a wider release.

Keyboardist/horn player/songwriter **Davey Ray Moor** and guitarist **Robin Brown** are both veterans of the London film and TV soundtrack scene and earned a good living as, Moor says, "professional composers." But in 1995, while writing accompaniment for a contemporary dance piece, Moor began taking a different turn with his music.

"I wrote this music that I thought was missing in my record collection," explains Moor, who says of his influences, "I lay down at the altar of **Tom Waits** and **Leonard Cohen**."

Moor and Brown soon hooked up with a jazz-based rhythm section, and the group found its lead singer when Moor met Irishman **Liam McKahey** at a party. Originally earmarked as a backup singer, McKahey ultimately became a formidable front man. His smoky style has an unmistakable antecedent. "Liam has a lot of **Scott Walker's** records and likes him a lot," Moor says.

Cousteau's first album—essentially the group's demos—was issued in late '99 by U.K. indie Global Warming. "Nobody would sign us, basically," Moor says. "People didn't know where the Cousteau thing was going... It's out of sync with fashion or any good sense."

Then, Moor relates, "Palm Pictures said, 'We love this record'... We begged with them for the opportunity to tart [the album up]." Thus, the majority of *Cousteau* later appeared in rerecorded form on Palm in the U.K.

Moor says the band's slow-burning, sultry material, which combines Walkeresque pop, cabaret, and jazz, strikes different chords in different listeners.

"You get all kinds of responses to it," he says. "You get people who think of it as sunny-day Sunday-morning music, and then some people respond to the tortured, gin-soaked aspect of it."

Cousteau—which has been playing a slate of U.K. dates in recent weeks—will likely hit American shores in the fall. "I think we're going to be coming out in October," Moor says, "and maybe earlier, for some showcase events."



by Chris Morris

Distribution and **Amy Dorfman** of Newbury Comics will grill a group of L.A. consumers.

Add in other workshops, panels, and special-interest group meetings; an opening-night reception, hosted by Bayside Entertainment Distribution, with a performance by Lucan/Mailboat artist **Timothy B. Schmit** (**Poco**, **Eagles**); a May 3 night out at House of Blues in West Hollywood, mounted by Ryko Distribution and featuring Six Degrees act **Michael Franti & Spearhead** and Palm Pictures' **Supreme Beings of Leisure**; an evening of L.A. club showcases May 4; and the May 5 dinner incorporating the annual Indie Awards ceremony and Independent Music Hall of Fame induction—and things look busy, busy, busy at AFIM '01. See you there.

**FLAG WAVING:** The U.K. band **Cousteau**, whose heavily atmospheric, self-titled debut album receives an American release April 24 from Palm Pictures, has taken the long road to success.

Though the London-based quintet had its genesis in the mid-'90s, it wasn't until 1999 that the group issued its first album independently—and the collection was almost

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	7	<b>JIM JOHNSTON</b> S-CURVE 751052/ARTEMIS (11.98/17.98) HS	<b>No. 1</b> WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 SMARK BROWN: 8252740CH (11.98/18.98) 6 weeks at No. 1
2	3	37	<b>BAHA MEN</b> ▲	WHO LET THE DOGS OUT
3	2	3	<b>BIZZY BONE</b> AMC 71150 (11.98/17.98)	THE GIFT
4	7	5	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
5	6	3	<b>MR. SHORT KHOP</b> HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP
6	<b>NEW</b>		<b>GUIDED BY VOICES</b> TVT 2160* (16.98 CD) HS	ISOLATION DRILL
7	4	2	<b>CONJUNTO PRIMAVERA</b> FONOVISIA 6104 (8.98/12.98) HS	ANSIA DE AMAR
8	8	20	<b>LOUIE DEVITO</b> E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
9	<b>NEW</b>		<b>ALKALINE TRIO</b> VAGRANT 353* (14.98 CD) HS	FROM HERE TO INFIRMARY
10	10	3	<b>BANDA EL RECODO</b> FONOVISIA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE...
11	<b>NEW</b>		<b>SHOESTRING</b> OVERBROOK 2190*/TVT (10.98/16.98) HS	CROSS ADDICTED
12	13	14	<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
13	9	8	<b>FREDRO STARR</b> OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
14	12	5	<b>DELBERT MCCLINTON</b> NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
15	11	18	<b>FUNKMASTER FLEX</b> ■ LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
16	16	5	<b>KIM BURRELL</b> TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
17	17	65	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
18	15	11	<b>DOLLY PARTON</b> SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
19	14	3	<b>SEPULTURA</b> ROADRUNNER 8560 (17.98 CD)	NATION
20	18	5	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
21	23	6	<b>BAD BOY JOE</b> WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
22	22	43	<b>THREE 6 MAFIA</b> ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
23	19	3	<b>ME FIRST AND THE GIMME GIMMES</b> FAT WRECK CHORDS 620* (14.98 CD) HS	BLOW IN THE WIND
24	<b>NEW</b>		<b>PAUL OAKENFOLD</b> DRAGONFLY PRESENTS, A VOYAGE INTO TRANCE DRAGONFLY 1085/HYPNOTIC 1085 (16.98 CD) HS	
25	27	2	<b>MIKI HOWARD</b> PEAK 8502/CONCORD (11.98/16.98) HS	THREE WISHES
26	21	44	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
27	24	5	<b>VARIOUS ARTISTS</b> FAT WRECK CHORDS 613* (6.98 CD)	FAT MUSIC VOLUME 5: LIVE FAT, DIE YOUNG
28	25	23	<b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
29	<b>RE-ENTRY</b>		<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 3000 (10.98/16.98)	TRIBUTE TO QUARTET LEGENDS VOLUME 1
30	29	27	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
31	28	21	<b>PRODIGY OF MOBB DEEP</b> ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
32	31	8	<b>STEPHEN MALKMUS</b> MATADOR 444* (16.98 CD) HS	STEPHEN MALKMUS
33	34	21	<b>CAPONE -N- NOREAGA</b> TOMMY BOY 3110* (12.98/18.98)	THE REUNION
34	40	8	<b>DJ IRENE</b> UC 1022/STRICTLY HYPE (16.98 CD) HS	AUDIO UNDERGROUND V 1
35	33	8	<b>JONATHA BROOKE</b> BAD DOG 60801/KOCH (17.98 CD) HS	STEADY PULL
36	30	11	<b>JOSH JOPLIN GROUP</b> ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
37	26	6	<b>JOHN DIGWEED</b> BOXED 019*/STUDIO K7 (18.98 CD) HS	LOS ANGELES—GLOBAL UNDERGROUND
38	36	3	<b>DJ MARK FARINA</b> OM 30165* (16.98 CD)	MUSHROOM JAZZ 3
39	35	3	<b>EVA CASSIDY</b> BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
40	<b>NEW</b>		<b>DOVES</b> HEAVENLY 50248*/ASTRALWERKS (16.98 CD)	LOST SOULS
41	<b>RE-ENTRY</b>		<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 71815 (8.98/14.98)	EN VIVO...EL HOMBRE Y SU MUSICA
42	45	28	<b>SOULFLY</b> ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
43	32	3	<b>VICTOR CALDERONE</b> TOMMY BOY SILVER LABEL 1433*/TOMMY BOY (17.98 CD)	E=VC2 VOL. 2
44	47	3	<b>SHERRIE AUSTIN</b> WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'
45	46	9	<b>DROPKICK MURPHYS</b> HELLCAT 80430*/EPITAPH (16.98 CD) HS	SING LOUD SING PROUD
46	<b>RE-ENTRY</b>		<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10268 (10.98/15.98) HS	SHOW UP & SHOW OUT
47	<b>RE-ENTRY</b>		<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
48	<b>RE-ENTRY</b>		<b>KITTIE</b> ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
49	<b>RE-ENTRY</b>		<b>THE DAYTON FAMILY'S OWN GHETTO E</b> OVERCORE 2210*/TVT (10.98/16.98) HS	GHETTO THEATER
50	50	13	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> 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. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numbering 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: (C) Certification for net shipment of 100,000 units (Oro). (P) Certification of 200,000 units (Platino). (D) Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

## WEA NEW LEADER IN COUNTRY ALBUMS: BMG NO. 1 IN SINGLES

(Continued from page 62)

in the market-share totals quoted above. But EMD gains market share with the inclusion of Caroline, to finish with 11.4%, although it still comes in last in the rankings.

In terms of current market share by corporate parent, Universal's total, unchanged from the percentage cited above, still places it at No. 1. But once again, Sony Music Entertainment places second at 18.5%, with the inclusion of market share from RED, Loud, and Sony Music Special Products.

BMG Entertainment comes in

third with 15.5%, the independent sector collectively places fourth with 13.5%, and the Warner Music Group, with the inclusion of the ADA, ranks fifth with 12.9%.

EMI Recorded Music stays in the cellar even with the inclusion of Caroline; the company finishes the quarter with 11.3%.

### BMG BACK ON TOP WITH SINGLES

In terms of singles distribution, BMG reclaimed its No. 1 ranking after finishing second for the year in 2000. For the first quarter, BMG tallied

26.1%, down slightly from the 26.4% it had in the first quarter of last year. Moreover, BMG so far has three of the top five selling singles this year: Joe Featuring Mystikal's "Stutter," which so far is the best-selling single; Britney Spears' "Stronger"; and O-Town's "Liquid Dreams."

Although it fell a notch in the singles-distribution rankings from its year-ending first-place finish, UMVD's 20.8% in the first quarter represented a gain from the 19% it had in the first quarter of 2000.

WEA, meanwhile, held steady at third but posted a nice gain in market share, going to 20.6% from the 17% it posted in the same period last year. WEA had the other two top five singles, Jaheim's "Could It Be" and Madonna's "Don't Tell Me."

Rounding out the singles rankings, the independent sector collectively placed fourth with 13.7%, up from 10.6%; Sony was fifth with 13.2%, down significantly from the 18.9% it had in 2000's first quarter; and EMD was last with 5.6%, down from the 8.1% it had in the same period last year.

### UNIVERSAL TOPS IN R&B ALBUMS

As for R&B albums, Universal remained on top with a whopping 40.6% share, which was up from the 40.1% it had in the first quarter of 2000. At less than half of UMVD's R&B market share, Sony placed second

with 19.8%, which nonetheless was up from the 18.3% it had last year. BMG gained a notch, moving up one slot to third place at 13.7%, a two-percentage-point gain from last year's total.

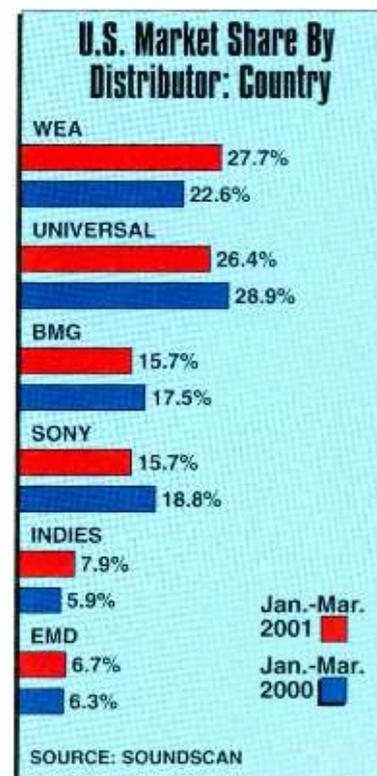
BMG switched places with EMD, which dropped to fourth, thanks to an almost three-percentage-point decrease to 10.2% in the R&B albums rankings. The No. 5 and No. 6 R&B album distributors from the first quarter last year switched places.

At fifth place, the independent sector collectively tallied 8%, down from the 8.2% it had in the first quarter of 2000, and WEA dropped to sixth place, down a full percentage point from 2000 to 7.6%.

### WEA LEADS WITH COUNTRY ALBUMS

For country albums, WEA displaced Universal as the No. 1 distributor thanks to a more than five-percentage-point surge. WEA finished the quarter with 27.7%, up from the 22.6% it had in the first quarter of last year. Universal's fall to second place was the result of a slight decline in market share. It finished the first quarter with 26.4%, down from the 28.9% it had in the same time frame last year.

BMG finished third in distributing country albums, just



beating out Sony, 15.7% to 15.67%. Both distributors, however, suffered a decline from last year's first-quarter market-share totals of 17.5% for BMG and 18.8% for Sony.

The independent sector (No. 5) and EMD (No. 6) switched places in the rankings for country albums, with the former finishing at 7.9%, up from 5.9% last year, and the latter closing out the quarter with 6.7%, a slight increase from the 6.3% it had in the same period in 2000.

Billboard®

APRIL 21, 2001

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	25	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
2	3	8	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
3	2	128	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
4	5	226	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	4	6	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
6	6	6	VARIOUS ARTISTS WALT DISNEY 60694(11.98/17.97)	DISNEY'S GREATEST: VOL. 2
7	7	40	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
8	9	24	WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
9	8	275	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
10	12	214	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
11	16	14	VARIOUS ARTISTS WONDER WORKSHOP 1280/MADACY(2.98/4.98)	KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED
12	17	224	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
13	10	2	TWILA PARIS SPARROW 51782(11.98/16.98)	BEDTIME PRAYERS
14	11	127	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
15	13	240	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
16	18	201	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
17	15	2	WONDER KIDS WONDER WORKSHOP 1276/MADACY(3.98/4.98)	MOTHER GOOSE SONGS
18	14	92	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
19	20	154	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
20	22	58	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
21	23	31	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
22	21	26	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
23	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 82269(3.98/5.98)	EASTER MIRACLE
24	19	20	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
25	RE-ENTRY		READ-ALONG WALT DISNEY 860478(9.98 CD)	ONE HUNDRED TWO DALMATIANS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*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. © 2001, Billboard/BPI Communications, and Soundscan, Inc.

**BMG stumbled in the main album categories, losing the largest chunk of market share among the majors.**

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** Sony Disc Manufacturing names **Christopher Olesen** regional sales manager, Northeast, in New York. Sony Disc Manufacturing also names **Joseph Bradley** regional sales manager, Southeast, in Williamsburg, Va. They were, respectively, Northeast sales manager for Allied Digital Technologies and director of sales for Sanyo-Verbatim CD company.



SKOLER



GAFFNEY



ZUSMANN

**NEW MEDIA.** Daniel Keshian is named president/CEO of Digital Media on Demand in Boston. He was president of Avid Technology.

**MUSIC VIDEO.** Liz Skoler is promoted to VP, co-productions, for MTV in New York. She was VP, business affairs.

**Michael Weiner** is named director of sales for Reciprocal in New

York. He was manager of strategic business development/digital music for CDnow.

**Peter Gaffney** is promoted to VP, program planning, for VH1 in New York. He was director of program planning and scheduling.

**Kaye Zusmann** is named VP, program development and production, for CMT in Nashville. She was director of programming for Home & Garden Television.

# Plug.In Attendees Discuss Progress Of European E-Commerce

**WORD FROM PLUG.IN:** A host of destination sites, online retailers, and music service providers are chasing European Internet consumers as the commerce market there grows. But because of Europe's fragmented, multinational market—not to mention slower Internet connections and lower adoption rates compared with the U.S.—Jupiter Media Metrix is arguing that the real winners in selling music to European consumers online likely will be leading Internet service providers (ISPs) and Web portals such as AOL, Yahoo!, Terra Lycos, and Microsoft, which rank among the top Internet properties in the region.

At the Plug.In Europe conference, held April 2-3 in Barcelona, Spain, analyst **Mark Mulligan**—a member of Jupiter's European operation MMXI—argued that the largest Internet destinations will speed the adoption of digital music, because they are the ones that can bundle content with access and offer Pan-European reach.

Just as important, they have the deep pockets to fund music services; the technological expertise to build such operations; and the size and scale to command licensing clout with the majors and their licensing bodies.

In the short term, look for ISPs and portals to work with local media businesses to sell regional music services, Mulligan says. Longer term, he expects them to cut their own content licensing deals with the majors and sell digital music direct to consumers on a Pan-European basis.

**EUROPE SLOW TO ADOPT:** While Jupiter is predicting 80% growth for the online music mar-

ket over the next five years (Billboard, April 14), European adoption of digital music and Internet commerce still figures to trail the U.S. significantly.

The most recent estimates forecast that the legitimate online music market in broadband-enabled America will grow to more than \$5 billion in 2005. Europe, meanwhile, isn't expected to reach \$1.85 billion until 2006—a level the U.S. should hit *next year*.

**WAITING FOR WIRELESS:** While Europe is generally considered to be further along in the development of mobile commerce services, the day of accessing music through cell phones and personal digital assistants isn't exactly around the corner either. Executives attending Plug.In noted that commercial deployment of next-generation wireless platforms, so-called 3G technology, is still a ways off.

What's more, SonicBlue chairman/chief executive **Ken Potashner** noted on one panel at the conference that delivery of music on current wireless platforms is not economically feasible, pointing out that downloading a single song to a cell phone today is the equivalent of making eight to 10 phone calls.

**HEAR MUSIC FIRST:** VH1 and VH1.com have launched a new service that gives consumers who pre-purchase select albums advance access to the entire album online prior to the CD release date.

The service, known as VH1 Hear Music First, kicks off Tuesday (16) with advance sales of the new **Stevie Nicks** album, *Trouble*



by Brian Garrity

in Shangri-La.

Fans who buy the CD through VH1.com ahead of its May 1 release receive a pass code to access a Windows Media stream of the album. The album can be lis-

**Europe's online music market is projected to reach \$1.85 billion in 2006—a level the U.S. should hit next year.**

tened to online through the end of May. Pre-orderers will also get the album's artwork, lyrics, and liner notes, as well as interviews.

**Fred Graver**, senior VP/GM of the VH1 Interactive Group, says that the only announced deal is with Reprise for the Nicks album, but it intends to regularly offer streaming access for pre-ordered albums on its site.

"This is the first time we're doing it, but we're really going to build it out," he says. "Our plan is that, by the end of the year, the VH1 audience will rely on us for a constant stream of new music, where they can hear it first even before the record is out."

VH1 recently tested the service with the new **Eric Clapton** album, *Reptile*, by streaming the album for free on VH1.com ahead of its release.

VH1 will promote the first release by making Nicks its VH1 artist of the month for May and showcasing encore presentations of *VH1 Storytellers: Stevie Nicks*, *Behind the Music: Stevie Nicks*, *Behind the Music: Fleetwood Mac*, and *Fleetwood Mac's* live full-length reunion concert program, *The Dance*. VH1 News will also go to the set of Nicks' video for the song "Every Day" (directed by **Dean Carr**), the first single from the album, for a behind-the-scenes exclusive.

**BITS & BYTES:** Echo Networks has forged a deal that will make its proprietary music player, which also offers instant-messaging, compatible with the MSN and Yahoo! instant-messaging applications.

The pact is with Denver-based Jabber.com, which operates software that connects new messaging services to those of MSN and Yahoo!. Jabber software has been

blocked from connecting with AOL's messaging service, according to reports.

The Echo Music Messenger player allows users to access streamed music stations and to instant-message others in the Echo community. Upon integration with Jabber May 15, Echo users will also be able to communicate with friends who use the MSN and Yahoo! messaging services; the friends can then access a Web site to instantly hear the Echo user's preferred music stream.

San Francisco-based Echo has a licensing deal with Warner Music Group and a narrower deal with Arista. Executive VP of strategic development **Tuhin Roy** says Echo is in talks with major labels for planned subscription and digital-locker services. Former BMG Entertainment president/CEO **Strauss Zelnick** serves on Echo's board (*Billboard* **Bulletin**, March 1).

Sonicnet.com, a division of the MTVi Group, has cut about 20 New York staffers in its classical and jazz departments. The company failed to see as much growth as expected in those areas, a representative says.

Jupiter Media Metrix reports that the number of home users of stand-alone media players, which play digital audio or video whether

offline or online, increased 33.2%, from 31.3 million in January 2000 to 41.7 million in January 2001.

Meanwhile, the number of users of media players at work increased 34.9%, from 11.6 million in January 2000 to 15.7 million in January 2001.

RealNetworks—with its streaming-media player that enables real-time access of digital audio and video over the Internet, as well as its RealJukeBox audio-file player—ranked as the top media player company. In January 2001, 25.9 million U.S. Internet users at home used a RealNetworks player, up 47.6% from January 2000. As for the rest of at-home users, 21.5 million used Windows Media Player, a gain of 31.2%; and 7.3 million used QuickTime, a drop of 8.4%.

RealNetworks also has the largest share of users at work: In January 2001, 10.5 million U.S. Internet users at work used a RealNetworks player, up 52.1%; 9.0 million used Windows Media Player, up 39.9%; and 1.9 million used QuickTime, a gain of 8.5%.

Jupiter says RealNetworks has benefited from a deal with AOL Time Warner in which RealPlayer is the default, embedded player within the latest versions of the AOL proprietary online service (versions 6.0 and Plus).

## Billboard.

APRIL 21, 2001

### Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		BILLBOARD 200 RANK
			TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	ARTIST	
1	NEW		<b>NO. 1</b> LIVE IN NEW YORK CITY COLUMBIA 84450/CRG	BRUCE SPRINGSTEEN & THE E STREET BAND	5
2	NEW		NOW 6 SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC	VARIOUS ARTISTS	1
3	3	14	O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	19
4	2	6	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
5	1	3	DROPS OF JUPITER AWARE/COLUMBIA 69888/CRG	TRAIN	18
6	4	6	EVERYDAY ▲ <sup>2</sup> RCA 67988	DAVE MATTHEWS BAND	6
7	6	4	REPTILE DUCK/REPRISE 47966/WARNER BROS.	ERIC CLAPTON	43
8	12	20	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	39
9	11	23	ALL THAT YOU CAN'T LEAVE BEHIND ▲ <sup>2</sup> INTERSCOPE 524653	U2	42
10	10	29	NO ANGEL ▲ <sup>3</sup> ARISTA 19025	DIDO	9
11	5	2	WHOLE NEW YOU COLUMBIA 69889/CRG	SHAWN COLVIN	126
12	NEW		ARRIVAL COLUMBIA 69864/CRG	JOURNEY	56
13	9	21	1 ▲ APPLE 29325/CAPITOL	THE BEATLES	26
14	15	5	JUST PUSH PLAY ▲ COLUMBIA 62088/CRG	AEROSMITH	22
15	8	5	CROUCHING TIGER, HIDDEN DRAGON SONY CLASSICAL 89347	SOUNDTRACK	115
16	RE-ENTRY		I HOPE YOU DANCE ▲ MCA NASHVILLE 170099	LEE ANN WOMACK	35
17	19	3	NO NAME FACE ▲ DREAMWORKS 450231/INTERSCOPE	LIFHOUSE	11
18	17	8	ALMOST FAMOUS DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	104
19	NEW		MUSIC FROM A PAINTED CAVE SILVER WAVE 927	ROBERT MIRABAL	—
20	7	2	LIVE FROM MARS VIRGIN 10079*	BEN HARPER AND THE INNOCENT CRIMINALS	108

\*Recording Industry Ass'n. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. indicates past and present Heatseekers titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

### TRAFFIC TICKER: Top Online Retail Sites

#### Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS		VISITORS AGE 18-24	
1. amazon.com	17,248	1. amazon.com	1,887
2. barnesandnoble.com	4,901	2. cdnow.com	900
3. cdnow.com	4,383	3. bmgmusicservice.com	483
4. bmgmusicservice.com	4,305	4. columbiahouse.com	423
5. columbiahouse.com	3,531	5. barnesandnoble.com	422
6. walmart.com	2,343	6. bestbuy.com	351
7. buy.com	2,268	7. walmart.com	236
8. bestbuy.com	2,229	8. buy.com	209
9. towerrecords.com	458	9. towerrecords.com	64
10. samgoody.com	199	10. samgoody.com	23

VISITORS AGE 25-34		VISITORS AGE 35-49	
1. amazon.com	4,283	1. amazon.com	6,148
2. barnesandnoble.com	1,469	2. bmgmusicservice.com	1,691
3. bmgmusicservice.com	1,321	3. barnesandnoble.com	1,677
4. columbiahouse.com	1,203	4. cdnow.com	1,334
5. cdnow.com	1,008	5. columbiahouse.com	1,304
6. walmart.com	805	6. buy.com	1,074
7. bestbuy.com	560	7. bestbuy.com	892
8. buy.com	544	8. walmart.com	862
9. towerrecords.com	121	9. towerrecords.com	346
10. samgoody.com	63	10. samgoody.com	187

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.



# Home Video

MERCHANTS & MARKETING

## Criterion Revives Classic Jacques Tati Films



BY JIM BESSMAN

NEW YORK—Classic films by renowned French comic actor/filmmaker Jacques Tati will make their way to DVD when Criterion Collection/Home Vision Entertainment releases 1953's *Mr. Hulot's Holiday* and 1958's *Mon Oncle*—both featuring the famed Mr. Hulot character, an awkward misfit distinguished by his trademark raincoat. Both will be released April 24.

Tati reprised Mr. Hulot in 1967 for *Playtime*, which set the old-fashioned character against the backdrop of postmodern Paris.

On May 22, that film will also be released on DVD by Criterion. All three will be priced at \$29.95.

Each disc features introductions by Monty Python troupe member and Tati fan Terry Jones. Each will also feature a short film starring Tati. *Mon Oncle* includes *L'Ecole des Facteurs*; *Mr. Hulot* features *Soigne Ton Gauche*, directed by René Clements; and *Playtime* includes *Cours du Soir*, which Tati wrote.

Tati directed only six feature films before he died in 1982. His other features—1947's *Jour de Fete*, 1968's *Traffic*, and the 1974

TV film *Parade*—will likely be released on DVD at a later date, says Criterion Collection president Peter Becker.

Although limited, Tati's filmography has remained prized among film buffs as well as retailers and distributors who cater to classic-cinema audiences.

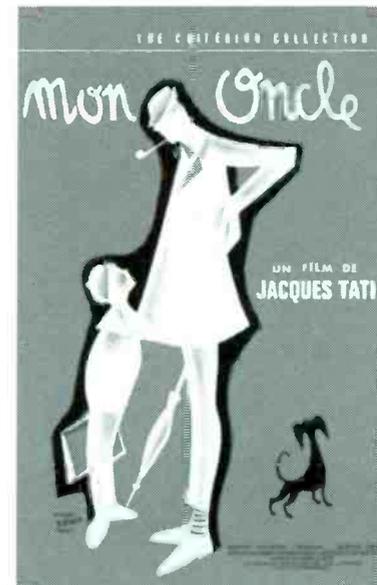
"He was a true original and a groundbreaking filmmaker," Becker says. "Hulot, for example, was a symbol for all of us. A big, gangly, cartoonish fellow in a trench coat, who usually had something incongruous like a fishing rod or butterfly net over his shoulder and was forever muddling through life and constantly being tripped up."

Hector Coris, manager of New York's Cinema Classics video store, expects the titles to do well, because the VHS versions are constantly out of stock. In addition, Tati's filmmaking techniques will work well on DVD, he believes.

"The improved soundtracks and nice, crisp, clean pictures make the films leap right off the TV," Coris says.

Tati often paid homage to the silent film era even though his films were made decades after the silents were replaced by sound.

"He was the next step in physical comedy after the silent era, excluding the bumbling of Laurel and Hardy," Coris says. "He picked up the banner where



[Buster] Keaton, Charlie Chaplin, and Harold Lloyd left off."

Coris also lauds the DVD packaging, which is based on the films' original artwork, as a great marketing asset.

Becker notes, "[Tati] had such great original posters for his films that there was no reason to depart from them."

Ron Hall, owner of Minneapolis-based video mail-order firm Festival Films, agrees the DVDs will be in great demand. "These are great films, and Criterion is giving them first-class treatment," he says. "I can already think of some of my customers who will want to buy them."

## Columbia Picks Up 'Jay Jay The Jet Plane' But Delays Series' Takeoff Until Next Year

**KID STUFF:** For the third time in two years, Columbia TriStar Home Entertainment has picked up a block of children's programming—but don't go looking for it in stores just yet.

In its latest distribution deal, Columbia has secured North American rights to the PorchLight Entertainment television series *Jay Jay the Jet Plane*. The deal covers 80 catalog episodes plus new episodes soon to air on PBS, as well as direct-to-video programs and a *Jay Jay* theatrical film currently in development.

"We have had phenomenal success with *Bear in the Big Blue House* and *Dragon Tales*," says Columbia VP of marketing Suzanne White. "PorchLight has done a great job building this brand, and having the PBS exposure will be great."

But White says Columbia will not release any *Jay Jay* titles this year. The company wants to take advantage of some significant events happening over the next year. On June 11, *Jay Jay* will premiere on PBS under a long-term agreement. It will also be part of the broadcaster's "Ready to

Learn" program, an outreach plan developed with local schools. The series aired on the Learning Channel from 1998 to 2000.

"PBS has about 350 stations, and about 150 of them are 'Ready To Learn' markets where PBS executives introduce a series with a curriculum attached to it," says PorchLight president/CEO Bruce D. Johnson.

In addition, Johnson says, about 20 licensed products will begin rolling out at the beginning of next year.

White says Columbia wants to watch *Jay Jay's* ratings and wait for the launch of the merchandise to determine the right timing for its video releases. *Jay Jay* has received limited distribution in the Christian market through a previous deal with Nashville-based Tommy Nelson, which retains its rights to the series.

**PUSHING THE LIMIT:** Moving from the small screen to the big screen, Columbia also announced the May 22 release of *Vertical Limit* on video.

The title will be available for rental on VHS and for sale on DVD at \$27.96. The film, about a rescue attempt on the treacherous K2 mountain peak, earned \$70 million at the box office. For its video release, Columbia has put together a consumer sweepstakes

that will award a limited-edition Ford Explorer Sport Trac and a trip for two to Nepal.

The video release will be supported through a cross-promotion with the National Geographic channel. During the airing of the documentary *Quest for K2*, the Columbia video and sweepstakes will be advertised. A billboard campaign for *Quest for K2* will also tag *Vertical Limit*. Nat Geo's online site and iexplore.com, in which it has a financial stake, will also advertise the video. *Quest for K2* is scheduled to air May 22.

Other advertising support for the title and sweepstakes is planned in *Rolling Stone* magazine and its Web site, as well as in *Entertainment Weekly*. Consumers can enter the contest either in stores or at the Columbia Web site, cthe.com.

PICTURE THIS



by Eileen Fitzpatrick

period last year, according to figures released by the Video Software Dealers Assn.

During the first quarter, VHS rentals generated \$1.83 billion, down from \$1.97 billion during the same time last year. However, DVD rental revenue jumped from \$91.8 million to \$296.6 million.

**COWBOY CLASSIC:** Image Entertainment will release two volumes of Gene Autry's 1950s television show May 1.

Priced at \$14.98 on both VHS and DVD, each volume of *The Gene Autry Show* will contain four episodes, plus Autry's original Wrigley's Chewing Gum commercials. DVD versions will include a photo gallery and a sing-along jukebox.

**HAPPY BIRTHDAY, BOB:** To celebrate Bob Dylan's 60th birthday, New Video will release a new version of *Don't Look Back* on VHS and DVD. The D.A. Pennebaker documentary of Dylan's 1965 tour of England will feature five unreleased performances, including "To Ramona," "Love Minus Zero/No Limit," and "It Ain't Me, Babe." The title, which was released on DVD just last year, will be marketed under New Video's Docurama line.



**Behind The Rutles.** Cast members of the classic Beatles mockumentary *The Rutles: All You Need Is Cash* reunited for a tribute held recently at the Museum of Television and Radio in Beverly Hills. Following a triumphant comeback at the museum, the film debuted on DVD March 13 from Rhino Home Video. *Rutles* creator and writer Eric Idle contributes commentary on the disc, as well as a new introduction. Pictured, from left, are Neil Innes, who composed the Beatlesque songs for the film; Ricky Fataar, who played the George Harrison-like character in the film; Idle; Rhino senior VP Arny Schorr; and Rhino Entertainment managing director Harold Bronson.

# 'Cleopatra' Director's Son Tells All On Eve Of Fox DVD Release

Forty years ago, Elizabeth Taylor chose Academy Award-winning director Joseph Mankiewicz to save Fox's \$42 million production of *Cleopatra*. Now that the movie is available for the first time on DVD as a three-disc special-edition set, Mankiewicz's son Tom discusses his father's bittersweet relationship with the star and the film.

A screenwriter, director, and producer, Tom—along with his brother Chris and supporting cast members Martin Landau and Jack Brodsky—provide commentary on the DVD.

### What was it like to view this new DVD version of *Cleopatra*?

On the one hand, I think it's great that people have the chance to take another look at this film. And I applaud Fox for taking the time and trouble to release a cleaned-up version of it. Still, my dad, if he were here, would be screaming, "That's not my movie! If you like it, I'm delighted—but I wish you had seen the movie I made."

### What was the movie he made?

*Cleopatra* was always a six-

hour film. But when [executive Darryl] Zanuck came in at Fox, he decided on a four-hour version. The whole stress was on keeping the story going, so all the character scenes wound up on the floor. And that's what my father was best at: character.

Initially he refused and was fired, but he stayed on because, as he put it, "If someone is going to mutilate this film, it might as well be me." He was put in a terrible position.

### He was also put in the position of de facto producer.

Yes, well, Walter Wanger was a very intelligent producer—nobody disliked him—but he just couldn't get his arms around the film and gave up.

### And what did your father hope to make of it?

He thought he could do a George Shaw-type thing with Caesar and Cleopatra and a Shakespeare-type thing with Antony and Cleopatra. He really wanted to make the film mean something. He was not a frivolous filmmaker—he never made a film just to make a movie.



Elizabeth Taylor and Richard Burton in *Cleopatra*.

### *Cleopatra* earned five Academy Awards but was not well-

received when it was released.

In terms of synchronicity, everything had fallen together to get in the way of this movie—Elizabeth's illness, Walter's leaving, the circus of the Taylor/Burton romance, the fact that Fox put all their overhead for a year and a half on this film. The studio wasn't shooting anything else at the time, but that really frosted my dad.

### Were there any lighter moments for him?

Sure. Rex [Harrison, who played Julius Caesar] and Dad worked very well together, and Rex handles that Shavian dialogue better than anyone. And Elizabeth had a tremendous sense of humor. Dad's sets were the quietest I've ever been on, because he was a disciplinarian, but he had a lot of fun, too. He and Burton enjoyed each other—they were both quite intelligent

and well-read. They had fun in spite of everything.

### Do you think the film's big budget really changed Hollywood?

I'm not sure it did, although I'm sure at the time it scared the hell out of every studio that any picture could cost that much money. (The \$42 million budget would be equivalent to a \$200 million one today).

In the weeks before it opened, my father would say, "I am so predisposed to hate this film."

### And did he?

It was just such a clash. He framed a *New Yorker* cartoon that had two women at a train station with a huge *Cleopatra* poster behind them. One says to the other, "What annoys me the most is that I know I'm going to see it."

CATHERINE CELLA

## Billboard

APRIL 21, 2001

# Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
			<b>NO. 1</b>		
1	NEW		<b>WWF: DIVAS IN HEDONISM</b>	World Wrestling Federation Home Video 281	14.95
2	NEW		<b>WWF: BEST OF RAW-VOL. 2</b>	World Wrestling Federation Home Video 280	14.95
3	NEW		<b>WWF: NO WAY OUT</b>	World Wrestling Federation Home Video 268	19.95
4	1	10	<b>MICHAEL JORDAN TO THE MAX</b>	FoxVideo 2001286	14.98
5	2	6	<b>WWF: ROYAL RUMBLE</b>	World Wrestling Federation Home Video 267	19.95
6	4	20	<b>TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1</b>	Redline Entertainment 77002	15.95
7	5	6	<b>WWF: REBELLION 2000</b>	World Wrestling Federation Home Video 264	19.95
8	6	51	<b>WWF: THE ROCK: THE PEOPLE'S CHAMP</b>	World Wrestling Federation Home Video 254	14.95
9	3	7	<b>NFL: SUPER BOWL XXXV</b>	USA Home Entertainment 1883	19.95
10	9	6	<b>WWF: HARDCORE</b>	World Wrestling Federation Home Video 278	14.95
11	8	11	<b>WWF: ARMAGEDDON</b>	World Wrestling Federation Home Video 266	19.95
12	7	11	<b>WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED</b>	World Wrestling Federation Home Video 265	19.95
13	10	34	<b>WWF: DIVAS-POST CARDS FROM THE CARIBBEAN</b>	World Wrestling Federation Home Video 261	14.95
14	11	18	<b>WWF: MOST MEMORABLE MATCHES '00</b>	World Wrestling Federation Home Video 826	14.95
15	12	34	<b>WWF: TABLES LADDERS CHAIRS</b>	World Wrestling Federation Home Video 259	14.95
16	16	6	<b>WWF: MICK FOLEY-HARD KNOCKS &amp; CHEAP POPS</b>	World Wrestling Federation Home Video 277	14.95
17	14	20	<b>WWF: CHRIS JERICHO-BREAK DOWN THE WALLS</b>	World Wrestling Federation Home Video 262	14.95
18	13	21	<b>MLB: WORLD SERIES 2000</b>	USA Home Entertainment 60087	19.95
19	20	2	<b>XPW: WE WRESTLE</b>	Goldhill Home Video 567	14.95
20	18	21	<b>ECW: PATH OF DESTRUCTION (UNCENSORED)</b>	Pioneer Entertainment 71548	19.98
<b>HEALTH AND FITNESS™</b>					
			<b>NO. 1</b>		
1	9	65	<b>LIVING YOGA COLLECTION</b>	Living Arts 1070	17.98
2	7	101	<b>YOGA FOR BEGINNERS: ABS YOGA</b>	Living Arts 1075	9.98
3	1	119	<b>BILLY BLANKS: TAE-BO WORKOUT</b>	Ventura Distribution 2274	39.95
4	13	56	<b>POWER YOGA FOR BEGINNERS: STAMINA</b>	Living Arts 1078	9.98
5	3	57	<b>YOGA CONDITIONING FOR WEIGHT LOSS</b>	Living Arts 1203	14.98
6	2	111	<b>THE CRUNCH: TAE BOXING WORKOUTS</b>	Anchor Bay Entertainment 10813	14.98
7	4	30	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b>	Artisan Home Entertainment 10152	14.98
8	12	126	<b>TOTAL YOGA</b>	Living Arts 1080	9.98
9	5	92	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b>	Ventura Distribution 2271	34.95
10	14	338	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b>	Living Arts 1088	14.98
11	8	48	<b>BILLY BLANKS: TAE-BO GOLD</b>	Ventura Distribution 2276	24.95
12	6	12	<b>MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR</b>	Parade Video 11213	14.98
13	RE-ENTRY		<b>A.M. YOGA FOR BEGINNERS</b>	Living Arts 1071	9.98
14	10	28	<b>BILLY BLANKS: TAE-BO LIVE</b>	Ventura Distribution 2723	59.95
15	NEW		<b>POWER YOGA 2-PACK: STRENGTH AND STAMINA</b>	Living Arts 0037	17.98
16	11	15	<b>DENISE AUSTIN: BLAST OFF TEN POUNDS</b>	Artisan Home Entertainment 10154	14.98
17	15	7	<b>MINNA LESSIG: OPTIMIZER-STRENGTH &amp; GRACE</b>	Parade Video 11223	14.98
18	16	19	<b>THE METHOD: TARGET SPECIFICS</b>	Parade Video 840	12.98
19	RE-ENTRY		<b>BASIC YOGA FOR DUMMIES</b>	Anchor Bay Entertainment 11586	9.99
20	RE-ENTRY		<b>YOGA FOR BEGINNERS: STRESS RELIEF</b>	Living Arts 1077	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

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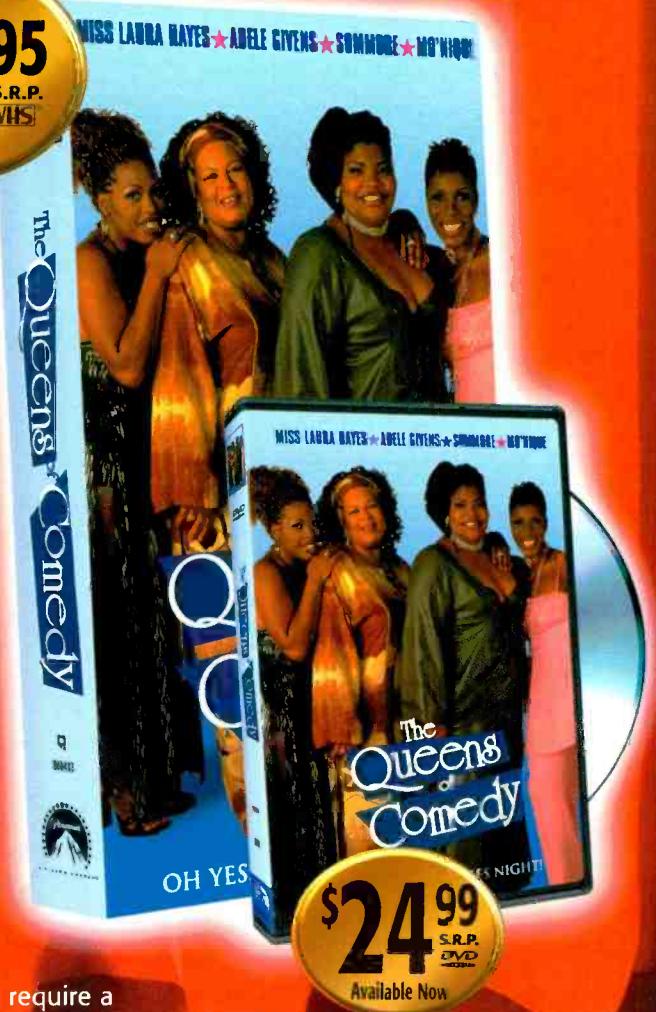
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# Top Video Sales™

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
			<b>No. 1</b>					
1	1	5	<b>MEET THE PARENTS</b>	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
2	3	34	<b>THE SILENCE OF THE LAMBS</b>	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
3	6	3	<b>GLADIATOR</b>	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.98
4	4	6	<b>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</b>	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
5	17	2	<b>RUGRATS IN PARIS: THE MOVIE</b>	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	24.95
6	5	9	<b>FARSCAPE: PREMIERE-I E.T.</b>	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
7	29	3	<b>PLAYBOY: PLAYMATES ON THE CATWALK</b>	Playboy Home Video Universal Music & Video Dist. PBV0885	Various Artists	2001	NR	19.98
8	9	6	<b>PLAYBOY: GIRLS OF THE HARD ROCK</b>	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
9	<b>NEW</b>		<b>102 DALMATIANS</b>	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
10	12	27	<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
11	8	11	<b>PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE</b>	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
12	10	10	<b>DINOSAUR</b>	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
13	7	8	<b>GUNDAM WING: THE MOVIE-ENDLESS WALTZ</b>	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
14	19	2	<b>MARY-KATE &amp; ASHLEY: WINNING LONDON</b>	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
15	18	5	<b>LOVE &amp; BASKETBALL</b>	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
16	16	17	<b>PLAYBOY'S CALIFORNIA GIRLS</b>	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
17	2	2	<b>REMEMBER THE TITANS</b>	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington	2000	PG	19.99
18	36	5	<b>THE LITTLE VAMPIRE</b>	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
19	23	15	<b>THE SOPRANOS: THE COMPLETE FIRST SEASON</b>	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
20	13	6	<b>BARBRA STREISAND: TIMELESS</b>	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
21	22	14	<b>BRITNEY IN HAWAII: LIVE &amp; MORE ▲²</b>	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
22	15	10	<b>STREET FIGHTER ALPHA: THE MOVIE</b>	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
23	11	5	<b>JUDGMENT</b>	Cloud Ten Pictures 143	Corbin Bernsen	2001	NR	29.95
24	24	12	<b>THE UP IN SMOKE TOUR ▲²</b>	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
25	25	20	<b>FIGHT CLUB</b>	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
26	<b>NEW</b>		<b>SCOOBY-DOO AND THE GHOUL SCHOOL</b>	Warner Home Video 1700	Animated	2001	NR	14.95
27	14	19	<b>CHICKEN RUN</b>	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
28	39	20	<b>LIVE AT MADISON SQUARE GARDEN ▲³</b>	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
29	<b>NEW</b>		<b>FARSCAPE: VOLUME 2</b>	A.D.V. Films 707097	Ben Browder Claudia Black	2001	NR	14.98
30	<b>NEW</b>		<b>MERCY STREETS</b>	Providence Entertainment 10311	Eric Roberts Stacy Keach	2001	PG-13	24.98
31	<b>NEW</b>		<b>SAMURAI X: THE MOTION PICTURE</b>	A.D.V. Films 003D	Animated	2001	NR	19.98
32	33	45	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
33	35	5	<b>28 DAYS</b>	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
34	37	17	<b>THE NUTTY PROFESSOR 2: THE KLUMPS</b>	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
35	26	2	<b>GUNDAM WING: VOL. 10</b>	Bandai Entertainment Pioneer Entertainment 71163	Animated	2001	NR	14.98
36	20	4	<b>CLERKS (UNCENSORED)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 21707	Animated	2001	R	29.99
37	30	40	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
38	32	21	<b>FANTASIA 2000</b>	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
39	27	7	<b>MAKING THE TOUR ▲</b>	Jive/Zomba Video BMG Video 41726	'N Sync	2001	NR	19.95/ 24.97
40	38	26	<b>BALLER BLOCKIN' ▲</b>	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			<b>No. 1</b>		
1	2	3	<b>ALMOST FAMOUS (R)</b>	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
2	<b>NEW</b>		<b>CHARLIE'S ANGELS (PG-13)</b>	Columbia TriStar Home Video 30601	Cameron Diaz Drew Barrymore
3	1	5	<b>MEET THE PARENTS (PG-13)</b>	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
4	14	3	<b>WONDER BOYS (R)</b>	Paramount Home Video 332613	Michael Douglas Tobey Maguire
5	7	3	<b>THE CONTENDER (R)</b>	DreamWorks Home Entertainment 43813	Joan Allen Jeff Bridges
6	6	2	<b>REMEMBER THE TITANS (PG)</b>	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington
7	4	9	<b>WHAT LIES BENEATH (PG-13)</b>	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
8	3	19	<b>GLADIATOR (R)</b>	DreamWorks Home Entertainment 86026	Russell Crowe
9	5	3	<b>THE 6TH DAY (PG-13)</b>	Columbia TriStar Home Video 04961	Arnold Schwarzenegger
10	12	25	<b>ERIN BROCKOVICH (R)</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney
11	9	7	<b>BRING IT ON (PG-13)</b>	Universal Studios Home Video 20960	Kirsten Dunst
12	10	6	<b>THE WATCHER (R)</b>	Universal Studios Home Video 82700	Keanu Reeves James Spader
13	13	8	<b>DR. T &amp; THE WOMEN (R)</b>	Artisan Home Entertainment 11525	Richard Gere
14	8	2	<b>DANCER IN THE DARK (R)</b>	New Line Home Video Warner Home Video 5198	Bjork
15	16	12	<b>THE VIRGIN SUICIDES (R)</b>	Paramount Home Video 338173	Kirsten Dunst James Woods
16	<b>NEW</b>		<b>RED PLANET (PG-13)</b>	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
17	19	3	<b>THE CREW (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 45512	Richard Dreyfuss Burt Reynolds
18	15	5	<b>THE ORIGINAL KINGS OF COMEDY (R)</b>	Paramount Home Video 860488	Steve Harvey D.L. Hughley
19	11	2	<b>LUCKY NUMBERS (R)</b>	Paramount Home Video 336953	John Travolta Lisa Kudrow
20	17	7	<b>GET CARTER (R)</b>	Warner Home Video 18583	Sylvester Stallone

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			<b>No. 1</b>		
1	1	2	<b>CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)</b>	Columbia TriStar Home Video 60601	Cameron Diaz Drew Barrymore
2	<b>NEW</b>		<b>102 DALMATIANS (PAN &amp; SCAN) (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 21616	Glenn Close
3	<b>NEW</b>		<b>THE LEGEND OF BAGGER VANCE (PG-13) (26.99)</b>	DreamWorks Home Entertainment 86398	Matt Damon Will Smith
4	3	2	<b>THE 6TH DAY (PG-13) (27.96)</b>	Columbia TriStar Home Video 05074	Arnold Schwarzenegger
5	6	5	<b>MEET THE PARENTS (PG-13) (26.98)</b>	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
6	5	20	<b>GLADIATOR (R) (29.98)</b>	DreamWorks Home Entertainment 86386	Russell Crowe
7	<b>NEW</b>		<b>LAWRENCE OF ARABIA (PG) (39.95)</b>	Columbia TriStar Home Video 05832	Peter O'Toole
8	4	2	<b>RED PLANET (PG-13) (19.98)</b>	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
9	<b>NEW</b>		<b>CLEOPATRA (NR) (26.98)</b>	FoxVideo 2001482	Elizabeth Taylor Richard Burton
10	<b>NEW</b>		<b>NURSE BETTY (R) (24.98)</b>	USA Home Entertainment 60180	Morgan Freeman Renee Zellweger
11	8	4	<b>ALMOST FAMOUS (R) (26.99)</b>	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
12	7	2	<b>RUGRATS IN PARIS: THE MOVIE (G) (29.99)</b>	Nickelodeon Video/Paramount Home Video 336724	Animated
13	<b>NEW</b>		<b>102 DALMATIANS (WIDESCREEN) (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 22755	Glenn Close
14	<b>NEW</b>		<b>THE NATURAL (PG) (24.95)</b>	Columbia TriStar Home Video 04609	Robert Redford
15	11	81	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
16	12	6	<b>THE ORIGINAL KINGS OF COMEDY (R) (29.99)</b>	Paramount Home Video 339244	Steve Harvey D.L. Hughley
17	9	3	<b>FRANK HERBERT'S DUNE (NR) (24.98)</b>	Artisan Home Entertainment 11517	William Hurt
18	13	4	<b>LEGEND OF DRUNKEN MASTER (R) (29.99)</b>	Dimension Home Video/Buena Vista Home Entertainment 22366	Jackie Chan
19	14	4	<b>BEN-HUR (G) (24.98)</b>	Warner Home Video 65506	Charlton Heston Stephen Boyd
20	10	4	<b>BEDAZZLED (PG-13) (26.98)</b>	FoxVideo 2000813	Brendan Fraser Elizabeth Hurley

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## CALENDAR

### APRIL

April 18, **Jazz: A Look at America's Music—Past, Present and Future With Ken Burns**, 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 1, **Getting Signed: An A&R Man's View**, Musical Theatre Works, New York. 516-621-6424.

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 15, **Steven J. Ross Award Dinner**, presented by the Entertainment, Media, and Communications Division of UJA-Federation of New York, Waldorf Astoria, New York. 212-843-8028.

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 24, **22nd Annual W.C. Handy Blues Awards**, Orpheum Theatre, Memphis. 323-653-1588.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Holland. 31-35-625-4422.

### 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.

### 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 [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## LIFELINES

### BIRTHS

Boy, Jesse Dylan, to **Suzi** and **Richard Kaltman**, Feb. 28 in Los Angeles. Father is an account executive at Shorewood Packaging.

Boy, Spencer Frederik, to **Monique** and **Phil Hardy**, March 22 in London. Father is managing director of Collective Music Ltd.

### DEATHS

**Wayne Jay Shilkret**, 66, of pancreatic cancer, March 22 in Cerritos, Calif. Shilkret had been the executive director of the Cerritos Center for the Performing Arts since 1997. He also was GM of the Hollywood Bowl from 1989-1991. Shilkret additionally worked as the director of marketing and public relations at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and as the director of publicity for the Philadelphia Orchestra. He served on the board of directors for the California Symphony Orchestra, the Pasadena Arts Council, and the L.A. Opera Concert Assn. Shilkret is survived by

his wife, two sons, a daughter, a granddaughter, a grandson, and two brothers. In lieu of flowers, the family requests that donations be made in Shilkret's name to the Wayne J. Shilkret Living Tribute Fund c/o the Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos, Calif. 90703.

**Danny Gaither**, 63, of lymphoma, April 6 in Alexandria, Ind. Gaither was an original member of the gospel group the Bill Gaither Trio with his brother, Bill, and his sister, MaryAnn. The trio won a Grammy in 1975 in the best inspirational performance category for "Jesus, We Want to Thank You." That same work earned them a Dove Award for best inspirational album in 1976. The group also won a Dove for its album *Pilgrim's Progress* in 1978 and for mixed group of the year in 1980. The Bill Gaither Trio was inducted into the Gospel Music Hall of Fame in 1999. In addition to his brother and sister, Gaither is survived by his wife, his parents, three children, and three grandchildren.

## GOOD WORKS

**SNOWBOARD/MUSIC FEST:** Such bands as **Linkin Park** and **Stereomud** will perform at the Sixth Annual Boarding for Breast Cancer Snowboard + Music Festival, April 14 at the Sierra-a-Tahoe Resort in Lake Tahoe, Calif. The event will feature exhibitions by professional snowboarders and a variety of interactive breast cancer awareness programs. Proceeds will be donated to Boarding for Breast Cancer, a non-profit organization that aims to spread awareness of breast-health issues. Contact: **Tresa Sanders** at 212-337-5440.

**CANCER HOPES:** The sixth annual Hats off to High Hopes event, April 22 at the Wildhorse Saloon in Nashville, will benefit the High Hopes therapeutic cancer center, which services children with special needs and their families. The evening will feature an auction, dinner, and entertainment by country artist **Jamie O'Neal**. Songwriters **Mark D. Sanders** and **Tim Nichols** are hosting the event. Contact: **Darlene Bieber** at 615-846-3878.

**GOLF TOURNEY:** The Fifth Annual Skylar Neil Memorial Golf Tournament will take place at the Malibu Country Club in Malibu, Calif., May 3. Mötley Crüe front man **Vince Neil** will host the event, which will benefit the Neil Bogart Memorial Fund for children's cancer, leukemia, and AIDS research at Children's Hospital Los Angeles. Neil lost his daughter, **Skylar**, to cancer in 1995. The entry fee is \$300 per player. Contact: **Jeff Albright** at 818-508-6874.

**HEARING EDUCATION FUNDS:** The \$44,000 raised at the 16th Annual TEC Awards has been distributed to a variety of hearing-awareness and scholarship programs. More than half of the proceeds were donated to Hearing Education and Awareness for Rockers (H.E.A.R.) and to the House Ear Institute. Additional funds were granted to scholarship programs at Berklee College of Music, Institute of Audio Research, and Middle Tennessee State University, among other schools. Contact: **Karen Dunn** at 925-939-6149.

## TALENT

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# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Broadcasters Pull Webcasts Over Fee Advertisers' Reps Seek Payment For Union Members' Ads

BY FRANK SAXE

NEW YORK—Hundreds of online radio stations have ceased their Webcasts, rather than pay new fees for simulcasting commercials produced by union talent on the Internet. Among the groups that have pulled the plug are Clear Channel, ABC Radio, Emmis Communications, Radio One, and Jefferson-Pilot—leaving millions of users worldwide without Web radio.

On March 5, the Joint Policy Committee (JPA), which represents both the Assn. of National Advertisers and the American Assn. of Advertising Agencies, sent a bulletin to its members reminding them that an agreement inked between the American Federation of Television and Radio Artists (AFTRA) and the JPA

last October requires an advertiser to pay a fee—typically \$660 per year—to use its radio ads on the Internet.

Rather than make payments to the union, scores of advertisers and agencies demanded radio stations cease simulcasting their commercials on the Internet. Faced with the daunting task of figuring out which ads had Web clearance, the radio conglomerates instead chose to silence their Internet audio streams altogether.

"The message is, there are no more free commercials on the Internet," says Matthis Dunn, AFTRA's national assistant executive director of commercials. He explains, "Our intention is not to prohibit technology—our only issue is whether or not our members are properly compensated for the use of their material."

JPA says its members, including both agencies and advertisers, are not against airing their radio ads on the Internet as well. JPA attorney Ira Shepard says they need, however, to authorize the simulcast, since they may be responsible for paying the union talent a higher rate.

Many stations placed a message alerting listeners on its sites. Clear Channel, which streams more radio stations than all other broadcast groups, replaced its audio with a streamed message that states, "Due to continuing uncertainty over rights issues related to the streaming of broadcast programming over the Internet, including issues regarding demands for additional fees for the streaming of recorded music and radio commer-

cial, we and our advertisers are forced to temporarily disable our streaming. We apologize for the inconvenience of this interruption. We are working with both our advertisers and the Recording Industry Assn. of America to find a solution to those problems as quickly as possible so that we can resume our streaming."

Clear Channel Internet Group CEO Kevin Mayer says the company chose to pull all its radio stations' Webcasts because there is too much legal and financial uncertainty right now. "We are working hard to resolve outstanding issues with all concerned parties. It is our intention to put the streams back up when it makes legal and financial sense. We are also in the process of selecting and

deploying technology that automatically inserts and removes commercial messages and making other changes that will ensure the financial and legal viability of the product," he said in a statement.

Mayer thinks the AFTRA/JPA agreement has placed onerous conditions on Clear Channel, and he hopes negotiations among advertisers, AFTRA, and radio will allow the company to restore its audio streaming. Still, he says, Clear Channel will only do that "if it makes sense legally and financially."

Emmis says it began getting requests from advertising agencies asking to "block or remove" commercials from online streaming, according to spokeswoman Kate Healey. To address the issue, the company pulled all its Webcasts, since it currently does not have the ability to block ads during the streaming process. Healey says, however, that Emmis will have that capability once it launches its new Internet portal later this year.

Cox Radio Interactive VP Gregg Lindahl says Cox is able to cover AFTRA ads, "to cooperate with the advertiser requests, and [we] are in the process of implementing it." A small number of Cox stations are having technical problems installing the system, so he says those stations will be taken down or replaced with alternative programming. He adds, "It's disappointing when this is the case, as the very parties to this issue, who stand to benefit from terrestrial streaming, won't

be able to exploit the business opportunity—to say nothing of the users who have come to depend on this method of delivery for their favorite radio stations."

Shepard says he is not surprised that the radio groups have quit streaming. "It surprises me that they're getting involved in a medium that they're not yet ready to get involved [in]. To just take their entire broadcast and slap it on the Internet, including commercials, with never even talking to an advertiser about it—that is the surprising thing. The surprising thing is some stations got involved before they were ready."

The move to pull audio streams comes as the U.S. Copyright Office moves forward to establish fees for the right to transmit sound recordings via the Internet. In December, the Copyright Office ruled that stations streaming music over the Internet must pay royalties for those Webcasts. As the case to decide how much that fee will be moves forward, the National Assn. of Broadcasters has filed suit to block the ruling from taking effect (Billboard, Feb. 10).

### A BIG BILL MAY BE COMING

With hundreds of radio stations streaming thousands of radio commercials since the AFTRA/JPA agreement was inked last October, it is nearly impossible to tell how many ads ran without proper payment to union talent. Dunn says they may try to get some of that money back. AFTRA will not, however, seek it from radio. "Our agreement is with advertising agencies and advertisers, so they would be the responsible party."

He says there is really no way of estimating how large that bill may be. "It is really difficult to pin down the amount of money we're talking, but given the reaction from the [radio] industry, the potential is significant." So far, Dunn says, his office has not heard from any members trying to recoup their lost fees.

Instead of trying to get some of that money from advertisers or agencies, Shepard says, AFTRA should go after the radio stations. "What the advertising industry is saying is that we are not responsible for any unauthorized use. If the union wants to separately go after radio stations, they can try to do

(Continued on page 78)



DUNN



LINDAHL

## newsline...

**BUSH NOMINATES FCC COMMISSIONERS.** President George W. Bush has nominated two Republicans and one Democrat to fill the Federal Communications Commission (FCC) commissioner vacancies created by the departures of Harold Furchtgott-Roth, Susan Ness, and Bill Kennard. They are Furchtgott-Roth's former adviser Kevin Martin, who also headed the Bush transition team; former FCC staffer and lobbyist Kathleen Abernathy; and Michael Copps, an assistant secretary in the Commerce Department under former President Bill Clinton. If confirmed by the Senate, Martin would serve through 2006; Abernathy and Copps would fill terms that expire in 2005 and 2004, respectively.

**CBS, INFINITY EXIT NAB.** Viacom has pulled its radio and TV stations out of the industry's largest lobbying organization as a result of a battle with the National Assn. of Broadcasters (NAB) over how much of the national audience a TV group can reach with stations it owns and operates. Viacom and the NAB are at odds over the FCC rule that limits a company's penetration to 35% of TV households nationally. While Viacom wants the limit raised, the NAB—backed by hundreds of small-group owners—supports the current limit. It is a fight that previously led NBC and Fox to bolt from the NAB as well. "It's regrettable when any member leaves the association," says NAB spokesman Dennis Wharton. The loss of CBS-TV and its stations will cost the NAB roughly \$400,000 in annual dues, as well as the dues paid by Infinity's 180 radio stations. An NAB insider concedes that the organization may lose clout on Capitol Hill, particularly when a broadcaster offers opposing viewpoints. But one Beltway lobbyist, who has fought and lost to the NAB before, doubts that the impact on either the NAB or Viacom will be significant. "The power of the NAB lies in its grass-roots, broad-based membership across the country. Broadcasters' clout is not based on their membership in the NAB. I think the NAB helps them to coordinate and be effective [by] reaching out and organizing the smaller broadcasters who wouldn't otherwise have a strong Washington [D.C.] presence. A company like Viacom is not relying on the NAB for that type of work, so its influence is going to continue."

**STREAMED CONCERTS TEAM WITH RADIO.** Digital Club Network (DCN) is teaming with McGathy Promotions, a radio promotions company, to syndicate live concert broadcasts to radio station Web sites. DCN currently Webcasts more than 100 live concerts each week from more than 50 nightclubs across the U.S. Under the partnership, McGathy will arrange for the syndication of the live concerts to their affiliated stations' sites. One of the first to syndicate material from DCN was modern rock WWDC (DC-101) Washington, D.C., which last month aired a live Webcast of Everlast's performance at the District of Columbia's 9:30 Club. DCN co-founder Ted Werth notes that the deal comes at a time when radio stations are increasingly using their sites to offer listeners content that they cannot get on the air. "The appeal and stickiness of DCN's content also allows radio stations to offer significant new opportunities to their advertisers," he adds.

**NOTED.** Robert Callahan, president of Disney's ABC Broadcast Group, is stepping down from his post, citing personal reasons that require him to be based on the East Coast. Replacing him will be Steven Bornstein, who has been president of Disney's Internet Group since September 1999. Bornstein will report to Disney president/COO Robert Iger. Callahan, who is the former president of ABC Radio, will remain at ABC through September to help with the transition. . . . United Stations Radio Networks is syndicating a new daily show hosted by Dick Clark. The show, *Dick Clark's Music Calendar*, traces each calendar date for its connection to and impact on the history of rock'n'roll. The feature is targeted toward oldies stations, but the network expects a broad range of stations to join its affiliate lineup. . . . NBG Radio Network has signed a three-year agreement to syndicate *Elvis Only*, a weekly radio showcase of music from Elvis Presley. The show, hosted and previously self-distributed by Jay Gordon, is currently airing on 24 stations. Gordon spearheaded the campaign for the U.S. Elvis postage stamp. . . . The Museum of Television and Radio's annual radio festival will be held Oct. 18-27 in New York and Los Angeles.

With reporting by Frank Saxe in New York.

As the Australian quintet Powderfinger attempts to break through in the U.S. and European markets by playing a full schedule of tour dates, it's fitting that the group's song about missing a loved one is capturing a new crop of listeners.

The band's debut U.S. single, "My Happiness," which is No. 23 on this issue's Modern Rock Tracks chart, combines a strong melody with universally relatable lyrics. Bernard Fanning, the group's lead singer, says of the song, "We spend a lot of time away from home because we're a touring band. You're kind of absent from the thing or the people you love. It's really hard on you mentally and physically in a lot of ways.

It's that feeling where you know you're going to be home soon, but it just keeps taking another couple of days, and you're counting it down."

Fanning further says that these kinds of emo-



tions are evident in all Powderfinger songs. "I try to write things so people feel like they could be singing the songs," he says. "I think listening to Neil Young and James Taylor—that's

openly emotional music. For some people, 'emo-tion' is a dirty word. To me, it's not. It's why I like music. It's what makes me feel good and bad about music."

He says that he wants people to listen to *Odyssey Number Five* (Republic/Universal), the group's fourth album, and "feel at the end of it that they want to hear it again. I think this is the best marriage of music and lyrics and melody we've had out of any of our records.

"Hopefully, people are going to embrace the record," he continues. "If they do, fantastic. If they don't, we can deal with it. It's not the be-all and end-all for us. I think the important thing to us is to stay happy as people."

Billboard®

APRIL 21, 2001

# Mainstream Rock Tracks™

T. WK.	L. WK.	2. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	15	<b>DUCK AND RUN</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
◀ No. 1 ▶					
2	5	16	3	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
3	3	2	19	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIN'D WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
4	2	3	16	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
5	8	8	35	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
6	4	4	28	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
7	7	7	22	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	6	5	13	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
9	12	11	9	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
10	10	9	10	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
11	11	10	11	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
12	9	6	32	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
13	14	17	8	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
14	20	20	5	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
15	17	14	10	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
16	19	19	7	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
17	13	12	44	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
18	15	13	20	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
19	16	15	41	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
20	18	18	19	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
21	21	21	9	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
22	22	23	4	SAFE IN NEW YORK CITY STIFF UPPER LIP	AC/DC EASTWEST/VEEG †
23	NEW ▶	1		LICKIN' LIONS	THE BLACK CROWES V2
24	25	28	6	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
25	23	24	7	I WANT TO LIVE THE HOGSSEY	SPACEHOG ARTEMIS
26	27	27	8	WHAT A DAY STATEMENT	NONPOINT MCA
27	24	25	8	SUPERMAN INSIDE REPTILE	ERIC CLAPTON DUCK/REPRISE
28	29	33	4	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELEKTRA/VEEG
29	26	26	6	HEADS EXPLODE GOD SAYS NO	MONSTER MAGNET A&M/INTERSCOPE
30	NEW ▶	1		MOTO PSYCHO THE WORLD NEEDS A HERO	MEGADETH SANCTUARY
31	30	—	2	MAKE IT RIGHT BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
32	28	29	8	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
33	34	36	5	NEW DISEASE THE HEIGHT OF CALLOUSNESS	SPINESHANK ROADRUNNER
34	36	39	3	I GIFT	TAPROOT VELVET HAMMER/ATLANTIC
35	32	32	9	WASTE NEW KILLER AMERICA	SKRAPE RCA
36	38	40	3	PUSH THE HAND HELL BELOW/STARS ABOVE	TOADIES INTERSCOPE
37	NEW ▶	1		CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
38	NEW ▶	1		DIG L.D. 50	MUDVAYNE NO NAME/EPIC †
39	31	30	13	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
40	35	35	13	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †

Billboard®

APRIL 21, 2001

# Modern Rock Tracks™

T. WK.	L. WK.	2. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	21	<b>DRIVE</b> MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
◀ No. 1 ▶					
2	7	14	3	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
3	5	8	9	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
4	6	7	12	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
5	2	2	22	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIN'D WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
6	9	6	26	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
7	4	3	25	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
8	3	4	23	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
9	10	9	12	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IDJMG †
10	8	5	29	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
11	11	12	7	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
12	13	11	13	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
13	14	13	35	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
14	12	10	21	YELLOW PARACHUTES	COLDPLAY CAPITOL †
15	16	15	10	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE/THRU/MCA †
16	18	24	8	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
17	17	18	10	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
◀ AIRPOWER ▶					
18	21	21	9	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
19	15	17	27	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
20	19	22	8	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
21	25	27	6	HEY PRETTY HAUNTED	POE FEI/ATLANTIC †
22	20	20	11	MOVIES ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS †
23	24	23	7	MY HAPPINESS ODYSSEY NUMBER FIVE	POWDERFINGER REPUBLIC/UNIVERSAL
24	22	19	10	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
25	32	—	2	DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
26	26	31	4	WAITING WARNING	GREEN DAY REPRISE
27	27	25	22	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
28	33	38	4	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
29	28	32	6	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
30	23	16	14	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
31	29	29	11	LIFE SPIRITUAL MACHINES	OUR LADY PEACE COLUMBIA †
32	30	28	18	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
33	37	—	2	ROLL ON ROLL ON	THE LIVING END REPRISE †
34	35	36	4	HERE'S TO THE NIGHT HORRORSCOPE	EVE 6 RCA
35	39	—	2	IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB EPIC
36	40	—	2	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
37	34	30	16	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
38	NEW ▶	1		THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA
39	36	34	5	OUT OF MY DEPTH SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
40	NEW ▶	1		FRED ASTAIRE THROWING THE GAME	LUCKY BOYS CONFUSION ELEKTRA/VEEG

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.

# Indecency Guidelines Drafted By The FCC

BY MARC SCHIFFMAN

NEW YORK—After years of refusing to do so, the Federal Communications Commission (FCC) has released a policy statement on broadcast indecency. And as if to answer charges that the commission has seemed random and capricious in its fining of stations for indecency since it began the practice more than a decade ago, the statement makes it clear that the context in which something is presented makes all the difference in determining whether or not it is indecent.

In a 28-page statement, the FCC cites two fundamental criteria for finding material indecent: It must meet the commission's definition of describing or depicting sexual or excretory organs or activities, and it must be patently offensive "as measured by contemporary community standards for the broadcast medium." The FCC explains that this standard is "not a local one and does not encompass any particular geographic area. Rather, the standard is that of an average broadcast viewer or listener and not the sensibilities of any individual complainant."

The full context in which the material appeared, the FCC says, "is critically important. It is not sufficient, for example, to know that explicit sexual terms or descriptions were used... Explicit language in the context of a bona fide newscast might not be patently offensive, while sexual innuendo that persists and is sufficiently clear to make the sexual meaning inescapable might be."

This is followed by more than 30 specific cases exemplifying what does and does not exemplify indecency. After stating that its previous decisions have hinged on the "explicitness" of the material, whether that material "dwells on or repeats" graphic material "at length," and "whether the material appears to pander" or be used for "shock value," the FCC says that "the overall context of the broadcast during which the disputed material appeared is critical... No single factor generally provides the basis for an indecency finding."

The lone vote against the policy statement came from commissioner Gloria Tristani. She says it "perpetuates the myth that broadcast indecency standards are too vague and compliance so difficult that a policy statement is necessary to provide further guidance." She says it also diverts the agency's attention and resources away from enforcement issues.

But fellow Democratic commissioner Susan Ness says that the policy is meant to balance "two competing fundamental obligations, between ensuring indecency-free programming when children may be listening versus protecting the First Amendment rights of broadcasters." She also suggests broadcasters work "without government intrusion" to address "the festering problem" of indecency on the airwaves. "It is not a violation of the First Amendment for broadcasters on their own to take responsibility for the programming on the air."

Marc Schiffman is an editor at *Airplay Monitor*.

## Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	2	22	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 3 weeks at No. 1
2	2	1	29	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
3	6	5	11	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
4	5	6	18	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	4	4	27	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
6	3	3	33	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
7	8	9	8	ANGEL ISI AND ALBUM CUT/DJMG	LIONEL RICHIE
8	9	8	30	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
9	7	7	37	BACK HERE HOLLYWOOD 164040 †	BBMAK
10	11	10	55	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
11	12	13	50	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
12	10	14	80	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	13	12	64	BREATHE WARNER BROS. 16884 †	FAITH HILL
14	15	15	28	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
15	16	11	32	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
				<b>AIRPOWER</b>	
16	17	20	10	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
				<b>AIRPOWER</b>	
17	21	21	10	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
18	14	17	84	AMAZED BNA 65957 †	LONESTAR
				<b>AIRPOWER</b>	
19	23	23	6	THANK YOU ARISTA 13922* †	DIDO
20	18	18	78	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
21	19	16	14	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
22	20	19	11	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
23	22	22	11	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
24	24	24	3	PERFECT WORLD DDE ALBUM CUT	PETER CETERA
25	26	29	3	THIS IS WHERE I CAME IN UNIVERSAL 587696* †	BEE GEES

## Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	22	THANK YOU ARISTA 13922* †	DIDO 5 weeks at No. 1
2	2	2	28	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	3	3	29	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	5	9	12	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
5	8	6	24	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
6	6	8	12	JADED COLUMBIA 79555* †	AEROSMITH
7	4	4	18	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
8	10	11	9	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
9	7	5	29	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
10	9	7	13	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
11	13	14	20	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
12	14	17	9	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
13	11	10	34	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
14	12	13	32	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
15	15	12	36	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
16	16	18	15	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
17	18	20	10	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
18	17	16	35	PINCH ME REPRISE 16827 †	BARENAKED LADIES
				<b>AIRPOWER</b>	
19	21	22	10	AFTER THE RAIN HAS FALLEN A&M ALBUM CUT/INTERSCOPE †	STING
20	20	19	18	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
21	19	15	12	TOO LITTLE TOO LATE REPRISE 16774 †	BARENAKED LADIES
22	23	26	7	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
23	22	25	15	CAMERA ONE ARTEMIS 751059 †	JOSH JOPLIN GROUP
24	27	29	3	HERE'S TO THE NIGHT RCA ALBUM CUT	EVE 6
25	26	27	12	SILENCE DELERIUM FEATURING SARAH MCLACHLAN THE ENGINE/ARISTA 33111*/NETWERK	

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 audience. 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 available. © 2001, Billboard/BPI Communications.

## BROADCASTERS PULL

(Continued from page 76)

that. But we're not saying the radio stations are responsible—we're just saying we're not."

## TECH FIRMS SEE OPPORTUNITY

As radio broadcasters race to find ways to block the streaming of their ads and in many cases replace them with non-AFTRA commercials, the Internet ad-insertion companies say this may be what is needed to jump-start their industry.

Seattle-based StreamAudio says it is using its year-old technology to block AFTRA-recorded commercials for its clients, which include a number of broadcast groups. In fact, Coast Broadcasting's KUIC Vallejo, Calif., began using StreamAudio to specifically address the AFTRA issue.

"It's going to push ad replacement as an option for stations," StreamAudio co-founder/COO Darren Harle says. His company has received hundreds of phone calls from client stations since its corporate headquarters began ordering them to cease broadcasting on the Web. Harle says among his client stations are roughly 50 Clear Channel stations, which have not attempted to block any AFTRA ads.

Hiwire developed its own ad-replacement technology and sells advertisements for a number of Web-only radio stations, including NetRadio.com and WorldClassRock.com—which is owned by Clear Channel. Hiwire CEO Warren Schlichting says this technology was developed to replace free simulcast spots with new, Internet-only commercials. "This is a byproduct with accountability, so in an odd sort of way, this is a huge plus for us and another use for our technology."

At the same time, Schlichting says, a mass exodus from streaming could be a momentary setback for the streamed advertising industry. "It is a bump in the road, but, ultimately, the industry will get through it. Long term, it was inevitable that these ads be separated from terrestrial ads. We saw the same thing happen in the cable industry many years ago. You could have predicted that this was going to happen. The fact that it happened so quickly is surprising, but I don't think it is insurmountable.

"For better or worse, this is going to draw a clear, sharp line between [terrestrial and Internet]," he continues. "That's ultimately good for the industry's growth, because it will highlight the idea that this is a very different medium. Long term, a lot of attention is good."

Harle thinks that when a major player such as Clear Channel pulls out, it does hurt the image of Internet radio. Like Schlichting, he thinks this debate is coming a little too early in the infancy of this industry. "Everyone is wanting a commission or a cut for being able to provide programming to the Internet," he says. "Once it's a profitable business, it makes a lot more sense. Right now, they want a piece of the pie, and there's just not enough to go around."

## Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	18	ANGEL MCA	SHAGGY FEATURING RAYVON 7 weeks at No. 1
2	4	7	6	SURVIVOR COLUMBIA	DESTINY'S CHILD
3	2	3	16	THANK YOU ARISTA	DIDO
4	5	5	6	ALL FOR YOU VIRGIN	JANET
5	3	2	23	AGAIN VIRGIN	LENNY KRAVITZ
6	8	11	10	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
7	6	4	13	BUTTERFLY COLUMBIA	CRAZY TOWN
8	7	6	20	CRAZY MCA	K-CI & JOJO
9	11	12	7	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
10	10	14	8	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
11	9	8	13	JADED COLUMBIA	AEROSMITH
12	12	13	8	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
13	14	17	10	STUTTER JIVE	JOE FEATURING MYSTIKAL
14	16	18	9	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
15	20	31	3	PLAY EPIC	JENNIFER LOPEZ
16	28	—	2	LADY MARMALADE INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
17	13	10	28	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
18	18	19	12	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
19	17	16	16	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
20	22	25	7	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
21	19	15	20	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
22	15	9	21	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
23	21	21	12	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
24	24	20	12	AROUND THE WORLD (LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
25	23	22	11	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
26	26	26	7	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
27	32	33	5	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
28	29	27	9	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
29	30	28	26	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
30	33	38	3	PROMISE SO SO DEF/COLUMBIA	JAGGED EDGE
31	31	30	22	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
32	34	29	20	MS. JACKSON LAFACE/ARISTA	OUTKAST
33	35	32	5	ONE MORE TIME VIRGIN	DAFT PUNK
34	36	40	3	YELLOW CAPITOL	COLDPLAY
35	37	36	3	LOOK AT US PLAYLAND/PRIORITY	SARINA PARIS
36	NEW ▶	1	1	OOCHIE WALLY ILL WILL/COLUMBIA	QB'S FINEST FEATURING NAS
37	27	24	13	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
38	39	39	3	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
39	38	35	11	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
40	NEW ▶	1	1	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY

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.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous Programming  
1235 W. Street, NE  
Washington, D.C. 20018

- 1 Destiny's Child, Survivor
- 2 G-Dep, Let's Get It
- 3 Missy Elliott, Get Ur Freak On
- 4 R. Kelly, Fiesta
- 5 Janet, Maybe I Deserve
- 6 Lil' Bow Wow, Puppy Love
- 7 Nelly, Ride Wit Me
- 8 Musiq, Love
- 9 Ginuwine, There It Is
- 10 Joe, Stutter
- 11 OutKast, So Fresh, So Clean
- 12 Trick Daddy, Take It To Da House
- 13 2Pac, Until The End Of Time
- 14 Lil' Mo, Superwoman
- 15 Sunshine Anderson, Heard It All Before
- 16 QB's Finest Feat. Nas, Oochie Wally
- 17 Lil' Wayne, Everything
- 18 Chante Moore, Bitter
- 19 Janet, All For You
- 20 Eve Feat. Gwen Stefani, Let Me Blow Ya Mind
- 21 India.Arie, Video
- 22 R. Kelly, A Woman's Threat
- 23 Jagged Edge, Promise
- 24 Snoop Dogg, Lay Low
- 25 Olivia, Bounce
- 26 Jaheim, Could It Be
- 27 Jill Scott, A Long Walk
- 28 Jay-Z Feat. R. Kelly, Guilty Until...
- 29 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 30 Toya, I Do
- 31 Eric Benet, Love Don't Love Me
- 32 Koffee Brown, After Party
- 33 Case, Missing You
- 34 Angie Martinez, Dem Thangs
- 35 Queen Pen, I Got Cha
- 36 Ludacris, Southern Hospitality
- 37 M.O.P., Cold As Ice
- 38 Big Punisher, How We Roll
- 39 Dave Hollister, Take Care Of Home
- 40 R.L., Good Love
- 41 Shaggy, Angel
- 42 Project Pat, Chickenhead
- 43 DMX, No Sunshine
- 44 Snoop Dogg, Snoop Dogg
- 45 Cappadonna, Supermodel
- 46 Tyrese, I Like Them Girls
- 47 Eightball & MJG, Buck Bounce
- 48 Beatnuts, No Escapin' This
- 49 Shyne, Bonnie & Shyne
- 50 Iconz, Get Crunked Up

NEW ONS

Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade  
Lil' Romeo, My Baby  
AZ, Problems  
Dave Hollister, Take Care Of Home



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Faith Hill, If My Heart Had Wings
- 2 Soggy Bottom Boys, I Am A Man Of...
- 3 Travis Tritt, It's A Great Day To Be Alive
- 4 Kenny Chesney, Don't Happen Twice
- 5 Diamond Rio, One More Day
- 6 Jessica Andrews, Who I Am
- 7 Brooks & Dunn, Ain't Nothing Bout You
- 8 Darryl Worley, Second Wind \*
- 9 Trick Pony, Pour Me \*
- 10 Mark McGuinn, Mrs. Steven Rudy
- 11 Billy Gilman, There's A Hero \*
- 12 Jo Dee Messina, Burn
- 13 Charlie Robison, I Want You Bad
- 14 Sara Evans, I Could Not Ask For More
- 15 Gary Allan, Right Where I Need To Be
- 16 Alan Jackson, When Somebody Loves You
- 17 Travis Tritt, Best Of Intentions
- 18 Chris Cagle, Laredo
- 19 Clay Davidson, Sometimes
- 20 Keith Urban, But For The Grace Of God
- 21 Patty Loveless, The Last Thing On My Mind
- 22 Montgomery Gentry, She Couldn't Change Me
- 23 Aaron Tippin, People Like Us
- 24 Toby Keith, You Shouldn't Kiss Me
- 25 Sherrie Austin, Jolene
- 26 Dixie Chicks, Without You
- 27 Nickel Creek, When You Come Back Down
- 28 Keith Urban, Your Everything
- 29 Toby Keith, Country Comes To Town
- 30 Lee Ann Womack, I Hope You Dance
- 31 Dixie Chicks, Cowboy Take Me Away
- 32 Dixie Chicks, Goodbye Earl
- 33 Martina McBride, Love's The Only House
- 34 Faith Hill, The Way You Love Me
- 35 Jo Dee Messina, That's The Way
- 36 Vince Gill, Feels Like Love
- 37 LeAnn Rimes, I Need You
- 38 Trisha Yearwood, I Would've Loved You Anyway \*
- 39 Faith Hill, Breathe
- 40 Jamie O'Neal, There Is No Arizona
- 41 Toby Keith, How Do You Like Me Now
- 42 Alison Krauss, Maybe
- 43 Rick Ferrell, The Girl's Got It Goin' On
- 44 Billy Ray Cyrus, You Won't Be Lonely Now
- 45 Shedaisy, Lucky 4 You
- 46 Darryl Worley, A Good Day To Run
- 47 Lonestar, Amazed
- 48 Tim McGraw, Something Like That
- 49 Dwight Yoakam, What Do You Know About Love
- 50 Shania Twain, You're Still The One

\* Indicates Hot Shots

NEW ONS

Brad Paisley, Two People Fell In Love  
Jamie O'Neal, When I Think About Angels  
The Wilkinsons, I Wanna Be That Girl



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Destiny's Child, Survivor
- 2 Nelly, Ride Wit Me
- 3 OutKast, So Fresh, So Clean
- 4 Janet, All For You
- 5 Snoop Dogg, Lay Low
- 6 Lifehouse, Hanging By A Moment
- 7 Missy Elliott, Get Ur Freak On
- 8 Jennifer Lopez, Play
- 9 Fatboy Slim, Weapon Of Choice
- 10 Uncle Kracker, Follow Me
- 11 American Hi-Fi, Flavor Of The Weak
- 12 Sunshine Anderson, Heard It All Before
- 13 Dave Matthews Band, I Did It
- 14 Eden's Crush, Get Over Yourself
- 15 2Pac, Until The End Of Time
- 16 Aerosmith, Jaded
- 17 Joe, Slutter
- 18 Ludacris, Southern Hospitality
- 19 Trick Daddy, Take It To Da House
- 20 Jay-Z Feat. R. Kelly, Guilty Until...
- 21 Incubus, Drive
- 22 Lil' Bow Wow, Puppy Love
- 23 India.Arie, Video
- 24 Godsmack, Greed
- 25 Tyrese, I Like Them Girls
- 26 U2, Walk On
- 27 Dido, Thank You
- 28 Olivia, Bounce
- 29 Coldplay, Yellow
- 30 Limp Bizkit, My Way
- 31 Mudvayne, Dig
- 32 Saliva, Your Disease
- 33 Nelly Furtado, I'm Like A Bird
- 34 Daff Punk, One More Time
- 35 Shaggy, Angel
- 36 Samantha Mumba, Baby Come Over
- 37 Good Charlotte, The Motivation Proclamation
- 38 R. Kelly, Fiesta
- 39 Britney Spears, Don't Let Me Be...
- 40 Fuel, Innocent
- 41 Mystikal Feat. Nivea, Danger
- 42 Sum 41, Fat Lip
- 43 Ginuwine, There It Is
- 44 O-Town, Liquid Dreams
- 45 Backstreet Boys, The Call
- 46 Eve, Who's That Girl?
- 47 Run-D.M.C., Let's Stay Together
- 48 G-Dep, Let's Get It
- 49 Tank, Maybe I Deserve
- 50 DMX, No Sunshine

\*\* Indicates MTV Exclusive

NEW ONS

Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade  
Eye Feat. Gwen Stefani, Let Me Blow Ya Mind  
Linkin Park, Crawling  
Train, Drops Of Jupiter



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Jaded
- 2 Dido, Thank You
- 3 Janet, All For You
- 4 Moby, South Side
- 5 Nelly Furtado, I'm Like A Bird
- 6 U2, Walk On
- 7 Dave Matthews Band, I Did It
- 8 Jill Scott, A Long Walk
- 9 Fuel, Hemorrhage (In My Hands)
- 10 Train, Drops Of Jupiter
- 11 Lenny Kravitz, Again
- 12 Lifehouse, Hanging By A Moment
- 13 Uncle Kracker, Follow Me
- 14 Jennifer Lopez, Play
- 15 R.E.M., Imitation Of Life
- 16 Bon Jovi, Say It Isn't So
- 17 Destiny's Child, Survivor
- 18 Matchbox Twenty, Mad Season
- 19 Fatboy Slim, Weapon Of Choice
- 20 Sade, King Of Sorrow
- 21 Incubus, Drive
- 22 The Corrs, Breathless
- 23 Anastacia, I'm Outta Love
- 24 Coldplay, Yellow
- 25 Sting Feat. Cheb Mami, Desert Rose
- 26 Jennifer Lopez, Love Don't Cost A Thing
- 27 Shaggy, Angel
- 28 Britney Spears, Don't Let Me Be The...
- 29 U2, Beautiful Day
- 30 Barneked Ladies, Too Little Too Late
- 31 Rod Stewart, I Can't Deny It
- 32 Vertical Horizon, You're A God
- 33 3 Doors Down, Kryptonite
- 34 No Doubt, Simple Kind Of Life
- 35 Barneked Ladies, Pinch Me
- 36 India.Arie, Video
- 37 K-Ci & JoJo, Crazy
- 38 Madonna, Don't Tell Me
- 39 Elton John & Tina Turner, The Bitch...
- 40 Shania Twain, You're Still The One
- 41 Shania Twain, That Don't Impress Me Much
- 42 Sum 41, I Try
- 43 Bon Jovi, It's My Life
- 44 Nina Gordon, Now I Can Die
- 45 Josh Joplin Group, Camera One
- 46 Gloria Estefan, Rhythm Is Gonna Get You
- 47 Madonna, Papa Don't Preach
- 48 Madonna, Vogue
- 49 Madonna, Into The Groove
- 50 Whitney Houston, I Will Always Love You

NEW ONS

No New Ons This Week

# Music Video PROGRAMMING

## Dates For Video Confab Announced; CMT To Restore Writing Credits

**SAVE THESE DATES:** The Billboard Music Video Conference & Awards will be held Oct. 31 through Nov. 2 at the Beverly Hilton Hotel in Beverly Hills, Calif. The confab, now in its 23rd year, is the largest annual industry gathering for people involved in the visual marketing of music.

This year's event will feature panel discussions with top professionals on the hottest topics in the industry, parties, artist showcases, celebrity appearances, and the Billboard Music Video Awards. Stay tuned to this column for updates on the conference and awards show.

For sponsorship opportunities, contact **Cebele Rodriguez** at 646-654-4648 or **crodriguez@billboard.com**. To register for the conference, call **Phyllis Demo**, 646-654-4643. For general information, call 646-654-4660 or send E-mail to **bbevents@billboard.com**.

Fine a representative. She was previously manager of video production at Universal Records.

**Eric Martinez** has exited Internet music video company Sputnik7, where he was VP of music programming. He has moved from New York to Miami and is seeking new opportunities in the music industry.

At press time, VH1 was still looking for someone to replace **Jeff Gaspin**, who exited his post as executive VP of programming and production (The Eye, Billboard, March 3). Senior VP of programming and production **Lauren Zalaznick**, who was rumored to be Gaspin's successor, has declined the position, according to sources.

College Television Network (CTN) can now be seen on Time Warner Cable in southern Manhattan, N.Y. CTN airs Thursdays from 3:30 to 4:30 p.m. on leased-access channel 35.

MTV Networks in New York has named **Sabrina Silverberg** senior VP of music strategy and relations. Prior to joining MTV Networks, Silverberg was VP of business affairs for Vulcan Programming II.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the New York-based R&B/hip-hop show *In the Cut* Videos.

TV affiliates: Time Warner Cable in Manhattan, N.Y., and Cablevision in Brooklyn, N.Y.

Time slot: 10:30 a.m. Mondays, 1 a.m. Thursdays/early Fridays, and 2 p.m. Sundays.

E-mail address: **bebnyc@yahoo.com**.

Key staffers: **Sticks**, executive producer/host; **Olga B.**, associate producer.

Following are five videos from the episode for the week ending March 31:

**Destiny's Child**, "Survivor" (Columbia).

**Jon B.**, "Don't Talk" (Edmonds/Epic).

**Syleena Johnson**, "I Am Your Woman" (Jive).

**Janet**, "All for You" (Virgin).

**Olivia**, "Bounce" (J).



by Carla Hay

**CMT VIDEO CONTROVERSY:** CMT has decided to bring back the songwriter credits that used to be shown during video airplay. On April 2, the network removed the credits. But some country music insiders objected to the removal, including the Nashville Songwriters Assn. International (NSAI), which had planned a protest rally Monday (16) in Nashville. CMT said it had deleted songwriter credits from CMT video airplay because the network had moved its video uplink function from Nashville to New York, and the new facility didn't allow room for songwriter credits.

A CMT source says that CMT decided to bring back songwriter credits because "we heard from the songwriting community, which is an important part of our business." NSAI says its rally will now be a "victory celebration." At press time, CMT reps could not comment on when songwriter credits would be reinstated. CMT senior VP/GM **Paul Hastaba** says, "We're working to make it happen."

**THIS & THAT:** Geronimo Film Productions has named **Paula**

## PRODUCTION NOTES

**LOS ANGELES**  
**Everclear** front man **Art Alexakis** directed the band's "Brown Eyed Girl" video.  
**Charlie Robison's** "I Want You

Bad" clip was directed by **Trey Fanjoy**.  
**David Gray** teamed up with director **David Kellogg** for his "Please Forgive Me" video.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 21, 2001.



Continuous programming  
200 Jericho Quadrangle  
Jericho, NY 11753

- The Living End, Roll On (NEW)  
Staind, It's Been Awhile  
Missy "Misdemeanor" Elliott, Get Ur Freak On  
Fatboy Slim, Weapon Of Choice  
Eve Feat. Gwen Stefani, Let Me Blow Ya Mind  
Sunshine Anderson, Heard It All Before  
Jennifer Lopez, Play  
Josh Joplin Group, Camera One  
Godsmack, Greed  
Gorillaz F/ Damon Albarn, Clint Eastwood  
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  
Nelly Feat. 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 (Goodbye)  
Destiny's Child, Survivor  
Dream, He Loves U Not  
Leslie Carter, Like Wow!  
Lil' Bow Wow F/Jagged Edge, Puppy Love  
Richard Lugo, Boom  
Samantha Mumba, Baby, Come Over



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Craig David, Fill Me In  
Lil' Bow Wow F/Jagged Edge, Puppy Love  
Nikka Costa, Push And Pull  
City High, What Would You Do?  
Rammstein, Links 2-3-4  
Poe, Hey Pretty  
Creepers Lagoon, Wrecking Ball



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Wave, California (NEW)  
Baby Blue Soundcrew, You've Changed (NEW)  
Eve Feat. Gwen Stefani, Let Me Blow Ya Mind (NEW)  
Geri Halliwell, It's Raining Men (NEW)  
2Pac, Until The End Of Time (NEW)  
Gorillaz F/Damon Albarn, Clint Eastwood (NEW)  
Our Lady Peace, Life  
Crazy Town, Butterfly  
Shaggy Feat. Rayvon, Angel  
Lifehouse, Hanging By A Moment  
Aerosmith, Jaded  
Coldplay, Yellow  
Dido, Thank You  
Treblecharger, Brand New Lover  
Janet, All For You  
Joe, Stutter  
Destiny's Child, Survivor  
K-Ci & JoJo, Crazy  
Snow, The Plumb Song  
Sky, You



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- U2, Stuck In A Moment  
Creed, With Arms Wide Open  
Aerosmith, Jaded  
Limp Bizkit, Rollin'  
Christina Aguilera, Push And Pull  
Daff Punk, One More Time  
Oreja De Van Gogh, Cuidate  
Eminem Feat. Dido, Stan  
Backstreet Boys, The Call  
Jennifer Lopez, Love Don't Cost A Thing  
Ricky Martin W/Christina Aguilera, Nobody...  
Green Day, Warning  
Alejandro Sanz, El Alma Al Aire  
Madonna, Music  
Modjo, Chillin'  
Dido, Here With Me  
Red Hot Chili Peppers, Road Trippin'  
El Gran Silencio, Dejenne Si Estoy Llorando  
Westlife, My Love  
Janet, All For You



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Eve, Who's That Girl?  
OutKast, So Fresh, So Clean  
Monica, Just Another Girl  
QB's Finest Feat. Nas, Oochie Wally  
Erykah Badu, Didn't Cha Know  
Ray-J Feat. Lil' Kim, Wait A Minute  
Destiny's Child, Survivor  
Jay-Z Feat. R. Kelly, Guilty Until...  
Maxwell, Get To Know Ya  
N\*E\*R\*D, Lapdance  
Janet, All For You  
Memphis Bleek Feat. Jay-Z, Do My...  
Nelly Feat. City Spud, Ride Wit Me  
KRS-One, Hot  
The Beatnuts, No Escapin' This



5 hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Maxwell, Get To Know Ya  
Lenny Kravitz, Black Velveteen  
Idlewild, Little Discourage  
Sade, King Of Sorrow  
Madonna, Don't Tell Me  
Marilyn Manson, Fight Song  
Jennifer Lopez, Love Don't Cost A Thing  
India.Arie, Video  
Janet, All For You  
Eve, Who's That Girl?  
Green Day, Warning  
Aerosmith, Jaded  
Papa Roach, Between Angels And Insects  
Sunshine Anderson, Heard It All Before  
Godsmack, Greed  
Pink, You Make Me Sick  
Dave Matthews Band, I Did It  
Don Henley, Everything Is Different Now  
Radiohead, Idioteque  
8Ball & MJG Feat. DJ Quik, Buck Bounce



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Destiny's Child, Survivor  
Shaggy Feat. Rayvon, Angel  
Britney Spears, Don't Let Me Be...  
Janet, All For You  
Crazy Town, Butterfly  
Nelly Feat. City Spud, Ride Wit Me  
OutKast, So Fresh, So Clean  
Eve, Who's That Girl?  
Moby Feat. Gwen Stefani, South Side  
Linkin Park, One Step Closer  
Lil' Bow Wow F/Jagged Edge, Puppy Love  
Dream, This Is Me  
Tyrese, I Like Them Girls  
Eden's Crush, Get Over Yourself  
Jon B., Don't Talk

## CURTAIN RISES ON A NEW ERA FOR BROADWAY

(Continued from page 1)

### OPENING DOORS

*Rent* continues to run near 100% capacity. But beyond the walls of the Nederlander Theatre, its impact has been limited.

Broadway, for the most part, is still "old school," says Jim Nicola, artistic director of the New York Theatre Workshop, which pro-

"What [*Rent*] has done is serve as a reminder to people who are thinking outside traditional musical theater that something can happen," Nicola says. "Things don't have to be the way they are."

### BROADWAY AND BEYOND

Broadway today is bigger business than ever. Gross box office receipts surpassed \$600 million last season—more than double what they did a decade ago—and this season is on track to set a record by passing the \$700 million mark, according to the League of American Theatres and Producers. Nearly 12 million tickets will be sold this season, with top musicals fetching more than \$90 per seat.

Yet costs are also up: Major musicals cost millions to produce and advertise. Corporations with deep pockets are often the only ones that can afford such ventures, and they have become a growing presence on the Great White Way. American Airlines and Ford Motor Co. opened new Broadway stages bearing their names in the past few years, and such kid-friendly Disney productions as *Beauty and the*



ROSENFELD

duced *Rent*. "The promise that *Rent* made was not fulfilled: that there would be this new energy, youth, and raucousness to change the scene and reinvent it."

Broadway today is dominated by revivals (*The Music Man*, *Kiss Me, Kate*), British imports (*The Phantom of the Opera*, *Les Misérables*), and Disney-produced shows (*Beauty and the Beast*, *Aida*). Steven Suskin, author of *Broadway Yearbook 1999-2000*, notes that even such new Broadway offerings as *The Full Monty* and *The Producers* are "old-fashioned" shows. He says, "In some ways, musicals have gotten more traditional since *Rent*."

Lyricist Lynn Ahrens—who, with songwriting partner Stephen Flaherty, created the score for such recent Broadway fare as *Ragtime* and *Seussical*—concedes that *Rent* did not change Broadway dramatically. But, she asserts, it did alter what people think a musical can be.

"*Rent* was the first show where someone figured out how to use pop songs in a theatrical way," Ahrens says. "I don't know that it changed the face of theater. But it opened a door."

Composer Jonathan Larson, who created *Rent*, never had the opportunity to walk through the door he opened—he died at age 35 from an aneurysm three months before his show opened on Broadway. Yet a host of composers have entered the American musical world in recent years, bringing new creative visions to the form.

A few of these newcomers were already established pop artists—including Grammy winners Paul Simon (*The Capeman*) and Don Schlitz (*The Adventures of Tom Sawyer*)—who sought novel artistic possibilities in theater. Others were young songwriters who brought a new sound to the stage by infusing their scores with jazz, opera, country, and rock music and broke unwritten rules about narrative, plot, and character along the way. Few of these newcomers see their work as directly related to *Rent*, but they have nonetheless benefited from the expansive vision of musical theater that Larson's show helped engender.



**New Bohemians.** Adam Pascal, left, and Daphne Rubin-Vega were unknowns when *Rent* opened, but now both are established Broadway stars.

*Beast* and *The Lion King* have become Broadway giants. Even if critics have mixed impressions of Disney shows, everyone admires

the crowds that line up outside their doors. But many people feel the emphasis on merchandising and brand-name promotion has come at the expense of songwriting, acting, and storytelling.

Julie Taymor, who won a Tony Award for directing *The Lion King*, says the complaints about the "Disneyfication" of Broadway are overblown. "There's no such thing as Disney producing a show. I work with individuals, and they're theater guys, as open to interesting ideas as anyone I've ever worked with." What corporate sponsors bring to a show, she explains, are the resources to massively promote a musical, as well as to absorb a loss while a show finds its audience.

Whether corporate involvement is the problem or the solution, the sheer expense of mounting a Broadway show makes it a difficult place to take creative risks. But Broadway isn't the only place to look in evaluating the state of the American musical. Many of the most daring musicals in recent years ran off-Broadway (see story, page 81). And regional theaters outside New York are increasing-

ly premiering works by up-and-coming artists.

"I wouldn't say Broadway represents the best of American musical theater anymore," says composer Michael John LaChiusa. "But I don't feel sad about that, because it's still happening elsewhere." After his off-



RAMONE

Broadway show *Hello Again* was well-reviewed, LaChiusa took his next two shows—*Marie Christine* and *The Wild Party*—to Broadway but never found a wide audience. LaChiusa's music is widely praised in the industry, but some critics believe his work is "not commercial enough" for Broadway. His current project, *Lovers and Friends*, is being developed at the Lyric Opera of Chicago, without any plans for a New York transfer.

Like LaChiusa, Michael Mayer is no stranger to Broadway; he directed the revival of *You're a Good Man, Charlie Brown* in 1999. He will return to Broadway this fall with a musical version of *Thoroughly Modern Millie*, with music by Jeanine Tesori (*Violet*). But he deliberately left New York to develop the show, opening it at the La Jolla Playhouse near San Diego last summer. A regional production, Mayer explains, gave him the chance to work on the show without worrying about advertising budgets and big-name stars. Broadway has become wrapped up in financial matters, he says, but artistic creativity is still paramount in smaller venues.

"Economics are so much more reasonable off-Broadway or in the regionals that you find people who really want to tell a story through words and music," Mayer says. "Yeah, everyone wants to come to Broadway and have a hit and get paid well, but the original goal—to create something new, to make a show you want to see—is found more frequently off-Broadway and in regional theaters."

The American musical is alive and well, it seems, but it might be challenging to find.

### REACHING THE HOME AUDIENCE

Cast albums have always served as souvenirs or mementos from Broadway blockbusters. But for small shows, cast albums can be integral to a show's longevity. A limited run in an off-Broadway house can reach a few thousand people at most, but a recording can reach far more, ensuring that a show survives.

Composer Ricky Ian Gordon, (Continued on next page)

## You're A Good Woman, Kristin Chenoweth

1999 Tony Winner Actively Champions The Work Of New Composers

BY WAYNE HOFFMAN

Kristin Chenoweth became a star by playing a little girl with a big mouth. In her Tony Award-winning role as Sally in the 1999 revival of *You're a Good Man, Charlie Brown*, Chenoweth wowed Broadway audiences with her ready wit and soaring voice.

Playing a cartoon character was hardly how Chenoweth planned to find fame when she trained as a coloratura opera singer. But it is testament to Chenoweth's talent that critics now take her just as seriously when she's striking people's funny bones portraying Charlie Brown's bratty kid sister as when she is hitting high notes at the Lincoln Center.

There's no doubt which *Charlie Brown* number clinched the Tony for Chenoweth. She turned "My New Philosophy"—which composer Andrew Lippa had added to Clark Gesner's original 1967 pop score—into a show-stopper. Lippa says the key to the song's success lies in the way the composer and singer worked together.

"Kristin and I had the perfect alchemy in creating a wonderful moment in the play," Lippa says, stressing the importance of young writers and performers collaborating to "cross-pollinate" each other's work.

Chenoweth has long been a champion of such up-and-coming composers as Lippa, Michael John LaChiusa, Ricky Ian Gordon, and Adam Guettel. "It's important for me as an artist to let the world hear new works by new composers," she says. "There is talent out there waiting to be heard. Just like there was Camden and Green, Leonard Bernstein, and all those fantastic composers, I think this is the new crop."

While Chenoweth has taken roles in high-profile productions—the Broadway comedy *Epic Proportions*, a TV adaptation of *Annie*, a New York revival of *On a Clear Day You Can See Forever*—she has made it a point to work on shows by new songwriters, including William Finn's *A New Brain* and Jeanine Tesori's *Thoroughly Modern Millie*. She says, "We want to nurture [new composers] and allow them this

Scanlan penned "The Girl in 14G" especially for *Let Yourself Go*.

"Just because an album is in a [classic] style doesn't mean there aren't new composers today who can write in that genre," Chenoweth says, explaining that modern songwriters can evoke the sound of the '30s while bringing a modern sensibility to their work. "This is testament to the talent that is out there waiting to be heard."

According to Sony Classical president Peter Gelb, *Let Yourself Go* benefits from the singer's versatility. "She's classically trained," he explains, "so she has the intonation and pitch control that an opera diva would be envious of. Yet she has the ability to imbue her songs with great emotion and color; the type a great pop singer would have."

Sony is holding the album's release to coincide with the premiere of Chenoweth's sitcom, *Kristin*, tentatively set to debut in May on NBC. On the show, Chenoweth plays a "good girl from Oklahoma" who moves to New York with aspirations of becoming a Broadway star.

Chenoweth, herself an Oklahoma native, says, "People will think it's my story, but it's not." The main difference is that while Chenoweth wins awards for her roles, her character—whom she calls "a modern-day Mary Tyler Moore"—flops at auditions and has to take a day job working for a ruthless tycoon.

If a TV series seems a long way from Chenoweth's operatic roots, Gelb remains confident that she can tackle any artistic challenge. "It's rare that a Broadway artist has the potential to transcend Broadway," he says. "But Kristin is so talented and charismatic, she's capable of doing anything."



CHENOWETH

time to grow, so that we can have truly great American composers happening again."

Chenoweth's debut solo album, *Let Yourself Go* (Sony Classical), leans heavily on '30s standards by Rodgers and Hart, Irving Berlin, and the Gershwins. But even in this context, Chenoweth includes items by newer writers. Hers are the first recordings of Richard Dworsky's "Goin' to the Dance With You" and Ricky Ian Gordon's adaptation of the Langston Hughes poem "Just an Ordinary Guy." And Jeanine Tesori and Dick

## CURTAIN RISES ON A NEW ERA FOR BROADWAY

(Continued from preceding page)

whose *Dream True* played off-Broadway in 1998, says cast albums can reach not only audiences but also producers who may stage the shows in other cities. "It gives people the opportunity to hear it—and decide to do the show," he says. "The CD gets it out there so that people want to hear it live." And just as the albums can help launch new productions, those productions spur further CD sales in those new markets—a cycle that can give a musical with a short initial run an extended life.

Gordon's song collection *Bright Eyed Joy* is due April 24 from Nonesuch. The label's roster of theatrical performers is still small—Mandy Patinkin and Dawn Upshaw are its biggest names—but Nonesuch president Bob Hurwitz is trying to develop a catalog by artists who make "a unique statement."

Hurwitz says he takes "a somewhat naive view that if you record something that is genuinely great, in time it will find its audience." For instance, Nonesuch recorded Adam Guettel's *Floyd Collins* after the off-Broadway show closed. The 1997 cast album sold several thousand units in its first year, says Hurwitz. But he hopes it might eventually sell tens of thousands of copies as regional productions spring up, Guettel gains a following with future shows, and his songs are recorded by such high-profile performers as Nonesuch's Audra McDonald and Sony's Kristin Chenoweth (see story, page 80).

RCA Victor produces CDs from bigger Broadway shows—*Cabaret*, *Fosse*—and finds some financial reward. The 1997 recording of the current *Chicago* revival, for instance, has sold about 300,000 copies, according to Bill Rosenfield, RCA senior VP, shows and soundtracks. That's not remarkable for a pop album, but for theater music, it's a "smash hit," Rosenfield says, noting that cast albums cost less to produce and market than pop albums, so they are profitable with fewer sales.

RCA Victor also puts out CDs from much smaller shows. The disc for Andrew Lipka's off-Broadway *The Wild Party*—which opened the same season as LaChiusa's Broadway version—has scanned just 8,000 units, Rosenfield says. "but for a show that didn't play to 8,000 people, that's pretty cool."

Industrywide, record companies are making more cast albums than ever. In addition to releasing scores from non-Broadway productions, they are reissuing recordings of classic shows, sometimes including never-released material. A reissue of 1956's *Bells Are Ringing* from Sony Classical's Columbia division and 1943's *Bloomer Girl* from Universal's Decca Broadway label are just two of this spring's examples.

But if record companies are putting out cast albums, they still have a tough time reaching potential buyers, struggling to find space on radio stations. "Radio doesn't exist for show tunes," Rosenfield says.

The radio market for musicals has been dwindling for decades; one of the few shows that still plays cast albums is Jonathan Schwartz's

### Some Of The Best Shows In Recent Years Never Hit The Great White Way

Broadway isn't the only place to look for new musicals. Some of the most daring shows in recent years never opened on the Great White Way, instead playing off-Broadway and in regional theaters. But since record companies are increasingly willing to release cast albums for smaller shows, many of these scores are available on disc. The following cast albums offer an introduction to some of the most creative shows that never graced a Broadway stage.

#### Songs for a New World

Music and lyrics by Jason Robert Brown (RCA Victor)

A few years before Jason Robert Brown reached Broadway with *Parade* in 1998, he opened this revue off-Broadway. Lacking a book or overarching narrative, *Songs for a New World* seems more of a cabaret act than a traditional musical, but the songs hang together, as is evident on the RCA cast album. Brown's pop-styled songs are instantly accessible, with lyrics that favor simple honesty over clever irony. Jazz-inflected arrangements—dominated by Brown on keyboards and Randy Landau on bass—give this recording added fizz.

#### Floyd Collins

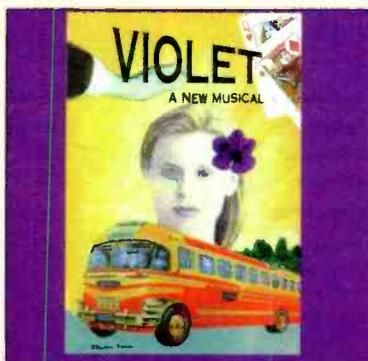
Music and lyrics by Adam Guettel (Nonesuch)

The 1996 Obie Award-winning *Floyd Collins* is based on the true 1925 tale of a Kentucky farmer who got trapped in a cave and the media circus that followed. The show's vernacular lyrics reflect its characters' backgrounds, and composer Adam Guettel—whose own musical background encompasses everything from jazz to opera—further evokes the rural South by using banjo, fiddle, and harmonica to craft a score layered with folk sounds.

weekly program, which airs Saturdays and Sundays at noon on New York's WNYC-FM. The host laments the loss of radio play for show recordings but has mixed feelings about the musicals themselves. "In the past, cast albums were a major radio event, and obviously a lack of radio access is not helpful to presenting theater songs," he says. "However, the quality of these songs has diminished so drastically that the loss, in my opinion, is not all that great."

Today's musicals, Schwartz contends, are simply less listenable than classics by Cole Porter or Irving Berlin. But Phil Ramone, who has been producing cast albums since the '60s—he won Grammys for *Promises, Promises* in 1969 and *Passion* in '95, and recently completed *Seussical* for Decca Broadway—disagrees with Schwartz's assessment.

Despite conventional wisdom that today's musicals are driven less by individual songs than shows once were, Ramone says today's composers are still "looking to have a song that's meaningful, that you



#### Violet

Music by Jeanine Tesori  
Lyrics by Brian Crowley (Resmiranda)

The cast album highlights the intimate nature of this show, which tells the story of a girl, disfigured in an accident, who takes a bus trip across the South in the '60s in search of physical and spiritual healing. *Violet* wears its heart on its sleeve yet never pretends to be anything grander than a touching, personal story. Jeanine Tesori's music leans heavily on country themes, along with borrowing from gospel and blues, giving an earthy undertone to Brian Crowley's naturalistic lyrics.

#### A New Brain

Music and lyrics by William Finn (RCA Victor)

No composer today is a better storyteller than William Finn (*Falsettos*). In this 1998 show, Finn spins a loose-

ly autobiographical yarn about his battle with a near-fatal brain condition, weaving humor and pathos into his conversational lyrics. The result is a comfortable score about uncomfortable subjects, emotionally resonant but never sentimental. Malcolm Gets shines in the lead, but it's Norm Lewis' satiny vocals on "I'd Rather Be Sailing" that make the album a gem.

#### Hedwig and the Angry Inch

Music and lyrics by Stephen Trask (Atlantic)

This long-running off-Broadway oddity featured John Cameron Mitchell, who wrote the show's sharp-edged book, playing "internationally unknown song stylist" Hedwig—a transsexual rocker who escaped communist East Germany only to end up abandoned in a Midwestern trailer park. The cast album fails to capture the raucous energy and black humor of the live show, with composer Stephen Trask's band Cheater again backing Mitchell but at a much lower volume than onstage. Still, the disc showcases what sometimes got lost on the boards: Trask's songs, which are well-crafted, even poignant. A film adaptation is due from New Line in July, along with a soundtrack on Hybrid.

#### The Wild Party

Music and lyrics by Andrew Lipka (RCA Victor)

Six weeks before composer Michael John LaChiusa opened his *Wild Party* on Broadway last year, Andrew Lipka opened his own off-Broadway adaptation of the same 1928 poem by Joseph Moncure March. The show follows the drama at a party hosted by a woman named Queenie and her abusive lover, Burs, attended by a bizarre menagerie of the couple's vaudevillian friends. Lipka's score avoids the darkest depths of the original poem in favor of a sexy story with a melodic, contemporary sound and subtle nods to Jazz Age instrumentation.

WAYNE HOFFMAN

**Broadway is bigger business than ever. Gross box office receipts surpassed \$600 million last season—double from a decade ago. This season is on track to pass a record \$700 million.**

sing in the lobby walking out."

The problem isn't the music but the outlets, Ramone says. If commercial radio won't play cast albums, he suggests, then record companies should look to such alternative venues as public radio and cable TV.

Satellite radio may be another option, Schwartz offers. When XM Satellite Radio launches this sum-

mer, Schwartz will be artistic director of its High Standards channel, which will play show tunes "liberally." XM will also feature another channel, as yet unnamed, that will carry theater music exclusively.

New technology might help sell cast albums in another way, too. Bart Greenberg, buyer for soundtracks and vocals at Tower Records' Lincoln Center store in New York, says that he has noticed an upswing in sales this season, which he believes can be attributed to the Internet.

"Theater discussion groups online help build interest about what's going on in theater," Greenberg says. Once people know what they're looking for, he suggests, they can visit a brick-and-mortar store or go online and buy the CDs—often the only source for people in small towns to find cast albums.

The days when show tunes and pop music were synonymous are long gone, and theatrical recordings now take up a tiny percentage of retail floor space. But thanks to new technology, cast albums won't vanish in the near future.

### A NEW GOLDEN AGE?

The current state of the American musical inevitably draws comparison to the "golden age" of the form. Opinions differ about how long this era lasted. Some say it stretched back to such great songwriters as Cole Porter, the Gershwins, and Rodgers and Hart, while others note that their shows rarely equaled their songs. Some say it continued into the '70s, when choreographer/directors like Bob Fosse and Michael Bennett staged the landmarks *Chicago* and *A Chorus Line*, respectively, while others insist that the measure of a show lies in its score rather than its production.

Most critics agree that the period from the early '40s through the mid-'60s—roughly from *Oklahoma!* through *Fiddler on the Roof*—was when it all came together: songs, shows, productions. Every season seemed to bring a new classic: *South Pacific*, *West Side Story*, *Guys and Dolls*, *The King and I*, *My Fair Lady*, and dozens more that came to define the genre. Great composers wrote great shows, and the best songs became standards.

Today's theater scene simply can't compare, many say. "Right now," director Mayer says, "it feels like a moment of flux, not anything remotely like a golden age, because there's not a singular point of view out there."

Author Suskin concurs. Even if good musicals are being created, he says, the best composers aren't getting the best compensation, and the biggest producers aren't making the biggest impact. "The American musical is alive and well, but if composers can do great work and get CDs out but still can't pay their bills, then there's something wrong."

Others are more upbeat. Composer LaChiusa says strong ticket sales and construction of new Broadway houses signal economic health, while new composers have breathed new creative life into musicals. "There are a lot of positive signs about what's happening."

RCA Victor's Rosenfield agrees, noting that if this doesn't add up to a new golden age, it's still good news: "The American musical theater is healthier than it's been in the last 20 years."

Betty Comden and Adolph Green remember Broadway's original golden age, when the lyric-writing pair found success with such Leonard Bernstein shows as 1944's *On the Town* and 1953's *Wonderful Town*. Despite widespread sentiment in later years that Broadway's best years were over, the duo continued working on shows, winning Tony Awards for 1978's *On the Twentieth Century* and 1991's *The Will Rogers Follies*. Rumors of the death of the American musical have been greatly exaggerated, Green says: "Musical theater will go on. Live theater matters, and people will still return to it. It will never die, period."

Even while they're preparing for this week's Broadway revival of their 1956 classic *Bells Are Ringing*, Comden and Green are hard at work on a new musical. Talk of a new golden age may be premature, but as those who are dedicated to the genre are proving, the show goes on. ■

## METAL TOURS: A SURE THING, THANKS TO MULTI-ACT LINEUPS

(Continued from page 1)

the radio, so if they want to hear our music, they have to see us live."

### OZZY RETIRE?

The undisputed king of hard-music touring fests is Ozzfest, which has grossed more than \$57 million from four previous runs, including \$16.7 million from 22 shows last year, according to *Amusement Business*. All Ozzfests have featured headliner/headbanger guru Ozzy Osbourne, either as a solo performer or as a member of his pioneering heavy-metal outfit, Black Sabbath.

This year, Sabbath returns to top a powerful lineup that includes Marilyn Manson, Slipknot, Disturbed, Mudvayne, Papa Roach, Linkin Park, Crazy Town, Taproot, Godhead, and Hatebreed, among others. Ozzfest begins its North American run June 8 at the World Music Theatre in Chicago, with SFX again producing the event. (A U.K. date at the Milton Keynes [England] Bowl is set for May 26.)

Ticket prices for Ozzfest range from \$49.50 to \$80.25. This year, Ozzfest will feature the Purgatory Pit, the equivalent of gold-circle seating for the headbanging set. Ozzfest's Web site guarantees that the Purgatory Pit offers the freedom to "slam, surf, mosh, and go absolutely fucking crazy like never before."

Ticket sales for Ozzfest are strong out of the box, according to Arthur Fogel, who heads up SFX's touring division. "The early-on sales have been excellent," he says, "and when all is said and done I think that we'll be up over last year."

As to whether Ozzfest and similar tours have retail impact, Sandra Bean, VP of advertising for the Troy, Mich.-based Harmony House chain, says, "You'll start seeing these bands popping up in our top 20 immediately when a tour comes to town. In this market, heavy metal is the bread and butter of music."

### EXTREME CORE

Veterans of two Ozzfest amphitheater tours, the hard-touring Pantera opted to take their Extreme Steel tour indoors to arenas this summer. Also on the bill are Slayer, Static X, Skrape, and Morbid Angel.

"Our goal was to do a summertime tour that would rival Ozzfest and Family Values, so we put together the most extreme bands we could find," Paul says. "We wanted to bring a more hardcore show to the fans; Ozzfest has gotten a little more commercial."

So why indoors instead of outdoors? "We've been out with Ozzfest and been through all the thunderstorms, bugs, humidity, and heat, and we wanted to take [Extreme Steel] inside in the air conditioning," Paul explains. "We also have a lot of pyro and other visual effects, and sometimes outside you can't use all that."

Ozzfest is "the easiest tour in rock'n'roll," Paul claims. "Ozzy likes to work one day on, one day off, so you spend a lot of time on the golf course and fishing," he says. "It's a cool tour, but you don't ever really get your groove on when it's start-and-stop. We like to play three or four nights in a row."

Pantera has toured almost nonstop for the past year and a half. It

wrapped a headlining tour April 2, and the group will play Alaska, Korea, New Zealand, and Australia before kicking off Extreme Steel June 20 at the New Haven (Conn.) Coliseum.

### WARPED VIEW

Just as Ozzfest has become a summer staple, so has the Vans Warped tour, off to its best start ever in its seventh season. Tour producer Kevin Lyman, president of Immortal Events, says Warped has thrived because it has stayed in touch with its audience.

"About three or four years into this, I realized that if I keep doing what I'm doing and listening to the kids, there's no reason this should ever end," Lyman says. "It's the greatest value out there."

Lyman describes Warped as a lifestyle festival for the 13- to 21-year-old set, an event that encompasses extreme sports, clothing, games, and, of course, music. He notes, "The music has been called a lot of things, but it's really more pop/punk and ska than anything."

Acts that have emerged from past Warped stages include Papa Roach, Sugar Ray, Kid Rock, Limp

Bizkit, and Blink-182. This year's Warped tour boasts 38 bands on six stages, including Pennywise, Ran-



**Selling Out.** Pantera sold out three New York dates, earning kudos from Metropolitan Entertainment. Shown, from left, are Pantera guitarist Dimebag Darrell and drummer Vinnie Paul, Metropolitan talent buyer Mike Donovan and senior VP of concerts Debra Rathwell, singer Philip Anselmo, Metropolitan senior VP of new business Carl Freed, bassist Rex Brown, and Metropolitan production manager Neil Ryan.

cid, 311, Weezer, and Morgan Heritage, among others.

Last year, Warped grossed about \$6 million from an average ticket price of \$23.35. Attendance averaged about 10,000 per show over 40 dates. Warped will play 44 dates this year, beginning June 21 at the Peoria Sports Complex in Phoenix.

"We're stronger than ever," Lyman insists. "But we never want to

get too big, because we'll lose the intimacy of the show."

Lyman sold the Warped tour to Launch Media last year but still produces and maintains creative control. He also produces the annual Watcha Rock en Español tour, which this year will be headlined by La Ley.

### VALUE SYSTEM

According to John Scher, co-producer of two multi-act, hard-rock Family Values tours with Korn and the Firm, the franchise will be revived this fall. Family Values tours in '98 and '99—headlined by Korn and Limp Bizkit, respectively—grossed more than \$18 million, according to *Amusement Business*.

"Family Values is absolutely a go [for this fall]," Scher says. "We're negotiating with the talent right now." He adds that Family Values has not only made its mark at the box office but also at the retail level, with two successful spinoff albums.

"Ozzfest is without question the granddaddy of hard-rock festival tours and has been for many years," Scher says. "What is unique for Family Values is that we have cre-

ated a trademark and a franchise, and we've got two Family Values live compilation records that have done extremely well."

The first album, *Family Values Tour '98* on Epic, has sold 750,000 copies, SoundScan reports, and a second compilation from the 1999 tour on Interscope has moved 650,000 units (and generated a chart-topping mainstream rock track in "Outside," featuring Aaron Lewis of Staind with Limp Bizkit's Fred Durst). One retailer where such compilations have done well is Milwaukee-based Rush-Mor Ltd., with manager Dan Duchaine pointing out that the discs and the metal tours from which they're spawned tend to aid the up-and-coming bands in particular.

Family Values took the year off in 2000 because producers didn't feel they could put together the right package, Scher explains, adding that they are on target for the 2001 trek. "We're anticipating an October tour of at least a month, if not longer. We'll have an album and a [music TV] special and continue the tradition."

Family Values has found success playing arenas away from the heavy summer touring traffic. "That's one way we've distinguished ourselves from the other festivals," Scher says. "We have one stage but a lot going on, with high production values."

The tour also strives to keep ticket prices reasonable. "It may sound old-fashioned or corny, but we are dedicated to giving an enormous value for the ticket price," Scher says. "We have numerous acts that people would pay \$15-\$20 to see in a club."

In addition to Limp Bizkit, the 1999 Family Values tour featured Primus, Filter, Redman & Method Man, and Staind on the bill for a \$35 ticket price.

### RUDE AND TATTOOED

Last year's Tattoo the Earth tour—an "illustrated" lifestyle festival tour with a lineup that included Slayer, Slipknot, Sevendust, and 14 other bands—will not be ready by summer. Still, producer Paul Zukoski of Front Row Productions says the tour may be down, but it is definitely not out.

"Tattoo the Earth will absolutely be back, with JVC on board as sponsor," Zukoski says, adding that he is working with the William Morris Agency in putting the Tattoo talent together. "Right now, we're looking at after Ozzfest and before Family Values, or possibly a spring tour. If I lock into a time frame, it will lock me into certain artists."

Zukoski says competition for acts in the hard-music genre made these bands an expensive prospect for summer touring. "I'm not going to get into bidding wars for these acts and drive up ticket prices—it makes it impossible for fans to see their favorite bands."

In addition to the previously mentioned hard-rock packages, there is also talk of a Godsmack/Deftones co-headlining tour for this summer. And classic rock is abundant—some would say overly so—with Lynyrd Skynyrd/Deep Purple, Styx/Bad Company, and Journey/Peter Frampton packages all scheduled for the same time frame.

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

## Lava/Atlantic's Cult Comes Back On The Road

With Support From House Of Blues, Act Hopes To Move 'Beyond Good And Evil'

BY RAY WADDELL

Veteran hard-rock act the Cult crowned its 1999 reunion tour with a record string of seven sold-out shows at the House of Blues (HOB) in Hollywood. "It was the biggest run ever by a band at that club," notes Kevin Morrow, HOB senior VP of entertainment. "It became apparent that they were still relevant as a band, and they signed a major-label deal off the heat from those shows."

This heat not only yielded a deal with Lava/Atlantic—which will issue the Cult's *Beyond Good and Evil* June 5 (with lead single "Rise" going to rock radio May 1)—but an HOB-promoted U.S. tour for the band. The jaunt is tentatively set to kick off June 15 in Atlanta, with Monster Magnet and two other like-minded bands on the bill.

Cult singer Ian Astbury says the band reunited in 1999 because of "unfinished business." With Astbury and co-founding lead guitarist Billy Duffy, the band features drummer Matt Sorum (who also served time in Guns N' Roses) and rhythm guitarist Mike Dimkich. (The band is currently auditioning bass players in Los Angeles.)

Originally signed to Beggars Banquet in the U.K. (and later Sire in the U.S.), the band has seen its share of professional triumphs and disappointments (Billboard, Dec. 23, 2000) since forming in the early 1980s. It recorded six albums between 1984 and '91, including the college-radio hit *Love* ('85), the Rick Rubin-produced MTV favorite *Electric* ('87), and *Sonic Temple* ('89), which reached No. 10 on The Billboard 200. The band foundered after *Ceremony*

('91) but reconvened for an eponymous album that peaked at No. 69 on *Billboard's* album chart.

The Cult's tour on behalf of *Beyond Good and Evil* will benefit from the integration of what HOB properties offer—including the venues, tour promotion, online support, and on-site retail. There will be an Internet presale promotion tied in with Ticketmaster, and a "micro-site" at HOB.com will include a listening



THE CULT

lounge, live Webcasts, downloads, data capture, and artist interviews.

The Cult will play venues in the 2,500-6,000 capacity, with tickets in the \$25-\$39 range. "We're nationally promoting the tour, and we guaranteed them 37 shows in 35 markets," Morrow says. "We're playing our own venues, as well as SFX and other promoters' venues. We're putting the band in the right places."

For Carl Stubner, manager of the Cult for Eagle Cove Entertainment, HOB's flexibility was key in the deal. "House of Blues understands this band, and they have the infrastructure to go beyond just the promotion of a national concert tour," he says. "They came up with a great marketing plan that we've been fine-tuning,

and we pick the venues."

Atlantic will be along for the ride. "We have a history as a company of being very aggressive in marketing our artists on the road," says Steve Davis, senior VP of artist development. Tour advertising will tag the album's release, and the album advertising will plug the tour. He adds, "This is a combined effort between the band, management, House of Blues, local promoters, Atlantic, and WEA. Together, we're not gonna leave any stone unturned."

Such support is a rather new concept for the Cult, according to Astbury. "It is strange to be surrounded by so many professional people," he says. "We had some great support in the past, but in many ways we were like a face in the crowd. Now we're [treated] more like the golden goose, and we're very grateful. We don't have our heads in the clouds; we know what it takes to cut it."

Astbury says the tour in support of *Beyond Good and Evil* "runs till the end of time." U.S. dates are booked through the summer, with the band playing Europe in September and October before returning to North America for more shows.

Produced by Bob Rock, the new album "has a lot more meat on its bones," Astbury says. "In places, it's a lot harder, but it's more crafted as well. The whole album is a direct statement—we acknowledge the fact that it's a privilege, not a right, to play our music for people."

Assistance in preparing this story was provided by Bradley Bamberger in New York.

## SCANDINAVIAN MUSIC FINDS SECOND HOME IN GERMANY

(Continued from page 1)

many/Switzerland/Austria (GSA), says, "For decades now, the Scandinavians have been regularly supplying artists and hits for the German-speaking market. I myself became closely acquainted with this scene by working with Europe, Pandora, Aqua, and Espen Lind [when I was at MCA]."

He adds that Roxette has been a global best seller for EMI for years, with each album and various singles regularly going gold or platinum in Germany.

"Last year, we had outstanding success with the Olsen Brothers from Denmark in the wake of their [Eurovision Song Contest] win."

According to Jochen Leuschner, GSA president/CEO at Sony Music, the Scandinavians possess particularly strong creative and technical skills. Leuschner says that the Scan-

dinavian media for many years have been supporting local talent who write and produce in English on a sustained basis. He adds that the Scandinavian mentality promotes pride in domestically produced repertoire, nearly all of which enjoys initial major success in its own country before being exported. "In Germany, the prophet has little respect in his own country," he says.

Sony's Scandinavian top-selling hits include Bomfunk MC's "Freestyler," which has sold more than 750,000 copies in Germany, as well as earning this year's Echo Award for international dance single.

Hubert Wandjo, managing director of EastWest, stresses that many Swedish authors and producers are behind top five U.S. and U.K. hits by such acts as Christina Aguilera, Jessica Simpson, and

Westlife, while much of Britney Spears' music to date was produced by the now-dissolved Stockholm-based Cheiron team.

The Scandinavians have a reputation for being open and cooperative when it comes to songwriting and production, working in a professional and efficient style, Wandjo notes.

EastWest's Nordic successes include Norway's M2M and Babel-fish, as well as recent hits from Norway's Theater of Tragedy and Zeromancer and Sweden's Kinnda.

Markus Bruns, A&R director at WEA, stresses that Scandinavia has produced a disproportionately large number of artists and producers relative to its size, enjoying an excellent reputation worldwide. He says that in the pop segment in particular, Scandinavia has become a source of repertoire that is unlikely to dry up anytime soon.

Bruns points to the great success WEA has had with Norway's A-ha, as manifested in various European

gold and platinum records. On top of this, Danish production recently helped Sweet Female Attitude to No. 2 on the U.K. singles chart for WEA. Sweet Female Attitude went on to be nominated for this year's Brit Award in the best newcomer category.

Christoph Schmidt, president of BMG GSA, thinks that Scandinavian producers' instincts for international hits and their professionalism will play a key role in the future of the European record industry. One of the pivotal advantages of Scandinavian productions is their global marketability, as most artists sing in English. At the same time, there is strong local acceptance, as the population is very open to all English-language media—TV, movies, and literature—which is not the case in such nations as France and Italy.

All Scandinavian countries are reliable sources of global hits, according to Schmidt, who cites

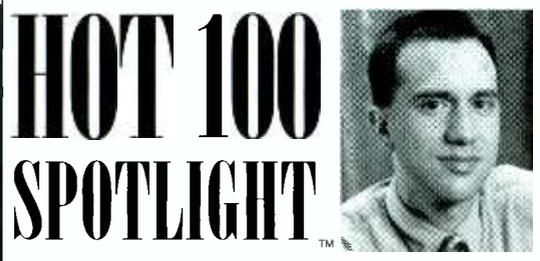
A-ha, which has been thrilling fans for decades, and points to Finland, which has recently unleashed such successful young newcomers as Hirn, D.A.D., and Bomfunk MC's.

Schmidt says, "Hirn is another good example of a less commercial but still very successful rock [act] from Finland signed to BMG Cologne [Germany]."

Released last year, Hirn's *Razorblade Romance* racked up sales of just under 800,000 units around the world, including 450,000 in Germany. Jennifer Brown is another successful BMG Sweden export, Schmidt adds.

Warner Music is giving priority to Scandinavia. Observers say that this is because Gerd Gebhardt, Warner International president for Central and Northern Europe, has laid the foundations for joint A&R and marketing activities between EastWest and WEA. This has helped boost the success of Scandinavian music in the German-speaking region.

(Continued on page 88)



by Silvio Pietroluongo

**STAYING PUT:** Janet's "All for You" (Virgin) remains at No. 1 on The Billboard Hot 100 for a second consecutive week, maintaining a formidable lead over runner-up "Survivor" by Destiny's Child (Columbia). After a strong opening week of sales, "You" dips only 20% and still achieves a six-digit tally with 108,000 units sold. Airplay continues to rise, up another 4 million listeners, for a total audience of 107 million. This total would most often assure a No. 1 spot on the Hot 100 Airplay chart, but "You" is blocked from that perch by Destiny's Child's latest monster radio hit. "Survivor" gains another 11 million listeners and now has an audience of 126 million. It may soon eclipse the all-time audience record of 140.5 million that the group set with "Independent Women Part I" this past December.

Janet's stay at the top of the Hot 100 should continue for at least two more weeks, as there are no viable contenders releasing singles during this time. Of the radio-only hits in the top 25 of the chart, three will soon become available at retail. On April 24 Shaggy's "Angel" (MCA) will finally hit stores as a maxi-CD, and S Club 7's "Never Had a Dream Come True" (A&M/Interscope) will come out on CD and cassette, affecting the May 12 chart.

"Angel," a former No. 1 song, will have a hard time getting back to that perch on sales of a maxi-CD alone. If we can assume that sales of the limited-release "You" will begin to dry up over the next two weeks, bringing the song's overall points down to a normal level for a No. 1, "Angel" would need to sell more than 60,000 to return to No. 1. With an audience number that is currently half of "Angel's" total, "True" can only hope to crack the top 10 or possibly the top five with similar sales. The most logical contender for No. 1, "Survivor," will not be released to retail until May 15. The song will be made available as a maxi-CD, 12-inch vinyl, and DVD single. Of course, with its audience approaching record levels, "Survivor" may very well get to the top before that time on radio play alone.

**RETURN TO EDEN:** "Get Over Yourself" by Eden's Crush (143/London-Sire) returns to No. 8 after falling from that spot to No. 16 last issue. Songs such as "Yourself," which generate most of their Hot 100 points from sales, often debut and rise on the chart quickly and are susceptible to erratic chart moves until the song's airplay points reach a level close to or above its sales points. While "Yourself" continues to pick up airplay across the country (up 2 million), its point ratio is still 85/15 in favor of sales. Its gain in airplay, coupled with a 4,500 increase in unit sales, is enough to boot "Yourself" up eight places in a relatively soft portion of the chart.

**'ASK' AGAIN:** Missouri native Sara Evans debuts at No. 83 on the Hot 100 with her third chart hit, "I Could Not Ask for More" (RCA Nashville). Her prior two songs both reached the top 40, with "No Place That Far" peaking at No. 37 in February 1999 and "Born to Fly" at No. 34 this past December.

This is the second chart run for the Diane Warren-penned "Ask." Edwin McCain originally recorded the song and took it to No. 37 in August 1999. Evans' "Ask" is No. 16 on Hot Country Singles & Tracks.

# the TouchTunes MOST PLAYED TOP 10

1 MILLION AMERICANS INTERACT WEEKLY. 1.5 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
<b>Rock</b>				
1	1	1	KRYPTONITE	3 DOORS DOWN
2	3	3	SMOOTH	SANTANA
3	2	2	WITH ARMS WIDE OPEN	CREED
4	4	4	HIGHER	CREED
5	6	6	MY OWN PRISON	CREED
6	5	5	WOODOO	GODSMACK
7	7	7	COWBOY	KID ROCK
8	9	8	WHATEVER	GODSMACK
9	8	9	ONLY GOD KNOWS WHY	KID ROCK
10	10	*	SWEET HOME ALABAMA	LYNYRD SKYNYRD
<b>Pop</b>				
1	1	1	BELIEVE	CHER
2	2	2	MAMBO NO. 5	LOU BEGA
3	3	3	MUSIC	MADONNA
4	4	4	DANCING QUEEN	ABBA
5	5	5	LANDSLIDE	FLEETWOOD MAC
6	6	6	DON'T SPEAK	NO DOUBT
7	NEW	1	CALIFORNIA DREAMIN'	THE MAMAS AND THE PAPAS
8	8	8	GENIE IN A BOTTLE	CHRISTINA AGUILERA
9	9	9	ALL STAR	SMASH MOUTH
10	7	7	TUBTHUMPING	CHUMBAWAMBA
<b>R+B/RAP</b>				
1	1	1	LET'S GET IT ON	MARVIN GAYE
2	2	2	THE DOCK OF THE BAY	OTIS REDDING
3	4	4	WHAT'S GOING ON	MARVIN GAYE
4	5	7	HE WASN'T MAN ENOUGH	TONI BRAXTON
5	3	3	E. I.	NELLY
<b>D+B/RAP</b>				
6	7	6	GET UP	JAMES BROWN
7	6	5	NO SCRUBS	TLC
8	9	*	MERCY MERCY ME	MARVIN GAYE
9	*	8	CREEP	TLC
10	10	*	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
<b>COUNTRY</b>				
1	1	1	COPPERHEAD ROAD	STEVE EARLE
2	2	2	THIS KISS	FAITH HILL
3	6	6	NEON MOON	BROOKS & DUNN
4	3	3	MY MARIA	BROOKS & DUNN
5	4	4	CRAZY	PATSY CLINE
6	5	5	POP A TOP	ALAN JACKSON
7	7	7	AMIE	PURE PRAIRIE LEAGUE
8	RE-ENTRY	2	YOU HAD ME FROM HELLO	KENNY CHESNEY
9	8	8	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER
10	9	9	LUCKENBACH, TEXAS	WAYLON JENNINGS
<b>LATIN</b>				
1	1	1	BAILAMOS	ENRIQUE IGLESIAS
2	3	3	LA BAMBA	LOS LOBOS
3	2	2	CORAZON ESPINADO	SANTANA
4	6	4	CLAVADO EN UN BAR	MANA
5	4	6	COMO LA FLOR	SELENA
6	5	5	BIDI BIDI BOM BOM	SELENA
7	7	7	QUIZAS SI, QUIZAS NO	LOS TOROS BAND
8	8	9	LA CUMBIA DEL GARROTE	LOS DEL GARROTE
9	NEW	1	COMPRE UNA CANTINA	CARDENALES DE NUEVO LEON
10	10	8	SE ME OLVIDO OTRA VEZ	MANA

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# THE Billboard 200

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

APRIL 21, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				<b>◀ No. 1/Hot Shot Debut ▶</b>		
1	NEW	1	1	VARIOUS ARTISTS	SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98) 1 week at No. 1	NOW 6
2	1	—	2	2PAC	AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME
3	NEW	1	1	GINUWINE	EPIC 69622* (12.98 EQ/18.98)	THE LIFE
4	2	1	35	SHAGGY	MCA 112096* (11.98/17.98)	HOTSHOT
5	NEW	1	1	BRUCE SPRINGSTEEN & THE E STREET BAND	COLUMBIA 85490*/CRG (17.98 EQ/24.98)	LIVE IN NEW YORK CITY
6	3	3	6	DAVE MATTHEWS BAND	RCA 67988 (11.98/18.98)	EVERYDAY
7	NEW	1	1	BIG PUN	LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES
8	7	9	25	LIMP BIZKIT	FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER
9	5	7	47	DIDO	ARISTA 19025 (11.98/17.98)	NO ANGEL
10	4	2	3	112	BAD BOY 73039*/ARISTA (12.98/18.98)	PART III
11	11	19	23	LIFEHOUSE	DREAMWORKS 450231/INTERSCOPE (11.98/17.98)	NO NAME FACE
12	12	11	41	NELLY	FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR
13	8	4	3	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US
14	10	—	2	INDIA.ARIE	MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL
				<b>◀ GREATEST GAINER ▶</b>		
15	21	35	28	AARON CARTER	JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)
16	16	15	24	LENNY KRAVITZ	VIRGIN 50316 (12.98/18.98)	GREATEST HITS
17	25	39	14	UNCLE KRACKER	TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
18	6	—	2	TRAIN	AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER
19	14	14	15	SOUNDTRACK	MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?
20	15	16	36	SOUNDTRACK	CURB 78703 (11.98/17.98)	COYOTE UGLY
21	17	23	11	DREAM	BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM
22	9	5	5	AEROSMITH	COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY
23	18	20	25	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME
24	13	8	3	SOUNDTRACK	BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM
25	20	21	26	JA RULE	MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36
26	26	13	21	THE BEATLES	APPLE 29325/CAPITOL (11.98/18.98)	1
27	23	12	5	EVE	RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION
28	32	31	11	JENNIFER LOPEZ	EPIC 63786 (12.98 EQ/18.98)	J.LO
29	24	10	4	TANK	BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE
30	27	24	21	MUSIQ SOULCHILD	DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)
31	22	22	20	CRAZY TOWN	COLUMBIA 63654/CRG (11.98 EQ/17.98)	THE GIFT OF GAME
32	30	26	23	OUTKAST	LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA
33	28	28	6	PROJECT PAT	HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN
34	33	30	24	LINKIN PARK	WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]
35	39	64	46	LEE ANN WOMACK	MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE
36	19	6	3	JON B	EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE
37	NEW	1	1	RUN DMC	ARISTA 16400* (12.98/18.98)	CROWN ROYAL
38	29	18	6	DJ CLUE	ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2
39	42	46	20	ENYA	REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN
40	37	33	22	R. KELLY	JIVE 41705* (12.98/18.98)	TP-2.COM
41	34	34	80	CREED	WIND-UP 13053* (11.98/18.98)	HUMAN CLAY
42	40	38	23	U2	INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND
43	31	17	4	ERIC CLAPTON	DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE
44	41	29	38	JILL SCOTT	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
45	45	36	21	SADE	EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK
46	43	37	16	SNOOP DOGG	NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL
47	36	25	4	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]
48	47	49	15	NELLY FURTADO	DREAMWORKS 450217/INTERSCOPE (11.98/17.98)	WHOA, NELLY!
49	35	32	3	SOUNDTRACK	WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS
50	44	41	18	3LW	NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW
51	NEW	1	1	CAPPADONNA	WU-TANG 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG
52	38	27	15	SOUNDTRACK	HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE
53	50	52	29	FUEL	550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN
54	48	45	28	LIL BOW WOW	SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	46	42	21	VARIOUS ARTISTS	SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5
56	NEW	1	1	JOURNEY	COLUMBIA 69864/CRG (12.98 EQ/18.98)	ARRIVAL
57	51	50	18	K-CI & JOJO	MCA 112398 (12.98/18.98)	X
58	56	68	71	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF
59	49	77	15	SOUNDTRACK	WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS
60	59	65	17	COLDPLAY	NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES
61	52	40	7	JIM JOHNSTON	SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
62	55	54	6	JESSICA ANDREWS	DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM
63	62	58	4	DAFT PUNK	VIRGIN 49606* (12.98/18.98)	DISCOVERY
64	61	60	16	QB'S FINEST	ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM
65	53	48	87	MOBY	V2 27049* (10.98/17.98)	PLAY
66	58	66	20	TIM MCGRAW	CURB 77978 (12.98/18.98)	GREATEST HITS
67	57	55	26	VARIOUS ARTISTS	FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999
68	68	73	23	GODSMACK	REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE
69	54	59	74	FAITH HILL	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE
70	60	70	7	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD
71	NEW	1	1	YUKMOUTH	RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT
72	63	67	11	VARIOUS ARTISTS	RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH
73	67	61	46	MATCHBOX TWENTY	LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON
74	97	139	24	SOUNDTRACK	COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS
75	72	71	20	BACKSTREET BOYS	JIVE 41743 (12.98/18.98)	BLACK & BLUE
				<b>◀ PACESETTER/HEATSEEKER IMPACT ▶</b>		
76	109	—	12	SAMANTHA MUMBA	WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
77	NEW	1	1	RAMMSTEIN	MOTOR/REPUBLIC 549639/UNIVERSAL (12.98/18.98)	MUTTER
78	65	53	29	MADONNA	MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC
79	73	74	84	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY
80	77	92	27	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
81	66	47	30	THE CORRS	143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE
82	112	—	2	SOUNDTRACK	PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS
83	76	79	61	3 DOORS DOWN	REPUBLIC 153920/UNIVERSAL (12.98/18.98)	THE BETTER LIFE
84	80	87	47	BRITNEY SPEARS	JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN
85	78	75	55	'N SYNC	JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED
86	86	85	89	DESTINY'S CHILD	COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL
87	75	72	28	MYSTIKAL	JIVE 41696* (12.98/18.98)	LET'S GET READY
88	83	83	34	DAVID GRAY	ATO 69351/RCA (16.98 CD)	WHITE LADDER
89	79	76	10	LEANN RIMES	CURB 77979 (11.98/17.98)	I NEED YOU
90	100	94	21	S CLUB 7	POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7
91	93	93	50	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98)	THE SICKNESS
92	71	—	2	JESSE POWELL	SILAS 112401/MCA (12.98/18.98)	JP
93	88	86	28	KENNY CHESNEY	BNA 67976/RLG (11.98/17.98)	GREATEST HITS
94	87	57	11	O-TOWN	J 20000 (11.98/17.98)	O-TOWN
95	NEW	1	1	VARIOUS ARTISTS	RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY
96	91	84	6	A*TEENS	STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT
97	85	—	2	SALIVA	ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS
98	81	78	3	VARIOUS ARTISTS	INTEGRITY/MARANATHA/HAVEN/WORD 85354/EPIC (11.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
				<b>◀ HEATSEEKER IMPACT ▶</b>		
99	108	124	12	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
100	95	89	23	JAY-Z	ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )
101	92	80	46	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP
102	74	69	6	SILKK THE SHOCKER	NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY
103	117	115	6	AMERICAN HI-FI	ISLAND 542871/IDJMG (12.98 CD)	AMERICAN HI-FI
104	107	100	15	SOUNDTRACK	DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS
105	105	101	51	JOE	JIVE 41703 (12.98/18.98)	MY NAME IS JOE
106	119	109	26	SARA EVANS	RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY
107	94	91	64	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	70	—	2	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 10079* (22.98 CD)	LIVE FROM MARS	70
109	106	82	5	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
110	84	63	3	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
111	89	51	3	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	51
112	102	62	3	LIONEL RICHIE ISLAND 548085/DJMG (12.98/18.98)	RENAISSANCE	62
113	64	—	2	BUCKCHERRY DREAMWORKS 450287/INTERSCOPE (12.98/18.98)	TIME BOMB	64
114	103	88	66	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
115	69	114	13	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	69
116	116	108	26	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
117	96	90	24	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
118	115	102	35	BAHA MEN ▲ <sup>3</sup> S-CURVE 751052/ARTEMIS (11.98/17.98) [CS]	WHO LET THE DOGS OUT	5
119	82	44	3	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	44
120	118	98	17	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
121	90	43	3	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE	43
122	121	103	9	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
123	111	—	2	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	111
124	110	96	53	PINK ▲ <sup>2</sup> LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
125	NEW ▶	1	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	125	
126	101	—	2	SHAWN COLVIN COLUMBIA 69889/CRG (12.98 EQ/18.98)	WHOLE NEW YOU	101
127	104	81	9	VARIOUS ARTISTS ● GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
128	114	95	43	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
129	120	99	20	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
130	124	110	6	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
131	122	113	50	PAPA ROACH ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
132	148	150	6	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) [CS]	NEW FOUND GLORY	132
133	113	97	9	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
134	99	56	4	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL (11.98/16.98)	THE STORM IS OVER	56
135	128	127	16	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
136	127	112	73	DR. DRE ▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
137	130	111	15	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) [CS]	CHA-CHA SLIDE	64
138	142	125	20	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
139	133	119	94	LIMP BIZKIT ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
140	131	116	9	VARIOUS ARTISTS ● EMWORD 43163/YERTY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
141	160	147	5	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) [CS]	ANTHOLOGY	105
142	126	122	8	ICONZ LANDMARKS/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
143	134	131	80	STING ▲ <sup>3</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
144	123	106	21	RICKY MARTIN ▲ <sup>2</sup> COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
145	149	128	23	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
146	135	107	25	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
147	151	160	8	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) [CS]	TANTRIC	147
148	161	179	56	STAIND ▲ FLIP/ELEKTRA 62356/EEG (10.98/16.98) [CS]	DYSFUNCTION	74
149	136	142	31	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
150	173	166	5	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	150
151	138	117	4	TRICK PONY WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	TRICK PONY	91
152	140	120	68	DMX ▲ <sup>5</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
153	143	132	66	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) [CS]	EVERYTHING YOU WANT	40
154	146	136	95	SANTANA ◆ <sup>14</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 10  
2Pac 2  
3 Doors Down 83  
3LW 50

Yolanda Adams 110  
Aerosmith 22  
Christina Aguilera 158  
Alien Ant Farm 141  
Alkaline Trio 199  
Gary Allan 149  
American Hi-Fi 103  
Anastacia 197  
Jessica Andrews 62  
Marc Anthony 189  
ATC 133  
A\*Teens 96

B.B. King & Eric Clapton 200  
Backstreet Boys 75  
Erykah Badu 129  
Baha Men 118  
The Beatles 26  
The Beatnuts 111  
Big Pun 7  
Memphis Bleek 173  
Bon Jovi 128  
Bond 157  
Bizzy Bone 119  
Sarah Brightman 182

Buckcherry 113  
Capadonna 51  
Aaron Carter 15  
Kenny Chesney 93  
Eric Clapton 43  
Cold 155  
Coldplay 60  
Shawn Colvin 126  
Conjunto Primavera 169  
The Cors 81  
Crazy Town 31  
Creed 41

Dait Punk 63  
Destiny's Child 85  
Louie DeVito 178  
Diamond Rio 122  
Dido 9  
Celine Dion 160  
Dirty 130  
Disturbed 91  
Dixie Chicks 79  
DJ Clue 38  
DMX 152  
DJ Dre 136  
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Eminem 101  
Enya 39

Sara Evans 106  
Eve 27

Fuel 53  
Nelly Furtado 48

Billy Gilman 166  
Ginuwine 3  
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David Gray 88  
Macy Gray 180  
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Dave Hollister 138

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Incubus 58  
India.Arie 14  
Jagged Edge 107  
Jaheim 47  
Bishop T.D. Jakes & The Potter's House Mass Choir 134  
Jay-Z 100  
Joe 105  
Jim Johnston 61  
Jon B 36

Journey 56

K-Ci & JoJo 57  
Toby Keith 114  
R. Kelly 40  
Koffee Brown 109  
Lenny Kravitz 16

L-Burna A.K.A. Layzie Bone 121  
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Lil' Wayne 135  
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Jennifer Lopez 28  
Ludacris 23

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Ricky Martin 144  
Mary Mary 184  
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Donnie McClurkin 80  
Tim McGraw 66  
Jo Dee Messina 181  
Moby 65  
Mr. C The Slide Man 137  
Mr. Short Khop 161  
Mudvayne 99  
Samantha Mumba 76

Anne Murray 174  
Musiq Soulchild 30  
Mya 159  
Mystikal 87

Nelly 12  
New Found Glory 132  
'N Sync 85

The Offspring 162  
O-Town 94  
Our Lady Peace 186  
OutKast 32

Papa Roach 131  
A Perfect Circle 171  
Pink 124  
Plus One 175  
Jesse Powell 92  
Project Pat 33

QB's Finest 64  
A.B. Quintanilla Y Los Kumbia Kings 177

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Rammstein 77  
Red Hot Chili Peppers 167  
Lionel Richie 112  
LeAnn Rimes 89  
Paulina Rubio 191

Ja Rule 25  
Run DMC 37

S Club 7 90  
Sade 45  
Saliva 97  
Santana 154  
Jill Scott 44  
Selena 176  
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SheDaisy 192  
Shyne 146  
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Now 5 55  
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The Source — Hip-Hop Hits Vol. 4 170

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WOW Worship: Today's 30 Most Powerful Worship Songs 188

Vertical Horizon 153  
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Lee Ann Womack 35  
Xzibit 120  
Yukmouth 71

# newsline...

**THE DEPARTMENT OF JUSTICE** has cleared the merger of Liberty Digital's DMX Music and AEI Music. The deal, announced last fall, will create a new company that will expand its music programming business into imaging and video entertainment, as well as sound system design and installation for businesses. Once DMX and AEI secure financing, including the necessary cash payments for AEI shareholders, the two companies will set a closing date and construct executive and management teams. **FRANK SAXE**

**U.S. RECORD COMPANIES**, Internet-only Webcasters, broadcast networks, broadcast companies, and artists' unions filed papers with the Copyright Arbitration Royalty Panel, which convened April 11 at the U.S. Copyright Office to establish fair and realistic statutory license rates for Webcasters that stream copyright sound recordings. Webcasters offered a rate of .00015 cent per listener hour, while the Recording Industry Assn. of America, in a statement, said it wants rates "consistent with the rates that we have negotiated in the free market," a figure of about .004 cent per track. **BILL HOLLAND**

**THE BERTELSMANN E-COMMERCE GROUP** confirmed that it will pool its two distribution channels CDnow and the BMG Direct record club into the new BeMusic entity. The combination of the U.S. online music retailer and BMG's record club will have annual sales of about \$1 billion, with more than 15 million customers. **WOLFGANG SPAHR**

**CENTERSPAN COMMUNICATIONS** has released a secured beta version of file-sharing technology Scour Exchange that utilizes Microsoft's digital rights management system. Of the more than 4 million previous Scour users, 400,000 have signed up for the beta test, the company says. CenterSpan will offer licensed tracks from EMusic for free. The system will evolve into a paid service and is expected to offer label content by the fourth quarter. **EILEEN FITZPATRICK**

## ATLANTIC REVIVES DANCE'S BIG BEAT

(Continued from page 1)

Beat resurfaces to reclaim its once powerful status in the world of dance/pop.

"Too many club DJs have been inquiring about classic Big Beat recordings," says Atlantic executive VP, office of the chairman, Craig Kallman, who founded Big Beat in 1987 and sold it to Atlantic 10 years ago.

Since its inception, Big Beat has maintained a healthy presence on *Billboard's* Hot Dance Music/Club Play chart, scoring No. 1 hits with Robin S.' "Show Me Love," Full Intention's "America (I Love America)," Jomanda's "Got a Love for You," and the Bucketheads' "The Bomb! (These Sounds Fall Into My Mind)," among others. The label scored a crossover hit with "Show Me Love," which peaked at No. 5 on *The Billboard* Hot 100 in '93.

Kallman says he stopped signing acts to Big Beat when "so many R&B/hip-hop acts began carrying their own label logos with them. It was getting a bit out of control."

Now, Kallman explains, "the timing is more than right to reactivate this label. It's our way of letting people know that Atlantic is once again embracing dance music in a big way. Big Beat remains a widely recognized brand, and we're simply going to build on its solid foundation."

In addition to Plummet's "Damaged," which the label picked up from Tampa, Fla.-based Nebulous Records, Big Beat is readying two international crossover hits, Spiller's "Groovejet (If This Ain't Love)" and Jakatta's "American Dream," for release in June and July, respectively. And, according to Kallman, the label is securing M&S Presents the Girl Next Door's European dance smash "Salsoul Nugget (If U Wanna)" for the U.S. market.

Last year, Kallman signed DJ Skribble to a multi-album/three-year deal (Dance Trax, *Billboard*, May 20, 2000), with the DJ's first release, the beat-mixed *Essential Dance Summer 2000*, bearing the Atlantic logo. His follow-up, *Essential Spring Break—Summer 2001*, arrived via London-Sire April 10.

"Given his MTV and radio connections," Kallman says, "we see him as the DJ Clue or Funkmaster Flex of the dance community."

Kallman adds, "Many of the singles we're initially releasing on Big Beat—Spiller, Jakatta, and M&S—are featured on Skribble's forthcoming set. We'll use such dance compilations as the album component to the released singles. That way, consumers will have an album to latch onto for a particular single."

While new releases will form the backbone of the revitalized Big Beat, Kallman confirms that the label will reissue out-of-print material. He says to expect two double-pack sets this summer. One will feature Big Beat's dance music roots (Jomanda, Jay Williams, Robin S.), while the other will spotlight its latter R&B/hip-hop leanings (Changing Faces, Dawn Penn, DFC).

These sets of classics will coincide with single releases featuring contemporary mixes of such dance-floor hits as Jomanda's "Got a Love for You," Williams' "Sweat," Kraze's "The Party," and Robin S.' "Show Me Love," says Kallman, who adds that "it'll be Big Beat's own remix series."

Kallman, whose roots are firmly entrenched in dance music, has great respect for the genre. "I want to make it as viable, vibrant, and successful as it deserves to be. Now, I'm in a position to make things happen."

## SCANDINAVIAN MUSIC

(Continued from page 85)

Gebhardt says, "When I assumed responsibility for the Scandinavian market two years ago, I was impressed by the musical potential in Norway, Sweden, Finland, and Denmark." He adds that many of the productions in these countries matched or even topped European standards and were therefore an ideal supplement for other national companies' repertoire.

Gebhardt considers the Scandinavian market to be international in outlook, which is why he believes the cross-border joint activities within the Warner family are paying off. He thinks that the influence exerted by Scandinavian musical creativity will strengthen over the next few years. This, he contends, is reflected in the fact that Bomfunk MC's and Rednex received German Echo Awards this year, while superstar Spears is a half-Swedish production.

On the other hand, German companies have also been able to place such artists as Sasha Alexander in Scandinavia. Last year, Warner increased its market share by a good 1% in Scandinavia. Gebhardt says, "This also applies to countries such as Switzerland, the Netherlands, and Belgium, which are also very open to Scandinavian music."

Polydor Germany's Hellwig says that many German dance trends are successful in Scandinavia. "I think that Scandinavia offers a lot of potential for Polydor's current No. 1 act, No Angels, in particular," he says.

Likewise, EMI's Canibol has turned his national signing Helmut Lotti into a best seller throughout all of Scandinavia following his GSA breakthrough. "Needless to say, all Scandinavia is waiting for a new sign of life from [German electronic pioneers] Kraftwerk," Canibol adds.

Sony has also had success with German acts in Scandinavia, with Brooklyn Bounce currently enjoying success in Sweden, Denmark, and Finland.

EastWest's Wandjo agrees that the Scandinavian boom is no one-way road. Sarah Brightman is selling better than Madonna in Scandinavia, he claims, while Princessa and German rock group Scorpions also are racking up strong sales and good chart performances.

The Scandinavian region has always been an important market for German products. In Sweden, for example, it is widely assumed that 70% of all German releases making it into the top five will achieve gold status or better. In Denmark, German dance product is performing very well, with French Affair one of the most recent examples. In Finland, German product sells almost as well as it does in Germany, while the *schlager* genre is also very successful, according to BMG's Schmidt.

WEA reports that its national acts Alexander, Mr. President, and Randy Crawford are Scandinavian best sellers, and that the recent fortunes of one of Norway's finest exports, A-ha, owe much to German assistance. WEA's Bruns says, "The success [A-ha] had last year was largely due to the excellent work of German producer team Boogiemann and Roland Sprengberg."



by Geoff Mayfield

**'NOW' MORE THAN EVER:** Once regarded as a scary idea, the multi-label, multi-artist hits compilation series called *Now* has quickly found favor with consumers. The latest installment, *Now 6*, becomes the second in the batch to reach No. 1 on *The Billboard* 200 and the first of the half-dozen to top the half-million mark in its opening week (525,000 units). The only one in the line to see a bigger week was *Now 5*, which surpassed 688,000 units during Christmas week 2000.

*Now 5* is also the one that had the series' previous first-week high, ringing up 444,500 pieces when it bowed at No. 2 in the Dec. 2 issue. *Now 4* became the first to top the chart in last summer's Aug. 5 issue, starting its three-week run at No. 1 with 320,500 units.

To be certain, *Now* has achieved significant brand recognition in less than three years, upholding the reputation of **Gene Rumsey**, executive VP of sales and marketing for EMI Music Distribution, who promised "this isn't *The Law Collection*" when the *Now* line was introduced at a 1998 National Assn. of Recording Merchandisers conference. Rumsey's reference was to an ill-fated U.S. series of four compilations that EMI launched in 1996 in the wake of *Now's* success in the U.K. Despite a pricey campaign, two *Luv* titles combined saw just 11 weeks on *The Billboard* 200, with *Movie Luv* getting the series' peak at No. 155. A third title notched 12 weeks on *Top Country Albums*.

By contrast, the six *Now* albums have achieved a combined 159 weeks on the big chart, including 35 weeks in the top 10. In its 21st chart week, *Now 5* stands at No. 55, while at No. 193, *Now 4* has logged 38 weeks on *The Billboard* 200. The *Now* line has also far exceeded the two attempts in the *Totally Hits* series assembled by Arista and the WEA labels. Neither of the *Totally* sets have reached the top 10, with the second volume peaking last year at No. 13. Combined, the pair has spent seven weeks in the top 20.

One wonders, though, if the success of *Now* exacts a cost. Reminiscent of the ripples that followed the splashdown of *Now 5*, only one of the 19 albums represented on *Now 6* sells more this issue than it did last, and that one exception, by **Samantha Mumba**, represents a unique circumstance. Further, eight of the 18 albums that do decline have larger evaporation this issue than they did the issue before. **ATC**, for example, sinks 20 places to No. 133, drooping from a 16.5% decline last issue to a 25% drop this issue. Others whose fades accelerate: **3LW**, which slides from a 7% drop to a 14% decline (No. 50, down six places); **Creed**, which sees its evaporation accelerate from 2% to 11.6% (No. 41, down seven places); and, beneath *The Billboard* 200, **Evan & Jaron**, who go from a 9% drop last issue to a 26% free fall.

I'm told that some of the labels that resist releasing singles to retail are lured by hefty licensing fees to participate in the *Now* series. Should we learn that *Now* cannibalizes album sales, particularly for fledgling artists, those fees better be fat indeed.

**THE MOUSE THAT ROARED:** Music specials on the Disney Channel have rallied chart spikes for a number of developing acts, including **Cleopatra**, **Youngstown**, **Charlotte Church**, and, in 1998, a still-emerging **'N Sync**. Rarely, though, have two acts profited simultaneously to the extent that **Aaron Carter** and **Samantha Mumba** have, with the former snagging the Greatest Gainer (21-15, a 10.5% increase of 6,000 units) and the latter earning the Pacesetter trophy (109-76, up 34%, a 5,000-unit hike).

This issue's chart positions represent career-high peaks for both rookie artists. This is the best one-two punch the Disney Channel has thrown since Easter week 1999, when holiday traffic and a Disney special elevated both **B\*Witched** (18-12, with its sales more than doubling) and **Five** (95-27, as units more than tripled).

**SPEAKING OF EASTER**, the holiday shopping week will give music stores a needed bump. Year-to-date album sales continue to lag behind 2000's pace, down by 1%. Then again, the following week will find retailers in a non-holiday week competing with the Easter-week gain that **'N Sync** enjoyed last year, when its *No Strings Attached* stirred a 55% increase that built a chart-topping sum of more than 654,000 units.

This issue, even with four new albums bowing in the top 10 and both of this issue's top two sellers outweighing the ones that led the chart a year ago, sales for this frame are only a hair ahead of the same week in 2000, up by just 0.2%. Aside from *Now 6*, *The Billboard* 200's sky boxes welcome new discs by **Ginuwine** (No. 3, 152,000 units), **Bruce Springsteen & the E Street Band** (No. 5, 115,000 units), and the late rapper **Big Pun** (No. 7, 81,000 units). Eerily, during this same week of 2000, the first Big Pun album to follow his death bowed with more than double the new one's sales (179,000 units).

It's the best week, in either rank or units, of Ginuwine's career, beating his sophomore album, which entered at No. 5 on 124,000 copies. For Springsteen, the two-fer from his HBO special is the Boss' best showing since *Greatest Hits* bowed at No. 1 with 251,000 units in 1995. He released four other albums since then; only one of them, *The Ghost of Tom Joad*, which peaked at No. 11, reached the top 20.

# NASHVILLE STUDIOS GRAPPLE WITH COUNTRY MUSIC'S WOES

(Continued from page 1)

country genre's current focus on teen artists and other youth-oriented acts (Billboard, March 3)—along with the crossover pop sound of many mainstream country artists—has, many believe, forged a widening chasm between record labels and the traditional country music audience.

To make matters worse, in a town where the producer often has near-total control of a project—selecting songs, session musicians, and studio—the fact that these producers are increasingly taking sessions to their own digital workstation-based personal studios adds to the commercial studios' woes.

## MOOD SWINGS

"Things are changing fundamentally," says Grant Fowler, studio manager of Nashville's Love Shack Recording. "More than any sales figures or percentages can tell you, it's a general, overall mood here that is very, very different than it was even two years ago.

"It's really complicated, but in my estimation, most of the decline of the country format can be boiled down to two words: laziness and greed," Fowler adds. "Lots of people in Nashville got lazy and greedy and made a huge profit by pandering to the lowest common denominator—but it's over. Even that segment of the market has wised up, or grown up, and moved on."

Too many in Music City "looked at the Garth Brooks/Shania Twain era and thought that was a sign of the future," Fowler continues. "The result of them targeting a transient demographic based on that mentality is that

the core audience has been alienated. Now that the fickle 13-year-old girls have, for the most part, quit buying the records, there's no one left. The bottom line is that the music has suffered, and we're all paying the price."

Carl Tatz, owner of Nashville Studio Recording Arts, seconds Fowler's emotion: "There's no question—business is off. My impression is that Nashville is far worse than L.A. or New York. I mean, it's way, way off. And I don't see country music coming back. They've lost their core audience."

Another studio manager, who wishes to remain anonymous, bluntly summarizes the impact that country music's sagging fortunes have had on the recording business. "There were a lot of studios that lowered their rates last fall," he says. "There are a lot of studios that are, privately, for sale. There is going to be a big shift in the next six months as to the fallout of the Nashville recording community. I think you will see several of the medium-to-major studios do some severe restructuring, and I think you're going to see a couple of studios sold."

Though no hard statistics exist for the more than 50 commercial facilities in Nashville, revenue peaked in 1998 and 1999, according to Dave Clyne of Seventeen Grand Recording, which owns Love Shack.

"A lot of people are reluctant to give out revenue numbers and who their clients are," Clyne says, "but the number of studios has declined by probably four or five facilities in the last couple of years. The revenue last year dropped for most studios in Nashville by about 30%. Some of that's anomalous, due to a lot of factors that aren't recurring—there were a lot of mergers and acquisitions and a lot of fear about the Internet. And there's some decline because of home studios. Some of those things will work themselves out, but I still don't look for us to be back to 1999's level of revenue this year."

The oversaturation of recording studios—a result of unbridled speculation in light of the phenomenal success of Brooks—has hurt. Yet the proliferation of inexpensive digital recording hardware and computer-based recording systems, such as Digidesign's Pro Tools (which enable recording, overdub sessions, and even mixing in virtually any environment), has shifted a considerable segment of work out of commercial facilities altogether, in favor of producer-owned private studios.

"Are we losing some business because of home studios and less expensive/more advanced technology? Yes," Fowler insists. "That and Nashville is way overbuilt for the amount of work that's coming from the labels now with all the closings, consolidations, and so many people running scared. Obviously, the reason we're overbuilt is due to the wave we were riding five years ago."

Fowler continues, "If you're talking about the decline of billing revenues for many commercial studios, have Pro Tools and the fact that several producers now have their own rigs and do a lot of work in their own facilities impacted us? Yes, it has. But that's always the reality of new, cheaper technology as it is introduced. Frankly, there are times when it quickly becomes apparent that some trends aren't worth fighting and it's

best to develop an entirely new, creative way of doing business."

## ROCKVILLE?

In the face of declining country music sales, recording studios are looking outside the genre—and the South itself—to keep their rooms booked.

"When you see your clientele building their own rooms, you can't just sit there," says Michael Koreiba of Sound Stage Studios. "You've got to brainstorm. You've got to think, 'We're probably not going to see



**Studio City.** Pictured at the board is Void Caprio, co-owner of Interzone Studios in Nashville. Rather than focus on the slumping country music market, he is one of the city's many midlevel studio operators who are devoting resources to help develop rock bands and other artists outside the country genre.

them much anymore. Who's next? Who needs what we have to offer?" and go after it. In 1999, I would say at least 60% of our business was hip-hop and R&B out of New York and Atlanta. Last year, it was probably 40% R&B/hip-hop and 40% rock. The rest fell into country and Christian."

Jennifer Rose of the Sound Kitchen, a multi-room complex in nearby Franklin, Tenn., agrees that such diversification is more essential than ever. "We tend to put our eggs in many baskets, which helps us," she says. "And I think being off Music Row, so we don't have the stigma of being a country studio, helps us."

"I used to do mostly country," Tatz adds, "but I do practically no country now, not even 30%. Most of what I do is Christian, pop, hip-hop."

In addition to reaching out to other genres and regions, an interesting development in Nashville is the new proliferation of rock music. One of the most talked about new labels of late is Mercury Nashville imprint Lost Highway Records, whose roster includes Lucinda Williams, Ryan Adams (formerly of Whiskeytown), and Robert Earl Keen—rootsy, so-called Americana singer/songwriters who fall somewhere between country and rock-'n-roll (Billboard, Feb. 10).

Just as many of the established recording facilities turn to other genres, more recently established studios eschew country music specifically in favor of what they perceive as this sizable, untapped rock underground. Fun Studios, located on 16th Avenue, exists to develop acts outside of the mainstream in Nashville, according to co-owner Chris Henry.

"Our studio business is a little dif-

ferent than the norm for Nashville," Henry says, "in the sense that probably 90% of the stuff we record is anything but country. Our whole thing is not so dependent on the country music scene, which is good for us at this point—there are rooms that are good, viable recording spaces that are up for sale or lease."

Another Nashville facility, Interzone Studios, has adopted the same philosophy. "Based on what I've heard on the streets, people are looking to other genres and resources," says Void Caprio of Interzone.

"Everybody is putting in a Pro Tools room as a front-end and a 'middle ground' kind of thing," Caprio continues. "I think rooms like that are, hopefully, going to attract some other clients outside of the typical big-budget country things that Nashville is used to. We've been working, for the most part, with local unsigned rock bands and trying to get them to the point where it's something we can put out there and create a buzz with."

## EVOLUTION REVOLUTION

For Fun Studios and Interzone, it's significantly lower overhead than that of Nashville's high-end, multi-room commercial facilities that enables a midlevel operation of this type to work, say Henry and Caprio. The equipment and amenities may not compare with the elite studios on Music Row, but the niche each has tapped is so far allowing a thriving business. Henry says, "We don't have two pieces of furniture in the whole studio that match, but people keep coming back."

"So many people feel they need to have a Music Row address to compete," Caprio says, "and while that may be true for some, it isn't for us. We are able to fill our niche simply because we're building our reputation on the quality of our people and the work we do. We are able to turn a profit. A small one, but for now we're happy just being in the black."

In one high-end commercial facility, adaptation is manifested in several ways. In addition to courting non-country and national clients, Sound Stage has forged an informal alliance with rock producer Malcolm Springer, who heads new Island/Def Jam imprint 10 Records. Its offices are housed in the Sound Stage complex, and as Springer has been a frequent client at Sound Stage, he expects to keep his recording projects on site.

"Sound Stage is going to be our home," asserts Springer, whose discography includes such rock acts as Collective Soul and Matchbox

Twenty. "It's not a spoken [agreement], but all my label stuff is going to be done there." Adds Koreiba, "It just made sense for them, as an up-and-coming label, to be tied in with something like Sound Stage, where we've got so much to offer."

As a community, the Nashville recording industry is also addressing current circumstances through the Nashville Assn. of Professional Recording Services (NAPRS), a 6-year-old organization serving to promote member studios nationally and around the world.

NAPRS membership stands at approximately 40, according to Fowler. In addition to recording studios, membership consists of roughly five engineers, six corporate members, and seven service companies, such as equipment and tape supply businesses.

"We are adamant about doing some serious marketing outside of

Nashville this year," explains Fowler, who is NAPRS chairman. "That's always been a primary mission of the organization. Many people who haven't worked here simply don't realize how technologically advanced the studios are. We're saying to those people, 'Not only do we have a great recording infrastructure here, but it's just a great community, period.'"

As a rule, studio managers maintain close relationships with past and prospective clients, knowing from experience the importance of word-of-mouth publicity, says Sound Kitchen's Rose, a NAPRS board member. "My personal relationships with other people are my strongest thing. I have a lot of contacts in the music business in New York and L.A. I market the studio from a personal standpoint: There's a lot of money at stake, and clients really want to know that they're going to be taken care of when they get here."

To Fowler, the key to robust health in the Nashville studio community lies in the broadening of creative horizons at every angle. "I'm hoping that Americana singer/songwriters and rootsy bands in that genre are going to be the ones that bring country back around," he says. "Maybe I'm being overly optimistic, but if labels like Lost Highway and other start-up labels begin to happen, maybe that can push the mainstream stuff in the right direction. Hopefully, for Nashville's sake, that's what's going to happen."



FOWLER

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Run-D.M.C.  
"Crown Royal"  
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Creepers Lagoon  
"Take Back The Universe And  
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## Thalia To Receive 'Star' Honor At Latin Awards

Billboard will present the 2001 Star Award (El Premio de la Estrella) to Mexican singer and actress Thalia at this year's Billboard Latin Music Awards show, April 26 at the Jackie Gleason Theater in Miami Beach, Fla.

With the recent explosion of Latin expression at all artistic and cultural levels, Billboard has created the Star Award, to recognize an artist whose artistic achievements cross barriers beyond music. Thalia is the recipient of the initial award, having proven herself a major force in multiple facets of international entertainment.

Rising to fame in the '90s as one of Mexico's biggest television stars, Thalia has since claimed a top spot among the biggest names in Latin music. In addition to her acting talents, she has achieved critical acclaim and commercial success as both a singer and songwriter. Her latest single, "Entre El Mar y Una Estrella," continues to climb the charts, while her new album, *Arrasando* (EMI), has already sold one million copies.

Thalia will be just one of the

many stars appearing at the awards show. The star-studded event honoring the year's best in Latin music will feature celebrity presenters and live performances by major Latin music acts including Son By Four, Gloria Estefan, Julio Iglesias, Celia Cruz, Alejandro Sanz, Luis Fonsi, MDO, Grupo Limite, Juan Luis Guerra, Lupillo Rivera, Banda El Recodo, OV7, Melina Leon, Paulina Rubio, Gilberto Santa Rosa, Alejandro Fernandez, and many others. Telemundo will air the event as a three-hour special on April 29.

The Billboard Latin Music Awards, presented by Heineken, and in association with HBO Latino, concludes Billboard's four-day Latin Music Conference. For general information on the Billboard Latin Music Conference & Awards, contact Michele Jacangelo at 646-654-4660 or visit [www.billboard.com/events](http://www.billboard.com/events). For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.



THALIA

## Dates Set For 2001 Billboard Music Video Conference

The 23rd annual Billboard Music Video Conference & Awards will take place Oct. 31-Nov. 2 at the Beverly Hilton Hotel in Beverly Hills, Calif.

This annual event is the entertainment industry's premier music video gathering, bringing together today's top producers, directors, record label executives, artists and more for an unparalleled networking opportunity.

The Music Video Conference includes informative panels on the business and creative issues facing music video, nightly artist show-

cases and parties, and culminates with the Billboard Music Video Awards show, saluting the year's best contributions to the music video industry. This year's nominees, performers, and presenters are to be announced soon.

For general information on the Music Video Conference & Awards, call 646-654-4660, or send an email to [bbevents@billboard.com](mailto:bbevents@billboard.com). For information on registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship opportunities, contact Cebele Rodriguez at 646-654-4648.

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New York Hilton • New York City • August 28-30

**Billboard/Airplay Monitor Radio Seminar & Awards**  
Eden Roc Hotel • Miami Beach • October 4-6

**Billboard Music Video Conference & Awards**  
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## Will 'Brother' Float Above 'Hope'?

IN THE 37-YEAR history of the *Billboard* country album chart, only six soundtracks have gone all the way to the top. The sixth soundtrack is the current occupant, *O Brother, Where Art Thou?* and this issue, that collection ties *Hope Floats* as the longest-running chart-topping soundtrack since the chart was initiated in 1964.

*O Brother* is in its ninth week in pole position. In second place is the *Urban Cowboy* soundtrack, which had an eight-week reign in 1980. *Coyote Ugly*, which has been No. 2 for the last five weeks, spent seven weeks at the summit. *Honeysuckle Rose*, which featured Willie Nelson, led the list for six weeks in 1980. Finally, *Pure Country* had a lone week on top in 1992.

It doesn't take an expert mathematician to figure out that if *O Brother* is still No. 1 next issue, it will leave all the other soundtracks in the dust and be the longest-running chart-topping country soundtrack of all time.

**BIG APPLE:** Bruce Springsteen collects his 11th top five album as *Live in New York City* (Columbia) enters The Billboard 200 at No. 5. It's the Boss's first top five album in six years, since a greatest-hits collection spent two weeks at No. 1 in March 1995.

*Live* is the first Springsteen album to chart in this millennium. His chart span expands to a quarter-century, dating back to the July 26, 1975, debut of *Greetings From Asbury Park, N.J.* Hmmm, 25 years... and Springsteen has only managed to get from New Jersey to New York. Maybe one day he'll see the world.

**BALANCE SHIFTS:** With the debut of "Until the End

of Time" (Amaru/Death Row/Interscope) at No. 82 on The Billboard Hot 100, 2Pac now has more posthumous chart entries than songs that charted while he was alive.

The man born Tupac Amaru Shakur had seven chart entries in his lifetime. Since his death on Sept. 13, 1996, he has had seven more titles debut on the chart until this issue, when "Until" became his eighth posthumous appearance.

**BABY SPICE:** Emma Bunton debuts at No. 1 on the U.K. singles chart with "What Took You So Long?" (Virgin). That makes her the fourth Spice Girl to have a No. 1 hit outside of the group. Maybe Posh Spice (Victoria Beckham) will have her own No. 1 hit one day, but she doesn't have to in order for the Spice Girls to claim a record. In the U.K.,

they are the act with the most individual members to have their own chart-topping songs.

What about the Beatles, you say? In the U.S., all four mop tops have taken individual turns at the top, but in the U.K., Ringo Starr's best placing on his own was the No. 2 posting of "Back Off Boogaloo" in 1972.

**LONG LIVE THE KING:** Elsewhere on the U.K. singles chart, there's a new entry at No. 15 from Elvis Presley. A live recording of "Suspicious Minds" (RCA) stretches Presley's U.K. chart span to 44 years and 11 months, harking back to the debut of "Heartbreak Hotel" in May 1956.

While he may have the longest singles chart span, Presley doesn't have the highest number of chart entries. That honor falls to Cliff Richard, who has amassed 122 chart songs, 10 more than Presley.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT		
	2000	2001	2000	2001	
TOTAL	208,373,000	199,145,000 (DN 4.4%)	CD	167,820,000	173,863,000 (UP 3.6%)
ALBUMS	190,549,000	188,477,000 (DN 1.1%)	CASSETTE	22,295,000	14,246,000 (DN 36.1%)
SINGLES	17,824,000	10,668,000 (DN 40.2%)	OTHER	434,000	368,000 (DN 15.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,091,000	13,259,000	832,000
LAST WEEK	LAST WEEK	LAST WEEK
14,254,000	13,333,000	921,000
CHANGE	CHANGE	CHANGE
DOWN 1.1%	DOWN 0.6%	DOWN 9.7%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
14,364,000	13,232,000	1,132,000
CHANGE	CHANGE	CHANGE
DOWN 1.9%	UP 0.2%	DOWN 26.5%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	2000	2001	CHANGE
CHAIN	8,774,000	5,269,000	DN 39.9%
INDEPENDENT	2,678,000	1,986,000	DN 25.8%
MASS MERCHANT	6,305,000	3,348,000	DN 46.9%
NONTRADITIONAL	67,000	66,000	DN 1.5%

ROUNDED FIGURES FOR WEEK ENDING 4/8/01

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

# Billboard

S P O T L I G H T S

## BLACK MUSIC MONTH

Each year Billboard celebrates Black music month by acknowledging the individuals and companies who have contributed to the ongoing legacy of Black music. Our comprehensive exploration of rap, pop, R&B, hip-hop, gospel, reggae, and blues sheds light on the ever-expanding world of Black music.

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over 80,000 copies scanned. It's the kind of album the San Francisco Chronicle calls "star-making." The single, "Drops Of Jupiter (Tell Me)," is having the kind of worldwide impact that, well, we knew it could. People everywhere are really connecting with the

beauty and power of this song and these lyrics. Hard work, it seems, does pay off.

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# train