

Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MAY 19, 2001

COMING TO AMERICA: CAN BRITISH MUSIC REGAIN LOST TURF?

Small Labels Cultivate The Hits

BY MELINDA NEWMAN and GORDON MASSON

While many U.K. acts are still struggling to make a dent on the U.S. charts, a number are experiencing gains via deals with smaller, left-of-center labels, for



WADSWORTH

which success isn't measured only in increments of gold and platinum.

These record companies—including Astralwerks, Beggars Banquet, Nettwerk, V2, and ATO

—travel on the industry's back streets, often taking a more scenic route to success than the corporate super-highway. And among the acts enjoying the view are David Gray, Coldplay, Doves, and Badly Drawn Boy.

(Continued on page 82)

U.K. Popsters Have To Speak New Language

BY PAUL SEXTON

LONDON—A select cadre of U.K. acts is smoothing the Atlantic crossing, and it is not only drawn from the cool modern rock infantry.

British pop, too, wants to prove that it can fight and win on the U.S. battleground.

By most accounts, the two leading U.K. boy/girl bands are S Club 7 and Steps, signed to Polydor and Jive, respectively. Poly-

dor estimates that its act has sold 9 million units worldwide, divided equally between albums and singles, while Jive puts Steps' global sales at 11 million, some 6 million

of them singles. Yet both groups have been able to assume nothing when it comes to translating their success to the equally pop-saturated U.S. market.



STEPS

A study of the acts' American case histories reveals some clues about the initial resistance to both, shedding light on the market's current attitude toward modern British pop and on S Club 7's recent breakthrough with the A&M/Interscope single "Never Had a Dream Come True," which is at No. 10 on this issue's Billboard Hot 100.

When *Billboard* spoke to some two

(Continued on page 85)

Touring Acts Can Reap Rewards

BY RAY WADDELL

A group of up-and-coming British acts are making inroads in the U.S. touring market, thanks to ongoing commitments of time in America. Coldplay, David Gray, Dido, Beth Orton, and Badly Drawn Boy are among those start-



GRAY

ing down a road previously traveled with much success by such hard-touring titans as the Rolling Stones, Pink Floyd, Led Zeppelin, Elton John, Eric Clapton, and the Who—acts

that rank among the top U.S. concert draws of all time.

"There is a real commitment by these acts to be over here more frequently," says agent Marty Diamond of New York-based Little Big Man, the agency for such acts as

DIAMOND

(Continued on page 89)

Ceremony Lights A New Fire Under Country Performers

BY DEBORAH EVANS PRICE

LOS ANGELES—Lee Ann Womack, Toby Keith, Dixie Chicks, and newcomers Jamie O'Neal and Keith Urban are among those who picked up trophies at the 36th annual Academy of Country Music Awards.

The Dixie Chicks won entertainer of the year as well as vocal group and video of the year for their "Goodbye Earl" clip. After last year's top-grossing "Fly" tour, the trio is taking time off in Texas, but Chick Martie Seidel was on hand to pick up the trophies. Seidel says of winning, "It's nice that things are still happening for us."

Womack's multi-format hit "I Hope You Dance," penned by Tia Sillers and Mark D. Sanders, was named both song and single record of the year. It also won vocal event for Womack and MCA labelmates Sons of the Desert, who contribute vocals.

"When a song really connects with so many people, it's because

(Continued on page 12)



WOMACK

RIAA, NARM Promise Advisory-Label Action

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM) have pledged to make parental advisory labels more consistently visible. But federal lawmakers, children's health professionals, and officials at the Federal Trade Commission (FTC) say these efforts don't go far enough.

The RIAA and NARM announced May 3 that a task force will be formed to ensure that the RIAA's parental advisory label will be clearly displayed and visible both in print ads and on online retail sites.

The announcement is in response to heavy criticism of the industry in an FTC study released last November on mar-

(Continued on page 14)



BMG May Deny Share Of Damages To Some Artists

BY BILL HOLLAND

WASHINGTON, D.C.—Artists' representatives are upset over a statement made by BMG concerning the millions of dollars the company was awarded in last year's MP3.com lawsuit settlement.

A BMG spokesman told *Billboard* May 9 that the company stood by a statement indicating it would not share this bounty with infringed-upon BMG artists unless they have contract stipulations requiring the label to split settlements.

According to industry professionals familiar with artists' contracts, as many as 20%-30% of record contracts lack such a provision.

BMG, EMI, Warner Music, and Sony Music all settled with MP3.com last year before the lawsuit went to trial. Under the terms of the settlements, damages were not disclosed. Yet, according to sources close to the suit, damages—set by the court at \$25,000 per infringement—totaled an estimated \$20 million per label.

(Continued on page 14)

NEWS ANALYSIS

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New York 770 Broadway N.Y., NY 10003 646-654-4400 edit fax 646-654-4681 advertising fax 646-654-4799	Washington, D.C. 1700 K St., N.W., Suite 306 Wash., D.C. 20006 202-833-8692 fax 202-833-8672	London Endeavour House 189 Shaftesbury Avenue London WC2H 8TJ +44 (0)20 7 420-6003 fax: +44 (0)20 7 420-6014
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Michael Franti & Spearhead's 'Stay Human'

Of all the sins against humanity, surely the greatest is silence. If one claims to believe in human rights, then one cannot escape the lone- some, fundamental accountability in fostering those rights. In the end, each of us must find the courage to be the last good person.

"What makes popular music important is that it can reach into peo- ple on an emotional level and bring out feelings that don't always have a chance to breathe and exist in the real world," says Michael Franti leader of seminal hip-hop/soul act Spearhead. The group's *Stay Human* (Six Degrees/Ryko Distribution, due May 15) is a landmark listening experience likely to be deemed one of the best releases of 2001—if not the entire uncertain decade looming before us.

A spellbinding alloy of the artistic tenderness and topical intensity that made Spearhead's earlier records (*Home*, 1994, and *Chocolate Suqa Highway*, 1997, both on Capitol) indispensable doses of slammin' street science, *Stay Human* opens with the chiming acoustic guitar of "Oh My God," a bold ballad of lament and discontent unlike any- thing currently aimed at the scruples of mainstream America: "Still believing the system is workin'/While half my people are still outta workin'/Anonymous notes left in the pockets and coats/Of judges and jurors from 'Frisco to Jersey/Threats and protests, politicians' mob debts/Trumped-up charges and phony arrests/Stage a lethal injection, the night before the election/Cause he got donations from the prison guards' union."

In a richly magnetic voice, sometimes lulling in its charm, sometimes electrifying in its sudden snarls, Franti embodies the credible sound of Everycitizen, the striv- ing but sincerely perplexed average cat who never gets invited to the Big Party but always winds up footing its appalling bill. As the lovely but disturbing "Oh My God" fades, crisp back-announcing from a DJ is heard, and the listener is lured into what proves to be the programming evening of a listener-sponsored community radio station.

The mellow but purposeful repartee of male and female DJ duo Brother Soulshine and the Nubian Poetess flows along as they host another session of Stay Human Radio ("What the others won't say, and what the others won't play"), but this night's proceedings coincide with gravely ominous local matters. The pro-death-penalty governor of the state from which the Stay Human station beams its signal is facing a tough re-election race, and this official has scheduled the execution of a female activist named Sister Fatima on the eve of Election Day. Widely deemed to be wrong- fully convicted, Fatima is among the between-song phone guests on Soulshine and the Poetess' popular music and call-in show, along with the governor and several regular listeners.

Without giving away the climax of the subplot ingeniously inter- woven through the station playlist that makes up the 13-track *Stay Human*, Franti has created a thoughtful, pathfinding aural experi- ence that ranks with some of the best musical calls to conscience and arms of the past 30 years. As one who dislikes soundtrack albums that incorporate film dialogue as well as records that salt their sequencing with between-cut-commentary (whether it be the sensu- al banter on Janet releases or the sometimes shrill braggadocio on many a rap collection), this columnist urges the merest measure of patience on the part of those first encountering *Stay Human*. Indeed, fellow *Billboard* fans were struck by how soon one gets absorbed by the unique construction of this album, not to mention the music's unshakable grip once each melody gets ahold of one's frontal lobe.

Prior personal favorites of a similarly ambitious class include the Last Poets' *This Is Madness*, Van Morrison's *Astral Weeks*, Marvin Gaye's *What's Going On*, Bob Marley & the Wailers' *Exodus*, and the Fugees' *The Score*. For his part, Franti says his own inspiration was Orson Welles' 1938 radio adaptation of an H.G. Wells science-fiction novel, the broadcast that sparked a nationwide upheaval when much of the home audience mistook the staged event for a genuine news report.

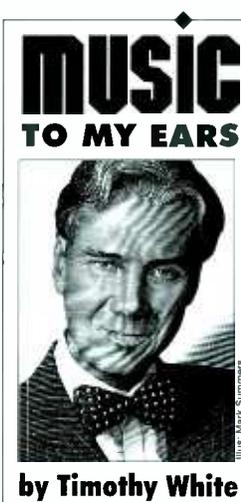
"My goal was to make it come off like *War of the Worlds*," Franti says, "where you're listening to what's being unveiled and pretty soon you're so wrapped up in a horrific thing taking place, you don't even realize how you got there. I wanted the songs to go from obvious anger and sorrow to also being uplifting and hopeful—if I wrote every song about the death penalty, it would be overbearing. And I wanted people who had thoughts other than I did about the death penalty to be able to listen to the songs, enjoy the music, and be drawn into hearing a differing opinion."

Highlights the composer himself cites on *Stay Human* are the fiery first single, "Rock the Nation," in which Franti frets unforgettably about "livin' in a mean time and aggressive time," plus the affecting "We Don't Mind," "Every Single Soul," and the eloquent conclud- ing cut, "Skin on the Drum." Having lived with this album for six months, this critic can't find a weak link in the set, but the title track, "Do Ya Love," the old- school R&B-styled "Soulshine," and the edgy, impres- sionistic "Speaking of Tongues" and "Listener Sup- ported" also seep into the senses like psychic ink.

Outstanding in its musical support are the Spearhead band (guitarist Dave Shul, bassist/keyboardist/horn play- er Carl Young, drummer Roberto Quintana). The proj- ect also features special contributors like vocalists Mary Harris and Zap Mama's Marie Daulne, as well as former Black Panther Kiilu Nyasha (who portrays Sister Fati- ma) and actor Woody Harrelson (Gov. Franklin Shane). "It was all ad-libbed!" says Franti of the tight dramatic interludes. "And they all did great jobs. As for the differ- ent callers, I had people just call my studio and picked the best ones. In each case, I just said, 'Here's the story, the context.'"

Born April 21, 1966, in Oakland, Calif., Franti is the adopted son of Charles and Carole (maiden name Wisti) Franti, a white couple. Franti's birth parents, whom he met when he was 23, are Tom Hopkins, a black man, and Mary Rodrick, who is white. Michael learned the reason his natural parents gave him up was because of their fears regarding racism on his mother's side of the family. These insights have ever since spurred Franti, who formerly led pioneering acts the Beatnigs and Disposable Heroes of Hiphoprisy, "to fight for people who don't have a voice." In this case, the unsung underdogs are the often falsely accused inmates on America's death rows, the (usually African-American) fodder of capital punishment in a world where corporate prison construction and man- agement of such institutions is a lucrative multinational business, while such measures as the death penalty have been shown in multiple stud- ies to be the more costly and least effective method of deterrence.

Franti says he feels *Stay Human* and his other records are "con- scious music for the masses," adding that when he attended Wood- stock '99, "It made me realize that music in itself is not a beautiful thing. It's a decision made by the artist to either inspire a vision like Santana, or just go for the lowest common denominator and try to sell as many records as possible. Is our end goal to become adrenalin- ized by conflict or to improve the lives of people around us?"



by Timothy White

LETTERS

NOT BUYING THE SINGLES SCENE

We at Top Hits would like to thank Michael Ellis for his commentary ("How To Revive The Singles Market," *Billboard*, April 14). It was right on target. An additional means to persuade the labels to support singles would be a *Billboard* move toward giv- ing sales more weight in the charts. As the singles charts now exist, they seem merely another reflection of radio play.

Top Hits' rackjobbing services supply more than 10,000 nontraditional music retailers with both singles and full-length albums. Our customers sell singles for full price and have found that consumer demand is strong when good product is made available. It's time for label heads to believe in their product. Singles will expand the consumer base. Full-length albums alone will not do that. The labels cite falling sin- gles sales, when in fact they have fallen

because they are not available. Our retailers tell us that customers are searching the sin- gles displays and leaving without making a purchase. They are not going to a record store to buy an album—they are simply buying nothing. We thank you for your insights and hope your words were read and understood.

Carl Rosenbaum, CEO
 Top Hits
 Scottsdale, Ariz.

TALKIN' BOUT A DEVOLUTION

Alleluia! Finally, someone has taken a stand to pronounce that the future of the music industry is not to be found solely in new technologies ("Deciphering Music's Digital Devolution," *Music to My Ears*, April 28). Rather than the Grail-like quest many have embarked on over the last five years, all of us who make a living in this business would be

well-served to get back to basics and realize it is new music and artistic ideas that are the best antidote to hundreds of non-music enter- tainment options consumers see every day.

As most new companies founded to tap the "gold rush" thought to exist in digital down- loads go belly up, the players best positioned to partner with musicians and record com- panies in expanding our music market will be forward-looking brick-and-mortar retailers and the few communications and Internet sur- vivors. AT&T, AOL, and other firms of their size and stature bring the basic bulk and cus- tomer base to support profitable music deliv- ery as one of a suite of entertainment services with movies, gaming, education, etc. Thanks for offering a realistic, sobering point of view.

Keith Hatschek, president
 Keith Hatschek & Associates
 San Francisco

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

8 The Assn. for Independent Music is contemplating an alliance with another trade show in the face of steeply declining attendance at its annual convention.

ARTISTS & MUSIC

8 Executive Turntable: Andrew Berkowitz is named VP, artist relations, for J Records.

11 The Beat: Slipknot and System of a Down team to co-headline the first Pledge of Allegiance Festival.

11 Depeche Mode returns with its first new release in four years, *Exciter*, for Mute/Reprise.

12 Boxscore: U2 and PJ Harvey gross more than \$4 million in Anaheim, Calif.

16 Soundtracks and Film Scores: Marius de Vries pulls double-duty as musical director and soundtrack producer for *Moulin Rouge*.

Columbia Records.
39 Words & Deeds: KRS-One's Temple of Hip-Hop launches International Conference for Peace.

43 Dance: Sandy Rivera receives recognition via the soulful "Finally."

46 Country: Lee Roy Parnell gets personal on his Vanguard debut, *Tell the Truth*.

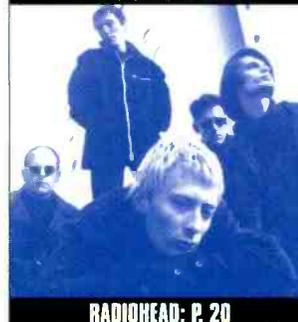
51 Higher Ground: Spring Hill's Scott Krippayne returns with "What Breaks Your Heart," the lead single from his sophomore effort.

51 In the Spirit: Mark Ballard's Marxan Records makes its mark on gospel with the Christianaires' *Thank You*.

52 Classical/Keeping Score: German violinist Thomas Zehetmair signs on to ECM's "New Series."

53 Jazz/Blue Notes: Terence Blanchard revisits the songs of Jimmy McHugh on Sony Classical's *Let's Get Lost*.

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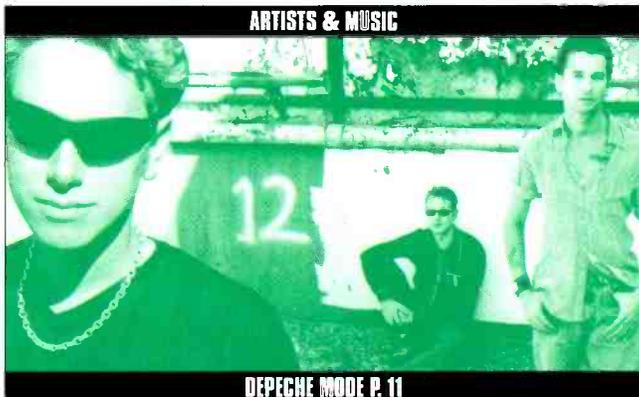
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Asylum Alumnae Form Label, Production Co.

BY PHYLLIS STARK

NASHVILLE—Former Asylum Records president Evelyn Shriver and senior VP of A&R Susan Nadler have formed a new Music Row-based label, Bandit Records, and a production company, Girlz in the Hood.

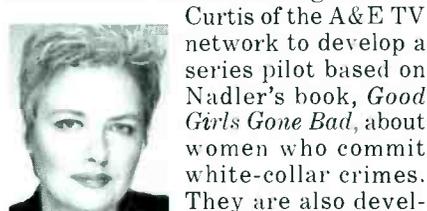
The label is a joint venture with RCA Label Group (RLG), which has the right of first refusal on all Bandit projects. "Joint ventures are fairly rare in country music," Shriver says, "and I think it gives us a slight edge over a straight-ahead independent in this changing world of consolidation" (*Billboard Bulletin*, May 8).

The first Bandit release will be a new George Jones album, produced by Emory Gordy Jr. The lead single is due in July and will be promoted and marketed by the staff of RLG

label BNA Records.

Shriver says Jones himself came up with a slogan to fit Bandit's name: "We're going to steal back country music."

On the production side, Nadler says she and Shriver are working with Bill Curtis of the A&E TV network to develop a series pilot based on Nadler's book, *Good Girls Gone Bad*, about women who commit white-collar crimes. They are also developing concepts for environmental specials, as well as music specials shot in high-definition TV.



SHRIVER

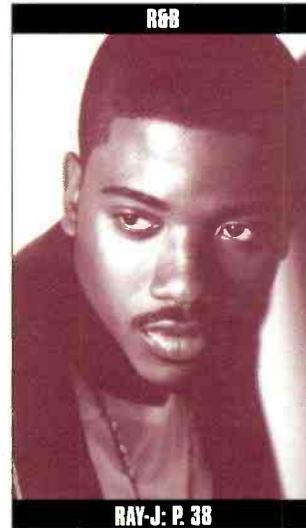
Shriver and Nadler unexpectedly resigned from Asylum earlier this year and announced plans to launch an

independent label. They took former Asylum artist Jones with them and are also expected to sign former Asylum acts Jamie O'Hara, Macky Hooper, and Chad Austin to Bandit, as well as hire former Asylum promotion VP Stan Byrd and regional promoter Lee Durham. Among Shriver and Nadler's biggest successes at Asylum was helping stage Jones' comeback with his *Cold Hard Truth* album.

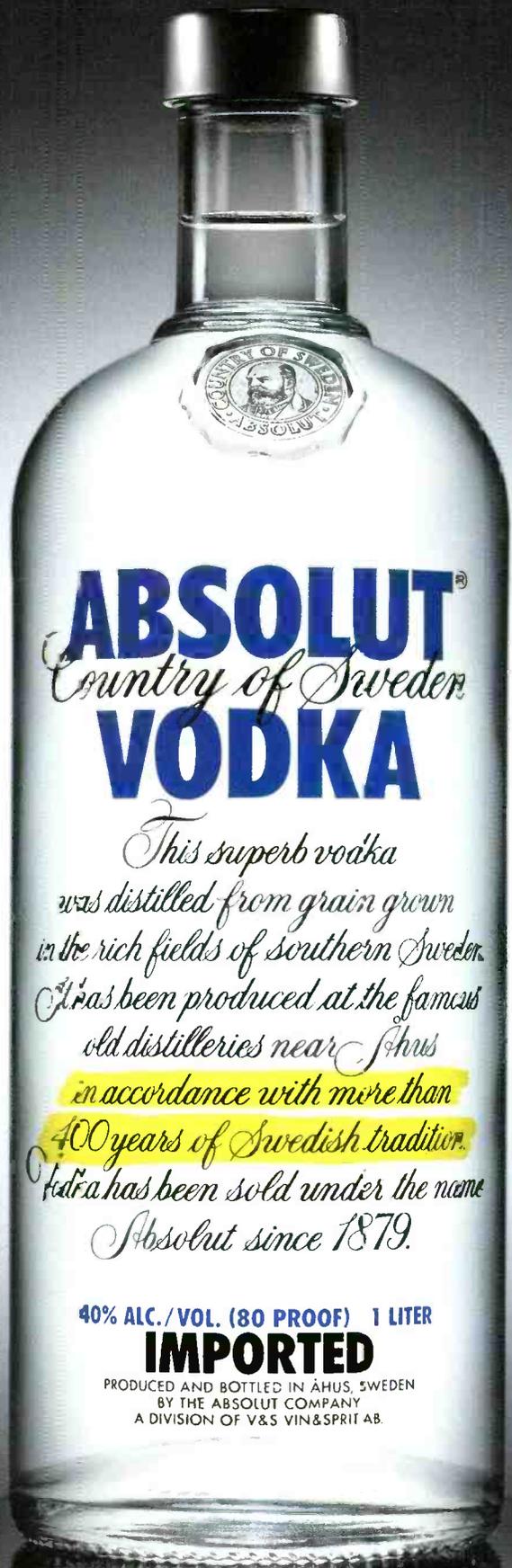
At the time of her resignation, Shriver told *Billboard* she wanted to launch "the best boutique label in country music that has really credible music but that is also successful."

Now Shriver says, "After having three or four months off, it feels great to be back in the game. It will be the first time we're well-rested, so people better be careful."

R&B



RAY-J: P. 38



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Son By Four In Court Over Name

Billboard Latin Award Winners Dispute With Ex-Managers

BY LEILA COBO

MIAMI—The future of award-winning vocal quartet Son by Four—winners of seven Billboard Latin Music awards (Billboard, April 27)—lies in limbo following a spate of legal actions concerning ownership of the group's name.

In the latest court procedure, three group members—Pedro Quiles and brothers Carlos Javier Montes and Jorge Montes—filed a counterclaim May 7 in the U.S. District Court in Puerto Rico against former managers Roberto Sueiro and José Vallenilla, alleging breach of contract and fraud and requesting a \$3 million judgment.

The filing also contained a response to a complaint presented in the same court March 9 by RJO, the corporation Son by Four signed with. RJO's members include Sueiro and Vallenilla as well as songwriter Omar Alfanno, who "discovered" the group and came up with the name Son by Four with his wife, Carmen. At the crux of RJO's complaint, filed by Sueiro, is ownership of the name Son by Four.

Members of the quartet registered the name in the U.S. Trademark Office last December, but, according to Sueiro's complaint, RJO had already registered the name in Puerto Rico's trademark office. "My position is they used fraud and deceit in registering the brand in the U.S.," Sueiro says. "We own the Son by Four name and

concept. [Quiles and the Montes brothers] can do whatever they like with their individual careers. But they can't conduct business as Son by Four."

Alfredo Castellanos, legal counsel for the Montes brothers and Quiles, disagrees. "This is not a Menudo situation, where someone came up with a concept and you employ kids to come and play for your concept. They were a group before this happened. All they did was sign a management deal and a recording deal. And since when are the managers the owners of your career?"

Beyond the name issue—which could be settled at a hearing scheduled for June 8—lies the larger question of whether Son by Four's members will remain together. "As far as I'm concerned, Son by Four is no longer [made up of the same members]," says Sueiro. "[The Montes brothers and Quiles] are not part of the group. We're about to finalize an agreement with Angel López."

It's been rumored for months that López, the group's lead singer, wants to branch out on his own. López's manager couldn't be reached for comment. But Rafo Muñiz, who has recently begun to handle Quiles and the Montes brothers, says he'll stick with his boys, no matter the outcome. "These are talented kids," says Muñiz, a well-known TV producer who also handles Olga Tañón. "They write great songs. The one thing you can't substitute is talent."

Ghetto Youths Label Inks Motown Deal

BY GAIL MITCHELL

LOS ANGELES—On the heels of the 20th anniversary of Bob Marley's death (May 11, 1981), Motown has signed a worldwide distribution deal with Jamaica-based Ghetto Youths International, an entertainment company operated by the reggae pioneer's son, CEO Stephen Marley. Overseeing Ghetto Youths International as head of label operations is outgoing Tuff Gong president Maxine Stowe.

Under the terms of the exclusive pact, reggae-based Ghetto Youths International will bring artists to Motown for multi-album deals. In turn, Motown will distribute the albums in all markets except the Caribbean and Jamaica, where Marley-operated label Tuff Gong will continue to represent the family's musical interests. Ghetto Youths and Motown will also work together in developing each project's marketing and promotions strategy.

"It's important for Motown's growth to reflect the multicultural changes of today's music," says Motown president/CEO

Kedar Massenburg. "Adding Ghetto Youths and the talent of Stephen and [younger brother] Damian to the Motown family solidifies that objective."

The new partnership's first album will be *Halfway Tree* by Damian "Jr. Gong" Marley. It's scheduled for an Aug. 21 release.



MASSENBURG

Stephen Marley, who could not be reached for comment at press time, co-wrote and produced all the songs on Damian's project. Stephen is slated to have a solo effort released in the first quarter of 2002.

"Kedar had been focusing on Stephen in terms of signing him to Motown," says Stowe about the impetus for the union. "But Stephen—who's a producer as well as an artist—had a vision of building a whole division, which tied into Kedar's multicultural outlook. And because of the Bob Marley catalog [on Island], we

wanted to stay in the same family environment and be in the Universal system."

Created in 1993 by brothers Stephen and Ziggy Marley, Ghetto Youths International issued Damian's first album, *Mr. Marley*, in 1996. Ghetto Youths has also released albums by younger Marley sibling Julian and Bob Marley's mother, Cedella Booker.

Stowe, a former VP of A&R at Columbia and later at Island, was appointed Tuff Gong's president last year. In addition to overseeing Tuff Gong International via distributor Lightyear/WEA (which also distributed Ghetto Youths' earlier releases), she guided the Tuff Gong/Island relationship, through which she also oversaw the Bob Marley catalog reissue campaign, including the expanded edition of *Catch a Fire*.

Stowe notes that Tuff Gong International has ended its deal with Lightyear/WEA and is restructuring its management and distribution setup. Ghetto Youths International will have offices in Jamaica, Miami, and New York.

Zydeco Hero Chavis Mourned

BY WES ORSHOSKI

Zydeco fans have lost one of the genre's pioneers and one of its most-beloved stars with the passing of Boozoo Chavis, a man credited with scoring the genre's first hit single and breathing new life into zydeco music in the '80s and '90s.

Chavis died May 5 in Austin, Texas, six days after suffering both a heart attack and stroke. He was 70. Born Wilson Anthony Chavis, he recorded what is considered the first zydeco hit with 1954's "Paper in My Shoe" on Gold-band Records.

The Lake Charles, La., native has been quoted as saying that he "got gyped" out of the proceeds from the song; in fact, he was so frustrated over the alleged mishandling of royalties that he boycotted the record industry for 30 years, during which time he trained race horses.

In 1984, Chavis returned to music, recording albums for the Maison de Soul and Rounder labels. "When he came back, he completely jump-started the zydeco scene in Southern Louisiana and East Texas," says Scott Billington, VP of A&R for Rounder Records. "People started coming back in droves to the dance halls to dance to Boozoo. Young musicians started to emulate Boozoo. And, really, the sound of zydeco in today's dance halls is the sound of Boozoo Chavis."

Known for a raw, rural, and unconventional diatonic accordion style and his sweaty, often raunchy joke-filled performances, the hard-touring Chavis is considered by many to be one of the three most

influential zydeco musicians ever—the others being Clifton Chenier and John Delafonse, both of whom are also deceased.

"Boozoo woke us up to zydeco—and he woke up zydeco," says Todd Ortego, zydeco festival organizer and owner of the Music Machine record shop in Eunice, La. "Just about every zydeco band owes a lot to Boozoo, whether or not they know it."

Chavis "just had that danceable beat that just kept zydeco going and the dance-hall floors jumping," attests Houston-based J. Paul Jr., leader of the Zydeco Nu-Breedz. Paul covered Chavis' "Boozoo's Breakdown" on his independently issued *Who Do You Love* album.

Step Rideau, leader of the Houston-based Zydeco Outlaws, says, "I know I wouldn't be playing if it wasn't for his style."

Chavis and his band, Magic Sounds, wrapped sessions on his sixth Rounder album just three weeks ago. Billington, who signed Chavis to Rounder and played harmonica on the as-yet-untitled album, says this new material is bluesier than some of his past recordings. He adds that Chavis "was as vibrant as I've ever seen him during these sessions," with the artist excited to be playing with such guests as guitarist Sonny Landreth and fiddler David Greely.

Despite regular touring, Chavis was not a well-off musician. A note on the artist's official Web site requests "anyone interested in supporting Boozoo's family to offset high medical bills and funeral expenses . . . send donations payable to Leona Chavis, Boozoo's wife of 50 years." Donations can be sent to 115 Petah St., Lake Charles, La., 70607.



CHAVIS



Van Peebles' French Connection. Legendary recording artist, author, playwright, and filmmaker Melvin Van Peebles was awarded the Chevalier in the Legion D'Honneur, France's highest honor, April 24 at a ceremony at Gramercy House in New York. Conferred upon Van Peebles, right, by the Hon. Richard Duqué, left, the consul general of the Republic of France in New York, the distinguished order was originally created by Napoleon I in 1802 as a reward for service in the military, the arts, or public life. Best known for his pioneering 1968 A&M album *Brer Soul*, a forerunner of modern rap and hip-hop (Music to My Ears, Billboard, July 11, 1992), as well as his groundbreaking 1971 independent film *Sweet Sweetback's Baadasssss Song*, Van Peebles is a native of Chicago whose career first blossomed during his nearly 10-year residence in France as a working journalist, novelist, and filmmaker. He made his feature film debut in 1968 with *La Permission: The Story of a 3-Day Pass* (just rereleased along with *Sweetback* by Xenon Pictures Home Video), which was produced on a grant from the French government and won the Critics' Choice Award at the 1967 San Francisco Film Festival. As a result, *Pass* became the first major film by a black director to be released in the U.S. Van Peebles' subsequent works include the acclaimed Broadway musicals *Ain't Supposed to Die a Natural Death* and *Don't Play Us Cheap*; numerous TV specials, including the drama *Sophisticated Gents* and the Emmy Award-winning anti-censorship documentary *The Day They Came to Arrest the Book*; and his highly praised 1995 album *Ghetto Gothic*, just reissued by Shodown Records. Guests at the Legion D'Honneur event included actors Ossie Davis and Avery Brooks, author and jazz critic Stanley Crouch, and comedian Nipsy Russell. At the invitation of Van Peebles and the French government, *Billboard* editor in chief Timothy White spoke at the ceremony regarding the impact of the artist's work in music, film, TV, theater, and literature. Van Peebles is currently completing *A Bellyful*, a new film he wrote, directed, and shot in France.

Jazz Drummer Billy Higgins Gave All, Onstage And Off

BY STEVE SMITH

As the jazz world mourns the loss of drumming great Billy Higgins, the quality of his earthly tenure is summed up by one of his key colleagues, saxophonist Charles Lloyd: "The world is a better place for Master Higgins having been here."

One of the foremost percussionists in jazz for nearly half a century, Higgins succumbed to liver and kidney failure May 3. The 64-year-old Higgins passed away in a Los Angeles hospital, where he was awaiting a third liver transplant operation.

Known as "Smiling Billy" for the ebullience he displayed both onstage and off, Higgins was best known for the graceful flow with which he drove the music of many of the foremost leaders in modern jazz. His lightly propulsive style played a key role in the breakthrough of the avant-garde saxophonist Ornette Coleman, with whom he came to national prominence, as well as countless others in subsequent years. The generosity of spirit inherent in his playing was matched by a readiness to give of himself through teaching and community work.

As a young man growing up in Los Angeles, Higgins played a role in the local R&B scene, working



HIGGINS



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AFIM May Change Focus

BY CHRIS MORRIS

LOS ANGELES—In the face of steeply declining attendance at its annual convention, the Assn. for Independent Music (AFIM) is contemplating an alliance with another trade organization or show.

Speaking for AFIM's 12-member board, 404 Music Group president Nina Easton says, "We started looking at what the association should be a year ago [and asking ourselves], Does it even have any relevance? . . .



The association will totally re-vamp itself to meet the times."

It appears almost certain that the Whitesburg, Ky.-based indie trade organization will not go on as a stand-alone operation. Easton says, "We were approached by some associations and some trade shows that were, I assume, thinking in the same terms."

Easton declines to say which organizations have met with the indie trade group. Industry sources indicate, however, that among those AFIM has been in contact with about possible alliances are the Retail Music Expo (RMX) and the National Assn. of Recording Merchandisers (NARM).

RMX, which took a booth at AFIM in L.A., is a new trade show mounted by the Reed Exhibition Cos., which produces the annual Midem music conference in Cannes; the show bows at McCormick Place in Chicago June 1-3 (see story, page 14). AFIM executive director Pat Bradley is giving a keynote address June 2 at RMX.

NARM holds a fall Wholesalers Conference, which has also been rocked by sliding attendance on the part of indies in recent years.

According to Bradley, attendance at AFIM's 2001 convention plummeted between 15% and 20% from last year's confab in Cleveland.

Around 600 people paid to attend this year's conference, held May 2-5 at the Biltmore Hotel, an ornate landmark in the heart of downtown L.A. The move this year to a larger city—which is also a hub of the music busi-

ness—had been calculated to generate excitement and boost traffic at the AFIM Convention, which most recently had been held in such locales as Cleveland, Atlanta, and Denver.

Bradley says attendance remained steady at the AFIM trade show, which drew 35 paid companies (though few labels took booths this year). The opening-day crash courses enlisted between 75 and 80 new indie labels, which is also typical. "I don't think anybody should have been surprised [by the drop in attendance]," Bradley says. "It's a difficult time for a lot of people right now. We as an organization are examining our reason for being, and I'm sure that we are going to have to shift our focus."

Bradley acknowledges that the function of AFIM—which was founded in Chicago in early 1972 as the National Assn. of Independent Record Distributors (NAIRD)—has changed dramatically over the years, as indie distribution has moved from a regional focus to a national thrust.

Several attendees at AFIM in L.A. noted that some have now decided not to attend the convention, since it is no longer necessary for most companies to meet with several regional distrib-

(Continued on page 14)



BMG Still Bullish Despite Losses

CEO Middelhoff Says There Are 'Different Avenues For Growth'

BY WOLFGANG SPAHR

HAMBURG—Bertelsmann CEO Thomas Middelhoff expects a substantial improvement in the profitability of the Bertelsmann Music Group (BMG) after incurring heavy losses during the first half of the fiscal year, sources close to the company tell *Billboard*.

According to reports, for the six months that ended Dec. 31, 2000, BMG missed its earnings target by about 180 million deutsche marks (\$81 million) largely as a result of the underperformance of some labels, investment losses, and hefty severance payments to executives axed in recent BMG restructuring plans.

Middelhoff says he wants to free BMG of unwanted ballast, although he has not mentioned any specific projects in this respect. Despite the failure of the BMG/EMI merger, he believes in expansion and says there are different avenues for growth. He includes the possibility of buying successful independents.

"There are no plans to sell BMG," Middelhoff stresses. He

adds that the deals with Napster and MusicNet have made Bertelsmann a market leader in digital music distribution.

Rolf Schmidt-Holtz, BMG's CEO, tells *Billboard*: "We are in a very solid position to compete with all of the other music majors. Not only does BMG have some of the best music professionals in the world, but we have strong local and regional repertoire centers in 54 countries that provide the engine for a powerful worldwide A&R network. We are always interested in growing our business. This is a dynamic time in our industry, and we remain open to future possibilities."

BMG Entertainment's results for fiscal 2001 (which ends June 30) will include large non-recurring charges—for restructuring and management changes—that will affect the bottom line, according to sources close to the company. Forecasts for the fiscal year vary, although the sources say that operating earnings should be reasonably strong.

Last year, Bertelsmann took a

stake in former Arista president Clive Davis' new label J Records and parted ways with former BMG chairman Michael Dornemann and CEO Strauss Zelnick. Middelhoff appointed Rudi Gassner as BMG's CEO, but Gassner died suddenly last December, days before he was due to begin his new role. Since Jan. 1 Schmidt-Holtz has been CEO. With Thomas M. Stein, executive VP, worldwide A&R and marketing, Schmidt-Holtz has been implementing the new structures for global operations. London-based Richard Griffiths is responsible for European operations.

The national BMG companies report that restructuring activities are in full swing. Germany, the world's third-largest record market, has been particularly affected. Under management of the new CEO, Christoph Schmidt, smaller units, such as online, have already been re-integrated into the repertoire companies. *Billboard* has learned that talks concerning layoffs have been conducted with employee representatives, and decisions will be announced over the next few weeks.

Assistance in preparing this article was provided by Gordon Mason in London.



MIDDELHOFF



SCHMIDT-HOLTZ

Sony Touts SACD Releases Along With Its New Players

BY CHRISTOPHER WALSH

NEW YORK—Sony Music Entertainment has entered the 5.1-channel music domain with the announcement that it will issue its first multichannel Super Audio CD (SACD) titles in the coming weeks, in conjunction with Sony Electronics' introduction of its new multichannel SACD players.

Though the SACD itself is not new—the first 2-channel titles were issued in 1999—multichannel releases in the format began only in February 2001 with Virgin's release of Mike Oldfield's *Tubular Bells*.

Sony Music Entertainment has announced 10 initial multichannel SACDs. Nine are catalog titles: Jeff Beck's *Blow by Blow*; Miles Davis' *Kind of Blue*; Celine Dion's *All the Way . . . A Decade of Song*; Earth Wind, & Fire's *Gratitude*; Billy Joel's *52nd Street* and *The Stranger*; James Horner's *Music From Titanic*; James Taylor's *Hourglass*; and Sony Classical violinist Joshua Bell's *Bernstein: West Side Story Suite*.

The 10th title is Sony Music's first

original Direct Stream Digital (DSD) multichannel SACD recording, featuring Sony Classical violinist Midori and pianist/conductor Christoph Eschenbach performing Mozart, produced by Steven Epstein and recorded by Richard King.

With this announcement, Sony Music's stereo and multichannel SACD catalog collectively includes 138 titles. In all, 241 have been announced. Additional labels releasing SACDs include Chesky, Groove Note, Telarc International, Vanguard Classics, and the aforementioned Virgin.

Developed jointly by Sony and Philips, the SACD format is based on the DSD recording system. DSD is a 1-bit recording process that uses a sampling rate of 2.8224 megahertz to achieve a frequency response of 100 kilohertz and a dynamic range of more than 120 decibels.

All Sony SACD players shipping since April are multichannel-capable. Though the first four models introduced were 2-channel only, multichannel SACDs will play on any SACD player, as the discs include a stereo pair for playback on earlier models. All SACD players will also play standard 16-bit CDs.

Despite the announcement, Sony Music Entertainment has not disclosed precise release dates, given the unique nature of the project. "Since these are the first multichannel titles that Sony Music has put out," says David Kawakami, director, Super Audio project, Sony Corporation of America, "we're doing a lot of things for the first time—authoring in the studio here [Sony Music Studios, New York], and also replicating at the fac-

tory in Terre Haute [Ind.]. Everything seems to be going smoothly, but we're on a learning curve, so they kept it less specific than is usually the case."

Kawakami is to offer a preview of upcoming titles at the Home Entertainment 2001 Show, May 11-13 at the Hilton New York. Sony's first multichannel-capable SACD player, the SCD-C555ES, will also be exhibited.

The SACD format has been praised by audiophiles for its advanced resolution; the multichannel SACDs slated for imminent release are particularly distinguished by attention to realism. *The Stranger* and *52nd Street*, for example, were remixed at Sony Music Studios by Phil Ramone, the albums' original producer, and Frank Filipetti, one of the professional audio industry's most experienced multichannel mix engineers. Filipetti also remixed *Hourglass*, since he had recorded, co-produced, and mixed the original 1997 2-channel release.

In the case of *Kind of Blue*, care was taken to remain true to the atmosphere of the original recording: Because it was recorded and monitored on a 3-track tape machine, the audio information on the SACD is distributed to the left, center, and right channels of a 5.1-channel speaker array. Only ambient information is added to the rear channels.

"They did that very carefully," Kawakami says, "by looking at pictures of the studio and the musicians taken during the sessions." Recorded in a converted church on East 30th Street in New York in spring 1959, *Kind of Blue* is widely held to be the zenith not just of Davis' oeuvre, but of jazz itself. Kawakami explains, "The goal was to create the sound as if you were sitting in the studio that day."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Andrew Berkowitz is named VP, artist relations, for J Records in New York. He was senior director of promotion at Arista Records.

Neil Levine is named VP of urban marketing and artist development forTVT Records in New York. He was president/CEO of Penalty Recordings.

Seth Rothstein is promoted to VP, jazz marketing, for Legacy Recordings in New York. He was senior director, jazz marketing.

Hollywood Records names Melissa Langer national director of college promotion and Jay Scavo director of artist development in Burbank, Calif. They were, respectively, director of top 40 and hot AC promotion for Howard Rosen Promotion and president/owner of Sellout! Management.

Carmen Cruz is named national director of promotions and marketing for Seven Rivers Music in San Antonio. She was promotions



BERKOWITZ



LEVINE



ROTHSTEIN



LANGER

representative, central region, for Balboa Records.

Jonathan Caron is promoted to director, copyright systems administration, for Universal Music Group (UMG) in Universal City, Calif. He was associate director, copyright systems, and label manager for UMG's department of copyright administration.

Eve Marsan is promoted to product manager for Universal Records in New York. She was marketing manager.

Jordyn Thomas is promoted to

A&R manager for Essential Records in Nashville. She was A&R coordinator.

PUBLISHERS. Katherine Blasingsame is promoted to creative manager for Jody Williams Music in Nashville. She was staff administrative assistant.

RELATED FIELDS. Cara Kleinhaut is named senior event producer for Caraevents in Los Angeles. She was event producer for Sony Music Entertainment.

Artists & Music

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Basement Jaxx Shakes Up Dancefloors

British DJ Duo Aiming For The Fresh But Funky With Sophomore XL Release

BY MICHAEL PAOLETTA

Since forming in the mid-'90s, the photogenic British duo Basement Jaxx—Felix Buxton and Simon Ratcliffe—has prided itself on bucking the status quo of contemporary clubland. Whether producing/remixing for others, manning the turntables in clubs around the world, or creating its own sonic blasts, Basement Jaxx has never relied on one sound or genre to make its case.

"Too many people simply do what's been done before," Ratcliffe explains. "We like to shake things up. Isn't that what pop music's supposed to be about? For us, it's always been about doing something fresh."

And "funky," Buxton interjects. "Dance music has become so linear—which is why we make the kind of music we do. It should be about opening your mind, not closing it."

On its sophomore album—the scintillatingly sexy *Rooty*, which follows in the feisty footsteps of 1999's *Remedy*—Basement Jaxx continues to reinvent house music as it redefines its own sound. Due June 26 on XL Recordings/Astralwerks, *Rooty* overflows with elements of soul, dancehall, funk, hip-hop, gospel, disco, '80s pop, punk, 2-step, electro, and Latin.

On such infectious tracks as "Breakaway," "Jus 1 Kiss," "Broken Dreams," "Where's Your Head At," and "Do Your Thing," the duo seamlessly nicks bits and pieces from such far-flung sources as Chic; Earth, Wind & Fire; Felix de Ypacarai y Sus Paraguayos; Gary Numan; and jazzier Kenny Barron, respectively.

Though decidedly more pop and a tad less influenced by Latin rhythms than its predecessor, *Rooty* is also grittier and more experimental. "When we made the first album, we were questioning every part of the process," Buxton recalls. "This time, we did less questioning. We were confident with who we are and what we wanted to express musically."

Another key difference between the two albums was the recording process, specifically the hours kept in their Brixton-based recording studio in London. "The new album found us working during daylight hours, as opposed to pulling all-nighters like we did for *Remedy*," Ratcliffe notes



BASEMENT JAXX

with a laugh. Buxton adds, "Creating music during the daytime definitely affects the overall outcome, with the music alone holding your imagination and feeding your mind."

The critically praised *Remedy* spawned a trio of No. 1 hits on the *Billboard* Hot Dance Music/Club Play chart—"Red Alert," "Rendez-Vu," and "Bingo Bango"—on its way to selling 135,000 units, according to SoundScan.

"I still have customers who are just discovering Basement Jaxx's first album," says David Shebiro, owner of New York specialty retailer Rebel Rebel, who adds that such pre-*Remedy* tracks as "Flylife" and "Samba Magic"—issued via the duo's own boutique label Atlantic Jaxx—continue to sell (that is, "when I can get them in stock," he complains). Shebiro also confirms that "hardcore Jaxx fanatics can't wait until the release of *Rooty*. Its success seems pretty much guaranteed."

Astralwerks product manager Lawrence Lui notes that Basement Jaxx has delivered *Rooty* closely on the heels of the last single ("Bingo

Bango") from *Remedy*—that way, he says, "the band's name is still relatively fresh in people's minds."

Beyond utilizing the press, the Internet, retail, and lifestyle marketing, Astralwerks plans to expand the act's fan base with an aggressive radio and club campaign focusing on the album's first single, "Romeo." On May 22 the label will service the R&B/pop-laced club jam to club DJs and record pools, as well as specialty mix shows and college radio.

The "Romeo" commercial single, complete with remixes and two non-album bonus tracks ("Bongoloid" and "Camberwell Skies"), is scheduled to arrive June 12. The video for "Romeo" was recently shot in Bombay, India, by director Andy Hutch; it will be sent to MTV, MTV2, local video shows, and Internet outlets later this month.

Touring will be a vital part of the label's campaign, according to Lui. Throughout June and July, Buxton and Ratcliffe will DJ at clubs and outdoor festivals in the U.S. and Europe. Lui says to expect a proper U.S. tour in the fall, with a "full-on band, audiovisual extravaganzas, and dancers." These shows should be a treat, he adds, "since the Jaxx have never done their full, pull-all-the-stops live show in the U.S. before."

Promotion on the Internet will emanate from XLrecordings.com and Astralwerks.com, both of which will offer exclusive Basement Jaxx content, news updates, and music streaming. In addition, Lui says, the label will launch pre-release visibility campaigns on third-party Web sites. "Because the act's hardcore fans are quite Net-savvy," he adds, "we plan to explore every opportunity for viral online marketing."

Basement Jaxx is managed by London-based Andrew Mansi; Sam Kirby of New York-based Evolution Talent Agency handles the act's bookings. The group's tracks are published by Universal Music.

TV Exposure Propels Band, Tenor Up The 200

Maverick Act Tantric Transcends Days Past

BY CARLA HAY

NEW YORK—In 1998, three members of the platinum-selling act Days of the New were fired. But instead of slinking off into obscurity, the ousted members turned lemons into lemonade: They recruited a new singer, created a new band, and are now



TANTRIC

experiencing commercial success as Tantric, with an eponymous debut album on Maverick/Warner Bros (Billboard, Jan. 20).

Tantric lead singer Hugo Ferreira says, "It's taken a while for people to associate our music with the Tantric name, but we've been working our asses off with touring. Radio and MTV have also helped us."

Tantric—managed by Dan Colucci of Lucci Entertainment—embarked on a tour of radio stations last November. The single "Breakdown" was serviced to rock radio in January, and it has since become a top five hit on the Mainstream Rock Tracks chart and the Modern Rock Tracks chart.

Released Feb. 13, the album *Tantric* debuted at No. 14 on the

(Continued on page 50)

Decca's 'Popera' Singer Watson Confounds Critics

BY CARLA HAY

NEW YORK—For self-styled operatic singer Russell Watson, "pop" isn't a dirty word. The British tenor has been getting attention in the U.S. for his debut album, *The Voice* (Decca Records), even though music enthusiasts remain divided over the record's merits.



WATSON

In some quarters, Watson has been praised for bringing a unique twist to opera and classical music.

But many purists have harshly criticized Watson for his pop stylings.

Watson says that what matters most is the opinions of those who buy his music. "I like to think of myself as the people's tenor. That's the legacy I would like to leave for myself."

The Voice, released last September in Europe, has already topped the U.K. classical album charts and reached the top 10 on the U.K. pop album charts. The album, released April 17 in the U.S., bowed on the Heatseekers chart at No. 2 in the May 5 issue. The album reached Heatseekers Impact status in the May 12 issue,

(Continued on page 50)

HEATSEEKERS IMPACT

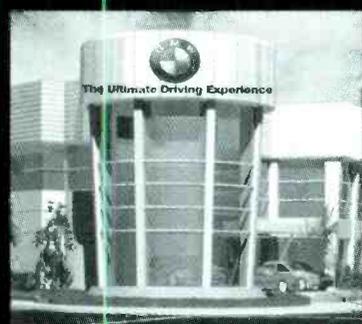
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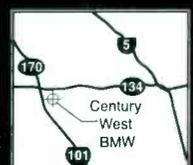
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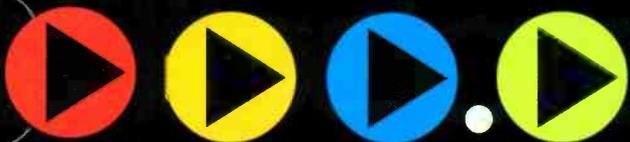
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In A Relaxed Mode For 'Exciter'

Depeche Mode In Classic Form With Mute/Reprise Disc

BY LARRY FLICK

Depeche Mode's Martin Gore, Dave Gahan, and Andrew Fletcher are laughing. The tension of a long day of glad-handing on behalf of their new disc, *Exciter* (Mute/Reprise, May 15), has been broken by a spate of playful jibes and jokes.

Ensnared within the sunny, plush setting of L.A.'s Four Seasons Hotel, the band exudes a warm, almost familial air that

seems uncharacteristic for an act that has amassed a 20-year catalog of songs about life's darker edges.

"We've seen each other through enough twists and turns over the past 20 years that we *are* a family," Gore says, referring to a headline-grabbing history that includes various band members' bouts of drug addiction, alcoholism, and near-suicidal depression. "We've invested as much in

each other as blood relations."

The laughter that fills their hotel suite indicates that they've come out on the healing side of the personal drama. "There were days in the not-so-distant past when I wondered if I was going to be able to proceed with this band," Gahan admits. "To be in a place where we're sitting here—feeling happy and healthy—and talking about a new record is

extraordinary. It's quite humbling, actually."

The members of Depeche Mode may be happier in their personal lives, but *Exciter* shows the band in classic musical form. Their first collection of new tunes since 1997's *Ultra* (between sets, they issued 1998's *The Singles: '86-'98*, a best-of compilation) is typically moody, always introspective, and often literate. Gahan continues to be the

compelling vocal embodiment of Gore's hypersensitive, often haunting words.

If there's any significant sign of growth within Depeche Mode's music, it's in the instrumentation. Although the band is wisely continuing to mine the searing synth-pop sound that sparked a string of hits ("Just Can't Get Enough," "People Are People," and "Personal Jesus") and helped to shape the electronica movement, it is now adding elements of tradition-

(Continued on page 13)



DEPECHE MODE

Wylde's Black Label Cooks Up Potent Brew On Spitfire Disc

BY CLAY MARSHALL

LOS ANGELES—Venerable guitarist Zakk Wylde has one goal for *Alcohol-Fueled, Brewtality Live + Five* (Spitfire, May 22): To capture his band, Black Label Society, live and totally raw.

"If I want to hear it exactly like the studio album, I'll just listen to the record," the one-time Ozzy Osbourne axeman says. "I wanna hear the mistakes—not a Pro Tools fix-up."

Recorded last year, the set culls material from Black Label Society's first two albums, *Sonic Brew* and *Stronger Than Death*. Also included is a rendition of "No More Tears," an Osbourne hit co-written by Wylde.

In addition, *Alcohol-Fueled, Brewtality Live + Five* contains a bonus CD featuring five largely acoustic tracks in the vein of Wylde's 1996 Geffen solo release, *Book of Shadows*—a set reissued by Spitfire in 1999. The new tunes happened spontaneously during the mix-down of the live cuts.

Among the new tracks are covers of Black Sabbath's "Snowblind" and Neil Young's "Heart of Gold." Also featured is an acoustic revision of the *Sonic Brew* tune "The Beginning . . . at Last," as well as two new Wylde originals, "Like a Bird" and "Blood in the Well." Wylde likes the juxtaposition of the noisy live material against the sweeter studio cuts.

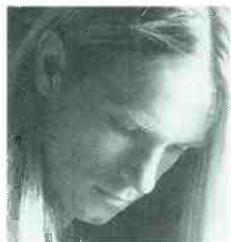
"You listen to the live stuff to get up in the morning, and then at the end of the night you listen to the acoustic shit," says the artist (whose compositions are published by Bell-bottoms & Beer Music, BMI.)

According to Dennis Clapp, senior VP at Spitfire, "Like a Bird" will be shipped to mainstream rock radio and specialty shows later this month. To promote the project, Black Label Society will embark on a Japanese tour in late May. The band will also play Holland's Dynamo Open Air Festival before joining this summer's Ozzfest, during which it will perform on the main stage.

Wylde is also working with bassist Robert Trujillo (Suicidal Tendencies) and drummer Mike Bordin (Faith No More) on Osbourne's upcoming solo set. He says, "We're gonna make it as heavy as possible."

Managed by Bob Ringe, Wylde will also turn up onscreen in the Warner Bros. film *Rock Star*, due for a fall release. Inspired by the story of Judas Priest front man Tim "Ripper" Owens, the Stephen Herek-directed feature stars Mark Wahlberg as an unknown singer who's tapped to join his favorite band, Steel Dragon. Wylde's character plays guitar for the band.

Wylde says he relates to the film: "It could be my story. I'm a Sabbath freak, and I love Ozzy doing his solo stuff, and then I end up in the band. Pretty wild."



WYLDE

Slipknot, System Of A Down's Pledge Will Compete With Family Values Fest

JUSTICE FOR ALL: The Pledge of Allegiance Festival, which features Slipknot and System of a Down, may have had one of the easiest births of any such gathering.

"I own part of the Tattoo the Earth Festival, and it wasn't really going the way I wanted it to," says Steve Richards, who manages Slipknot. "[Immortal Entertainment Group CEO] Happy Walters is partnered with Kevin Lyman [of Immortal Touring and Events], who does the Warped tour. He kind of proposed it to Happy. We had breakfast and talked about it, and the next thing I knew, Happy is saying, 'Let's do it.'" System manager David Benveniste and the Agency Group's Dave Kirby are also partners in the festival.

The tour kicks off Oct. 1 at Las Vegas' Thomas & Mack Center. The final ticket price has yet to be set, but Walters says it will be between \$30 and \$35. The second stage will primarily be non-musical attractions. The main stage will highlight five acts.

Pledge is taking the Family Values tour head on, although its organizers don't like to look at it that way. "This is a much harder [music] tour," Walters says. "There's plenty for everybody to be successful. [Family Values partner] Korn's on my label. It's not supposed to be adversarial." Family Values also starts in October.

For Slipknot's Shawn, otherwise known as #6, co-owning the festival is a sure-fire way to do things the band's way. "We don't like headlining other festivals," he says. "The reason why is generally we don't like anybody, except for our fans. We don't like other bands. We just like to play and don't like all the other standards of who should play first or having to adhere to curfews when other bands go over their running time. With this, we have our own agenda and don't have to stray from that."

Slipknot is making an exception by co-headlining this year's Ozzfest, which ends Aug. 12. Saying no wasn't an option. "Our very first tour as a band was Ozzfest," Shawn explains, "and we played for next to nothing. Our whole goal was to go out and destroy, and that's what we did. It feels really good to come back on our second album [*Iowa* will be out in July on Roadrunner]. We love Black Sabbath. Who better to tour with than the makers of metal? We feel honored."



Johnson Hits New York. Jive artist Syleena Johnson recently showcased material from her debut, *Chapter 1: Love, Pain & Forgiveness*, at New York's famed Studio 54. The project's first single, "I Am Your Woman," is currently garnering an audience at pop and R&B radio. Pictured, from left, are David Passick, Johnson's co-manager; Barry Weiss, president of Jive; Larry Khan, senior VP of R&B promotion at Jive; Johnson; Tom Carrabba, GM of Jive; Janet Smith, director of marketing at Jive; Wayne Williams, VP of A&R at Jive; and Michelle Myers, Johnson's co-manager.

A MAVERICK MOVES ON: As Raul Malo embarks on recording his first solo album since the Mavericks went on hiatus, he's feeling that first blush of freedom that such a venture can bring. "The Mavericks were so associated with country music that when we ever tried to venture out of it, it was always very frustrating," he says. "The band was more than that, and I certainly wanted to be more than that. Also, when you're in a band, there are always strings being pulled. There are all these other interests: the band members' interests, the record company that wants you to keep playing county fairs . . . Now, all I've got to do is answer to myself."

Malo's album will come out this fall on OmTown, Higher Octave's vocal label. "I was looking for a label that's not so big that you'll be lost in the roster," he says. "I also wanted a label that had figured out different ways to sell records than the typical means we're all so used to."

Malo—who wrote all the material for the new set either by himself or with co-writers, including Alan Miller, Jaime Hanna, and Dennis Britt—is recording the album in Los Angeles starting Monday (14). Steve Berlin is producing the project, which will include three songs in Spanish. Malo says, "We're trying to record everything live in one week. I've never had to use Pro Tools, and I hope I don't need to. It may not be perfect, but it keeps the humanity in it."

While there have been press reports that the Mavericks have broken up, Malo says rumors of the group's demise have been greatly exaggerated. "I was surprised to hear [we split]. Dormant is more like it. Really, we're not broken up. We're not going to be doing business over the next couple of years, but I don't think our doing another album is out of the question. I'd hate for that to be the case."

STUFF: Lit is wrapping up its second album for Dirty Martini/RCA Records, which is slated for a Sept. 25 release. The album is being produced by Don Gilmore and Glen Ballard. The group has also signed its first band to its Dirty Martini imprint—Handsome Devil, whose debut, *Love and Kisses From the Underground*, is due Aug. 8. Jeremy Popoff and Ed Stasium are producing the album.



by Melinda Newman

Artists & Music

WOMACK, DIXIE CHICKS PICK UP TROPHIES AT AWARDS CEREMONY

(Continued from page 1)

they felt something when they heard it," Womack says. "This song makes you think about and feel for the people you really love in your life. Who doesn't have someone like that in their life?"

In somewhat of a surprise, Keith took home the trophy for male vocalist and album of the year with *How Do You Like Me Now?* Keith attributes his wins to "a lot of people working in the right direction." "My record label, DreamWorks, unchained me," he says. "When good people work together, and you make great music, and you're not handcuffed by a bunch of idiots, this is what happens."

Artists from Down Under struck pay dirt as Australian Jamie O'Neal won the top new female vocalist award, and New Zealand-born Urban took the prize for top new male vocalist.

Faith Hill took home her third consecutive award for top female vocalist.

After dominating the vocal duo category during much of the '90s, Brooks & Dunn lost last year to upstarts Montgomery Gentry. This year the pair reclaimed the prize. "It feels great to have it back," Kix Brooks says. "We've got a new fire lit under us."

Lyric Street's Rascal Flatts won the top new vocal duet/group award. Barbara Mandrell expressed surprise at receiving the Pioneer Award. Kenny Rogers, who received the Career Achievement Award, says, "I've won a lot of awards, but nothing recently. There's nothing more stifling to creativity than a lack of outlet, to think no one's listening. So all of a sudden when you realize people are listening, it allows you to do a better quality product and take more pride in what you do."

Hosted by LeAnn Rimes, the show took place May 9 at the Universal Amphitheatre. It was produced by Dick Clark Productions.

Geoffrey Stoltz, senior music buyer for the Torrance, Calif.-based Warehouse chain, says winning acts now stand to benefit from the usual sales bump that follows the CBS-telvised ceremony. "Generally, we see a real good spike from the show. It's great to have that kind of national exposure for country music, to be right in prime time."

Special promotional efforts help link retail sales to the ceremony, Stoltz adds. "We always have pretty aggressive marketing campaigns to capitalize on that. This year, we're doing the entire country section on sale for 20% off. We're looking for some pretty big spikes."



Child's Play. During a New York launch party for the new Destiny's Child album, *Survivor*, Sony Music Entertainment executives gave the Columbia act a plaque commemorating worldwide sales of 10 million units of its sophomore album, *The Writing's on the Wall*. Pictured, from left, are Destiny's Child manager Matthew Knowles; Columbia Records Group VP of A&R Teresa LaBarbera-Whites; Columbia Records Group executive VP of promotion Charlie Walk; Destiny's Child's Michelle Williams, Beyoncé Knowles, and Kelly Rowland; Columbia Records president Don Ienner; Columbia Records executive VP/GM Will Botwin; Columbia Records senior VP of urban promotion Cynthia Harris; Sony Music Entertainment chairman/CEO Thomas D. Mottola; and Destiny's Child's stylist, Tina Knowles.

JAZZ DRUMMER BILLY HIGGINS GAVE HIS ALL, ONSTAGE AND OFF

(Continued from page 6)

with guitarist Bo Diddley, among others. He befriended trumpeter Don Cherry, performing with him and saxophonist James Clay in an unrecorded band called the Jazz Messiahs. Higgins and Cherry met Coleman in the mid-'50s, and the three were soon performing along with bassist Charlie Haden in a band led by pianist Paul Bley.

Higgins recorded the 1958 Contemporary album *Something Else!!!* with Coleman in Los Angeles and accompanied the saxophonist to New York for an extended run at the Five Spot that is now widely regarded as a pivotal event in jazz history. Higgins made further recordings with Coleman, including the seminal Atlantic album *The Shape of Jazz to Come*. He was soon in demand by other leaders, performing with Thelonious Monk in 1959-60.

During the '60s, Higgins became one of the most ubiquitous of jazz drummers, working alongside Sonny Rollins, Lee Morgan, Hank Mobley, Jackie McLean, Steve Lacy, and Cedar Walton. In the '70s, he played with Milt Jackson, Hank Jones, Eddie Harris, and Jimmy Heath, and he reunited with Coleman for the Columbia album *Science Fiction*. He began

to lead his own recordings as well, releasing *Soweto* (Red) and *The Soldier* (Timeless) in 1979.

Higgins returned to the West Coast in the '80s. He joined the jazz studies faculty at the University of California-Los Angeles, and he co-founded World Stage, a program for young musicians. He also continued high-profile performance, working alongside Joe Henderson, Pat Metheny, and David Murray. In '86, Higgins appeared in the all-star band behind saxophonist Dexter Gordon in Bertrand Tavernier's film *Round Midnight*. He followed his '84 solo set *Mr. Billy Higgins* (Evidence) with *3/4 for Peace* (Red) in '93.

Higgins required his first liver transplant in March 1996, and he faced surgery again a day later when the first transplant failed. But Higgins willed himself to recuperate, and within a year, he was performing in New York again with Charles Lloyd at the Texaco New York Jazz Festival and at a Lincoln Center Festival multi-evening celebration of Coleman's music.

In recent months, Higgins' health began to fail again. When it became apparent that yet another liver trans-

plant operation would be necessary, the jazz community responded with an outpouring of support. Lloyd and Harold Land led a mid-January concert at L.A.'s Bones & Blues—which featured Higgins' final performance. Grass-roots activists sent word of Higgins' needs out over the Internet.

"Billy Higgins Love-In" concerts held on both coasts drew upon top talents in jazz. In late March, Herbie Hancock and Kenny Burrell were among the performers at the Musician's Union in Los Angeles, while Lloyd joined Pharoah Sanders and Bobby Hutcherson for a benefit at Yoshi's in Oakland, Calif. A final event in April at St. Peter's Church in New York included Ron Carter and Don Braden.

According to Dorothy Darr, Lloyd's wife and the leader of many of the fund-raising efforts, all donations received prior to Higgins' passing will go to outstanding medical bills, the World Stage, and Higgins' family. A private funeral was held May 7 in Inglewood, Calif. A memorial concert is planned for May 17 at New York's Knitting Factory, the proceeds of which will benefit "Billy Smiles," a foundation that Darr is establishing.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2, PJ HARVEY	Arrowhead Pond Anaheim, Calif.	April 23-26	\$4,152,640 \$130/\$45	49,377 three sellouts	SFX Music Group, Nederland Organization
U2, THE CORRS	National Car Rental Center Sunrise, Fla.	March 24-26	\$3,032,028 \$131.50/\$46.50	37,969 two sellouts	SFX Music Group
U2, PJ HARVEY	Compaq Center at San Jose San Jose, Calif.	April 19-20	\$2,878,940 \$130/\$45	35,550 two sellouts	SFX Music Group
ELTON JOHN & BILLY JOEL	Molson Centre Montreal	May 3	\$1,886,351 (\$2,889,941 Canadian) \$147.19/\$58.42	18,711 sellout	House of Blues Canada
U2, PJ HARVEY	Pengrowth Saddledome Calgary, Alberta	April 9-10	\$1,824,131 (\$2,853,325 Canadian) \$83.11/\$28.77	35,778 two sellouts	SFX Music Group
U2, NELLY FURTADO	Philips Arena Atlanta, Ga.	March 30	\$1,500,277 \$132/\$47	20,596 sellout	SFX Music Group
U2, NELLY FURTADO	Charlotte Coliseum Charlotte, N.C.	March 28	\$1,447,355 \$130/\$45	19,054 sellout	SFX Music Group
U2, PJ HARVEY	America West Arena Phoenix	April 28	\$1,424,390 \$130/\$45	17,575 sellout	SFX Music Group
U2, PJ HARVEY	Rose Garden Portland, Ore.	April 15	\$1,276,120 \$130/\$45	16,653 sellout	SFX Music Group
U2, PJ HARVEY	Compaq Center Houston	April 2	\$1,198,589 \$131.25/\$46.25	14,859- sellout	SFX Music Group

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IN A RELAXED MODE FOR 'EXCITER'

(Continued from page 11)

al blues, retro-funk, progressive-rock, and orchestral pop to its arrangements.

For example, "Dream On," the first single, is distinguished by nicely detailed guitar work as well as skittling, staccato beats, while "The Sweetest Condition," a strong single option, layers languid slide-guitar lines into a mix of industrialized keyboards and swaying rhythms.

Produced by Mark Bell, *Exciter* also benefits from such potent tracks as "When the Body Speaks," on which a quietly rumbling beat supports delicate guitar lines and an intimate, almost whispered vocal by Gahan; "I Am You," wherein futuristic instrumentation is offset by a hypnotic chorus chant of the words, "I am you/And you are me" and further enhanced by a sweet mid-song symphonic interlude; and "Goodnight Lovers," a gospel-spiked ballad that closes the album on a pensive, meditative note.

"After 20 years, making a Depeche Mode record can be quite a challenge," Fletcher says. "You have to feed the monster, if you will, that demands very specific sounds and stylistic elements. But you also have to feed your-

self. You have to feel like you're doing more than merely painting by numbers."

Gore, who remains the band's primary tunesmith, agrees. Yet growth didn't come easily this time, as he admits to hitting a dry spell while writing material for *Exciter*. "I started working on songs about a year and a half ago, and I struggled. I spent the first six months doing nothing. I couldn't get motivated. I couldn't come up with an idea that worked for me. It was actually quite frightening."

Then Gore decided to break his typically solitary writing parameters and invited Bell and the other band members into his process "just to bounce ideas off," he says. "Having people there provided the pressure I needed to get rolling. It also pushed me to consider different ideas as I was writing, which was great—if not a little tension-inducing at times. I'm a naturally shy person about my music, so it was a challenge to let my ideas flow freely in such a raw state."

In the end, though, Gore notes that this batch of songs has greatly revitalized his interest in Depeche Mode. "Some of my favorite songs of the past 10 years

are on this album. I'm extremely proud of what we've accomplished this time."

For Gahan, *Exciter* is a chance to prove that he's still "got the goods." He says, "Let's face it, when you've reached the unfortunate point where you've nearly ended your life—and the

'Making a Depeche Mode record can be quite a challenge.'

—ANDREW FLETCHER,
DEPECHE MODE

world's been watching the entire time—there comes a minor need to establish and affirm, if only to yourself, that you can still get the job done."

If anything, Gahan says he is at a point where he's "never felt stronger or more creatively alive." And, after years of performing Gore's material, he feels that it's "just about time to write and record some of my own songs." He adds that the forum for his creative expression is still being formulated and that it's not likely to surface until

after Depeche Mode has put its latest project to bed.

And *Exciter* is not likely to be put to bed anytime in the near future. "Dream On" is building a solid radio audience in the States—particularly at KROQ Los Angeles, which recently held a ticket pre-sale for a forthcoming local gig.

The track is also a bona fide smash in Europe, where it's already topped the charts in Italy, Spain, Denmark, and Germany. It's also reached the top 10 charts in the U.K., Finland, Sweden, Norway, and Austria.

Among the choice bits of international promotion for the project is a special two-hour radio documentary on the band for *BBC London Live*. The show aired May 7, and it's now available in streaming form on the band's Web site (depechemode.com).

All of this activity is whetting appetites at retail, where the band remains popular. "Word-of-mouth has been steadily building on this record for several months," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "This band has one of the most loyal followings I've ever seen."

Those die-hard fans should be

pleased that Depeche Mode is hitting the road for a five-month, 24-country tour this summer. The trek will begin June 15 in Montreal and finish Oct. 30 in Istanbul, Turkey. Tickets for the tour went on sale in late March, and sales have been brisk.

This is the band's first road jaunt since 1998's *The Singles* tour, where it played to more than 1 million fans in 18 countries, according to the label. "That was a scary tour for me," Gahan notes. "The pressure was high. But this one is going to be great."

Fans can expect a typically elaborate show, with longtime artistic collaborator Anton Corbijn on board to provide stage designs. "Anton is almost like a member of the band," Fletcher says. "He interprets and dissects our music in a way that is staggering. He's full of brilliant surprises and lots of fun."

Right now, a round of brilliant surprises and a lot of fun is precisely what the members of Depeche Mode are hankering for. "We're ready for anything," Gore says with a smile. "This time, we're all going to remember every moment, every step of the way—and that's the most brilliant part of it all."



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Reed's New Retail Music Expo Seeks Attendees

BY ED CHRISTMAN

NEW YORK—Executives at Reed Exhibition Cos., which is staging the Retail Music Expo (RMX) in Chicago June 1-3, say that, with 2,000 people signed up by press time, the convention's debut will be a success.

But most senior music distribution and retail executives contacted by *Billboard* say they are not attending the show and will take a wait-and-see attitude toward it.

RMX will be held at the same time as Book Expo, the largest book industry trade show, which is also mounted by Norwalk, Conn.-based Reed, the same firm that stages the Midem convention in Cannes. The 46th annual Book Expo, as usual, is sponsored by the Assn. of American Publishers and the American Booksellers Assn. It is expected to draw more than 20,000 attendees.

The music and book industries "are similar in the issues they are facing," notes Jamie Swanson, Reed event director of RMX. "It is appropriate for us to do the two conventions together, because the music buyers and book buyers are becoming the same."

Swanson reports that employees from 1,325 companies have signed up to attend the RMX; 900 of these are sending employees only to the music convention, while representatives of 425 are attending both the book and music shows.

The head of one of the major distribution companies, however, says he hasn't seen a "compelling reason" to attend the convention. "Some of our local people may attend, and I will get a report" on whether this is a worthwhile convention to attend next year.

Duncan Browne, GM at music retailer Newbury Comics in Brighton, Mass., says that while people from his chain are attending the book fair, "we are not going there for the music convention, although we may walk across the hall and check out the exhibit. We do not think the music industry needs another convention."

Indeed, the main problem for RMX appears to be its proximity to the National Assn. of Recording Merchandisers (NARM) Convention, which was held in March. In fact, Reed apparently approached NARM about working together.

Pam Horovitz, NARM president, says, "We had conversations with Reed people about some sort of joint effort, but with the timing of their event coming relatively close to ours, we felt we had to concentrate on our event and couldn't afford to have our attention diverted."

NARM allowed Reed to promote RMX at the NARM Convention, as did the Assn. for Independent Music (AFIM) at its convention, held May 2-5 in Los Angeles (see story, page 8).

In general, Horovitz says, NARM is "inclined to be supportive to anybody else's venture which supports the retail industry." She says she will wait and see if the Reed event "turns out to be com-

plementary and/or competition," noting that if it turns out to be the latter, it still would be good for NARM, because it will make the trade group better.

Music retail attendees to RMX appear to be mainly from companies that also have stakes in the book industries, like Borders and the Musicland Group. Also, the chains that are attending seem to be sending people from the field, rather than headquarters personnel.

Len Cosimano, VP of music and video merchandising at Borders, says the Borders staff will not attend RMX, although some of his associates from the book side of the company's business may cross the hall to check out the music convention.

On the other hand, Danny Yarbrough, chairman of Sony Music Distribution, which has boycotted the last two NARM Conventions due to

a lawsuit the trade association filed against Sony, says he is interested in RMX but has not decided if his company will attend.

RMX kicks off June 1—a day devoted to Internet topics, followed the next day by a keynote address from Pat Martin Bradley, who heads AFIM, and another keynote address from Clive Davis, founder of J Records, on June 3. On June 2 and 3 there will be artist showcases and exhibitor booths. Swanson says that 85 companies are setting up booths.

"We have nine labels showcasing acts, every hour on the hour," Swanson reports—Dominant Impulse, Masana, Baltimore, Meek, Big Chicago, Captain Music, Shut Em Down, Black Market, and Psalm. She adds that Music Video Distributors is sponsoring video play on the show monitors.

AFIM MAY CHANGE FOCUS

(Continued from page 8)

utors. The head of sales for a longtime AFIM member label, which formerly utilized multiple distributors, says, "I have one distributor now. What am I doing here?"

The head of one national distribution company who did not attend the convention due to personal commitments says his firm sent no representatives because just one of his labels—an L.A.-based company—was registered for the event.

The presidents of some national distribution firms opted to stay home this year and sent regional sales directors or other middle managers to represent their companies. The top men at other companies came to L.A. for a single day of meetings, then made a hasty retreat.

Though companies specializing in rap, hip-hop, and rock still take up a large number of the slots on *Billboard's* Top Independent Albums chart, attendance at AFIM this year, as in other recent years, was predominantly niche-genre labels. With the exception of Tommy Boy Records, whose chairman, Tom Silverman, has long been a linchpin of the trade group, top rap labels have not been prominent at the convention for years.

Alicia Rose, president of Portland, Ore.-based indie-rock distributor Northeast Alliance of Independent Labels, remarked during one panel, "The [public] profile [of AFIM] is crucial to getting people like us to join." She noted that some 15 indie-rock distribution firms are not AFIM members and added, "There are so few [high-profile labels] that come."

Though Ann Arbor, Mich.-based Borders Books & Music sent a sizable contingent to the convention, most other large retail chains sent token representation or none at all. The majority of registered retailers were members of the Coalition of Independent Music Stores, which was founded at a NAIRD Convention

in San Francisco in 1995.

For the first time this year, the future of AFIM was addressed as the topic of a convention panel—a "town hall meeting" moderated by outgoing board member Susan Browne and attended by about half of the trade organization's 12-person board. Browne herself confessed at the outset of the panel, "Our reason for existing has shifted."

While many of the indie labels on hand at the panel said they found the annual convention invaluable, others bemoaned the high cost of attending the confab, the plethora of competing conferences, and the continuing absence of most major retailers.

RIAA, NARM PROMISE ADVISORY-LABEL ACTION

(Continued from page 1)

keting violent media to children, as well as in a stinging April 24 follow-up that found the industry had done little to initiate reforms.

RIAA president Hilary Rosen has said—most recently on ABC's *Nightline*—that the industry needs to do a better job in the implementing its own guidelines. She told *USA Today*, "The place where I thought the FTC was right in slapping us was in the two areas where we said we were going to implement our own regulations and we didn't. And there's no excuse for that." Yet Rosen has consistently ignored suggestions by lawmakers and the FTC to initiate a wider-range program.

The announcement from the RIAA and NARM comes after the introduction this month of S. 7923, a bill co-sponsored by Sens. Joseph Lieberman, D-Conn., Hillary Rodham Clinton, D-N.Y., and Herbert Kohl, D-Wis., that would authorize the FTC to monitor and seek civil penalties from companies and retailers that deceptively market adult-rated product to children.

But Dan Gerstein, a Lieberman spokesman, says the industry pledges don't address the core problem. "On

BMG MAY EXCLUDE ARTISTS

(Continued from page 1)

The BMG statement, announced by Keith Estabrook, VP of corporate affairs, says that artists would be paid in the MP3.com settlement "in accordance with their agreements."

Estabrook held to the wording of the statement when *Billboard* asked whether the phrasing meant that artists without such provisions in their contracts would be excluded from their share of the award. He said only, "We stand by our statement" and declined to elaborate.

Representatives of recording artists' groups were displeased. "It is unfortunate if it is true," says Noah Stone, executive director of the Recording Artist Coalition (RAC). "BMG has an obligation to pay artists a fair share of this award whether the contract specifically calls for it or not. It is the spirit of the contract that everything the label earns from the labor of the recording artist should be shared with the recording artist. It simply would not be fair to cut any artists out."

Ann Chaitovitz, director of sound recordings for the American Federation of Television and Radio Artists (AFTRA), adds, "If it is true that BMG is not splitting its receipts with all of its artists as the other labels are, AFTRA is quite concerned and disappointed with BMG's position. In their lawsuits with Napster and MP3.com, the record companies claimed that artists were losing compensation and that 'absent such compensation, profits and motivation are siphoned away from artists.'"

Chaitovitz says AFTRA, which represents featured singers and background musicians in collective bargaining, "is prepared to pursue this matter through any and all available means."

EMI, Warner, and Sony have announced that they will split settlement moneys with their artists regardless of contract wording. In

all cases, payments will be applied to artists' recoupable accounts, including accounts for royalty payments and miscellaneous income. Most say they are still identifying their own recordings and artists from the database provided by MP3.com; Warner has completed the task and says the infringement money will appear on artists' statements in the next royalty period, within three months.

Universal Music Group (UMG) did not settle with MP3.com and took the music service to court. Last November, MP3.com came to an agreement with UMG for an announced \$53.4 million. At that time, UMG announced it would split the settlement money with its artists. A spokesman says the company has already identified infringing artists and infringed recordings and has begun to apply those calculations to artists' accounts. The first monies were applied on March 1, a UMG spokesman says.

UMG maintains that most of its artists' contracts do not call for a split of infringement damages, but says it decided to pay the money to all of its artists regardless of agreements. In addition, the company is not deducting legal costs. After a share to UMG publishing, the companies' infringed artists will receive \$22 million. Per-artist amounts will depend on the number of recordings infringed.

RAC's Stone says the companies' decision to apply the infringement bounty to artists' recoupable accounts means most artists who have to repay advances will not see the money. "It also underscores the importance of direct payment to artists from interactive services such as My.MP3.com."

RAC brought the subject of interactive service direct payment to artists to the attention of Senate lawmakers in hearings last month.

The RIAA withdrew a pledge to do so when concerns arose that the industry might be subject to lawsuits if compliance were not complete.

The trade groups' announced updates do not include modifying stickers to include age qualifications. "We are not going to address that collectively," Rosen tells *Billboard*. "Our system is not an age-based system, and if retailers want to have their own policies based on their own local communities, that's their decision." NARM president Pam Horovitz says, "We're not going there."

The pledges also do not address obtaining assurances from retailers that "clean" or edited versions of albums with violent or sexually explicit lyrics will be widely available at stores. "Retailers respond to the marketplace," Rosen says, "and they're going to order what they perceive their customers are buying."

While the phrase "task force" indicates an organization-wide effort on the part of trade groups, Rosen and Horovitz will be the only point persons for the implementation of the changes. "We only have 13 people on our whole staff," Horovitz explains.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		NO. 1		
1	1	STAIN D FLIP/ELEKTRA 62356/EEG (11.98/17.98) HS	DYSFUNCTION 3 weeks at No. 1	60
2	5	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	619
3	7	METALLICA ♦ ¹² ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	508
4	4	CREED ▲ ⁵ WIND UP 13049 (11.98/18.98) HS	MY OWN PRISON	188
5	2	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	45
6	3	JANET JACKSON ▲ ⁷ A&M 540399/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	37
7	8	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	123
8	9	DIXIE CHICKS ♦ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	171
9	6	JOURNEY ♦ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	492
10	11	BON JOVI ▲ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	94
11	10	SHANIA TWAIN ♦ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	183
12	12	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	122
13	13	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	341
14	14	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	64
15	17	ENYA ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	60
16	15	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	545
17	18	AC/DC ♦ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	351
18	20	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	231
19	26	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	132
20	25	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	95
21	23	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1257
22	16	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	85
23	33	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	180
24	24	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	230
25	22	AEROSMITH ♦ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	337
26	21	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	THE BEST OF SADE	172
27	19	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD	7
28	27	AEROSMITH ▲ ⁹ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	160
29	29	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	155
30	31	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	153
31	—	KENNY ROGERS ONG 0371/MADACY (2.98/5.98)	WITH LOVE	8
32	34	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	404
33	32	SUBLIME ▲ GASOLINE ALLEY 111474/MCA (12.98/18.98) HS	40 OZ. TO FREEDOM	130
34	28	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	107
35	—	TOOL ▲ ZOO/VOLCANO 31052*/JIVE (11.98/17.98) HS	UNDERTOW	63
36	47	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	420
37	—	WEEZER ▲ ³ DGC 424629/INTERSCOPE (10.98/11.98) HS	WEEZER	81
38	36	MATCHBOX 20 ♦ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	214
39	—	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)		55
40	37	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	210
41	40	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	363
42	—	THE BEACH BOYS THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS CAPITOL 21860 (10.98/16.98)		12
43	45	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	380
44	42	EAGLES ♦ ⁷ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	315
45	49	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	124
46	—	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	52
47	—	GUNS N' ROSES ♦ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	APPETITE FOR DESTRUCTION	482
48	39	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	178
49	43	DAVE MATTHEWS BAND ▲ ¹ RCA 66904 (11.98/17.98)	CRASH	252
50	46	VAN MORRISON ▲ ³ POLYDOR 537459/UNIVERSAL (12.98/18.98)	THE BEST OF VAN MORRISON	492

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

BY JILL PESSLICK
LOS ANGELES—Each August at the festival honoring the Irish god Lugh, ancient Celts would toil in the field to obtain the coming year's food supply and would express thanks for what the earth had provided.

The traditional Irish quintet Lúnasa, which takes its name from this festival, is similarly grateful for the opportunity to play music and understands the necessity of hard work when it comes to attracting listeners to its June 3 Green Linnet release, *The Merry Sisters of Fate*.

To promote *Merry Sisters*, an 11-track album featuring new and traditional bass-driven instrumental tunes, the group is embarking on an extensive worldwide tour through March 2002. The tour launches in the U.K. at the end of May to support the album's release there on May 21. After dates in Ireland and Israel, the group will open for Mary Chapin Carpenter this summer at northeastern and Midwest U.S. venues.

Lúnasa, which is booked by the New York-based firm Sheila-Na-Gig Music, will also perform

in Holland and Japan before returning to North America next year.

While on tour in support of its last album, 1999's *Otherworld*, Lúnasa continuously tested out



LÚNASA

new tunes in front of live audiences. Seán Smyth, the band's fiddle player and founder, says that as a result, the music on *Merry Sisters* "is music that we lived with more. It's great when something stands up in the live context, because that's what the band is really about."

The group, which is managed by London's SGO Music Management and published by SGO Music, ended up choosing a set of material that audiences responded to and that flowed in an album

format. But neither Smyth nor Lúnasa guitarist Donogh Hennessy can relate the meanings of these tunes.

"It's easier with words to portray what you're saying. With just instrumental music, it's all about feelings. We've incorporated a lot of feelings with some very slow, very melancholy music and with some very up music," explains Hennessy, who wrote two tracks on the album. All he says of his emotive guitar and whistle-based air, "Inion Ní Scannláin," for example, is that he wrote the tune for his girlfriend.

The members of Lúnasa, which also includes flute player Kevin Crawford, bassist Trevor Hutchinson, and touring uilleann pipist Cillian Vallely, feel privileged that they get to collectively convey these emotions to audiences worldwide. "It is kind of mind-blowing," Smyth says. "Coming from a solo start, I get the biggest thrill out of playing music as a band."

Smyth, whose solo album *The Blue Fiddle* was released in 1993, first formed the group with Hennessy and Hutchinson, both
(Continued on next page)

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GREEN LINNET'S LÚNASA BOOSTS THE BASS ON CELTIC TUNES

(Continued from preceding page)

past members of the Sharon Shannon Band, and played a short Scandinavian tour in 1996. Crawford, also a current member of the instrumental band Moving Cloud, joined the band in early 1997 on a tour of Australia.

When Lúnasa returned to Ireland, it began attracting ever-increasing audiences with its use of upright acoustic bass and percussive guitar. The group released a mixture of concert and studio tracks on its first self-titled disc in late 1997.

Lúnasa soon earned the attention of Wendy Newton, owner of Danbury, Conn.-based Green Linnet Records, and the group's U.S. debut, *Otherworld*, was released in 1999. (The album has sold 16,000 units, according to SoundScan.) "I'll always remember what I was wearing and where I was the first time I heard them," Newton says. "There are few bands whose sound I've so instantly hooked into."

Newton is just as excited about the band's newest release. Though she says that the market for Irish traditional music is not massive, she points out that "it's fiercely loyal." She adds that Lúnasa's upcoming dates with Carpenter should expose the

group "to a very different kind of audience that is not necessarily Irish-oriented. Anybody who listens can't help but find them contagious."

Green Linnet will try to bank on this contagion through a grass-roots marketing campaign.

'It's easier with words to portray what you're saying. With just instrumental music, it's all about feelings.'

—DONOGH HENNESSY, LÚNASA

The label will particularly focus on a micro-marketing strategy surrounding the group's tour dates. At each stop, local retailers and weekly print media will be targeted.

The label will also promote the album via a mailing to 160,000 past customers, and a variety of Lúnasa contests will take place at the label's Web site, greenlinnet.com. Further, the CD, which lists for \$16.98 and will be distributed by Ryko Distribution,

will be serviced to world and folk radio stations.

Brian O'Donovan, who hosts and produces WGBH Boston's Saturday-afternoon program *A Celtic Sojourn*, is confident that the album will interest both core Celtic fans and new listeners. He says, "I'm as impressed with this album as I have been with their previous material. Their rendition of 'The Merry Sisters of Fate' is a terrific version. They've also got a great version of the slow air 'Páistín Fionn.'"

Customers will have the chance to hear these Lúnasa tracks at the *Thistle & Shamrock* listening posts at the Ann Arbor, Mich.-based Borders chain. (*Thistle*, a weekly Celtic program on NPR, is sponsored by Green Linnet and Borders.)

At Tower Records' Sunset Boulevard location in Los Angeles, product manager Larry King will also feature the album in his store's listening stations. With visibility, King thinks the group could become widely successful. He says, "If you hear them, you'll like them and want to buy the album. If people only knew about them, they'd be blown away. I think these guys have that breakthrough potential."

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

YES, BUT CAN SHE SING: "This is brutal, this is the hardest thing I've ever done," says **Marius de Vries**, one of music's busiest hyphenates: producer/songwriter/composer/musical director.

What has been the toughest task? Musically directing a period piece in which the principals are required to sing throughout the film yet are not singers by profession.

"I got the job as musical director and soundtrack producer because I was the only one that would take Baz seriously at first," he says with a laugh.

De Vries is referring to filmmaker **Baz Luhrmann**, who helmed the forthcoming *Moulin Rouge*. It's Luhrmann whom de Vries credits for his entry into the world of film music.



DE VRIES

"I was working with [producer] **Nellie Hooper** and artists like **Björk** and **Massive Attack**," he explains. "Baz was working on *Romeo + Juliet*, and he was already incorporating the music from these artists into the film. He figured, Why not ring up the people doing that music to do the film? He was my and [composer/electronic artist] **Craig Armstrong's** champion. [20th Century Fox] wasn't as enthusiastic about us coming on board."

According to de Vries, the final product has convinced execs at Fox that Luhrmann made the right creative decision. Issued on Interscope, the sound-

track to *Moulin Rouge* features covers of prominent songs from the 20th century. It's an odd twist for a film that depicts a glamorous Montmartre nightclub popular in Paris in 1899.

"Many of us pored over song lists for days, trying to find songs that were high points in some way of the 20th century," de Vries says. "**Ewan McGregor** belting out [Nirvana's] 'Smells Like Teen Spirit' or **Jim Broadbent**, **Richard Roxburgh**, and **Anthony Weigh** doing a version of [Madonna's] 'Like a Virgin' is quite a spectacle, to say the least."

It's not the first time de Vries has made a Madonna connection. His work on her landmark *Ray of Light* album gained him a Grammy nomination, but it wasn't Grammy-winning artists that proved the biggest challenge with this film and soundtrack: It was that much of the music is performed by the lead actors, **Nicole Kidman** and **McGregor**.

"Baz cast this film from a dramatic standpoint. He got the actors he needed to bring the story to life. The fact that they had to sing was not secondary, but was not catered to in any great way," de Vries recalls. "Nicole had never been in a professional recording situation in her life. We had a very short time to get her up to speed, and she worked incredibly hard at it. Ewan had some singing experience, so it wasn't as foreign to him at all. It was a challenge."

Kidman does a commendable job on the soundtrack, crooning the pop standard "Come What May" with McGregor and belting out **Queen's** "The Show Must Go On."

The stand-out of the soundtrack is the quartet of **Mya**, **Christina Aguilera**, **Li'l Kim**, and **Pink** taking on LaBelle's classic "Lady Marmalade." Already a commercial success, the song has a completely different feel from the original version.

"We tried to live up to the specter cast by each of the original songs when working on the covers," de Vries says. "This was a great way to merge the best of what's new with a classic song that works dramatically for the film."

HAPPY ABOUT THE INCH: If you were lucky enough to see the off-Broadway sensation *Hedwig and the Angry Inch* and even luckier to own the soundtrack, do yourself a favor and see the new film and get that soundtrack as well. The movie has already won the Audience Award and direction prizes at this year's Sundance Film Festival. It's due to hit theaters in June, totally redefining the Hollywood musical as only a German, 6-foot-tall transsexual rock singer-gone-wrong could.

The soundtrack (Hybrid Recordings) keeps the best of the music from the play, the music that is both the play and the movie, but it softens the edges a bit. The grittier feel of the music from the stage production has been replaced by polished rock for the film, but the polish neither hurts nor diminishes **Stephen Trask's** music and lyrics. From the opening verve of "Tear Me Down" to the tragic and sullen "Wicked Little Town," this soundtrack rejuvenates expectations for not only what new music from movies should sound like but how it should be incorporated into a film.

One thing the film soundtrack does through its new songs, such as "Freaks" and "In Your Arms Tonight," is remove the tragic sexual ambiguity of *Hedwig*.

John Cameron Mitchell, star of the play and the film (and the director), has done an impressive job, and this film will launch him into the stratosphere as a new Hollywood media darling.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	5	22	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	No. 1 13 WAYS TO BLEED ON STAGE
2	1	4	DJ SKRIBBLE BIG BEAT 35065/LONDON SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
3	NEW		REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
4	2	23	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
5	6	9	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
6	17	18	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
7	9	19	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
8	15	4	SONICFLOOD GOTEE 72827 (15.98 CD)	SONICPRAISE
9	7	2	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD)	WEBSTER HALL TRANZWORLD 4
10	4	2	G. LOVE & SPECIAL SAUCE OKEH 61420/EPIC (17.98 EQ CD)	ELECTRIC MILE
11	3	5	BOND MBO 467091/DECCA (17.98 CD)	BORN
12	10	7	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP
13	8	14	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
14	16	53	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
15	11	6	CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
16	29	12	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
17	13	23	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
18	19	48	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
19	33	36	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
20	22	8	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
21	43	36	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
22	27	27	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
23	38	2	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98)	FRIENDS
24	25	24	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
25	23	2	KEOKI MOONSHINE 80146* (17.98 CD)	JEALOUSY

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

26	21	9	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
27	32	12	AZUL AZUL △ SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
28	12	6	ANASTACIA DAYLIGHT 69948/EPIC (12.98 EQ/17.98)	NOT THAT KIND
29	14	7	SKRAPE RCA 67935 (13.98 CD)	NEW KILLER AMERICA
30	30	7	BANDA EL RECODO FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
31	40	26	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
32	RE-ENTRY		MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
33	35	5	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHOMORNINGAFTER
34	18	4	MARK LOWRY SPRING HOUSE 42270 (11.98/15.98)	ON BROADWAY
35	RE-ENTRY		PRU CAPITOL 23120 (6.98/9.98)	PRU
36	49	4	SUM 41 BIG RIG/ISLAND 542419/IDJMG (12.98 CD)	HALF HOUR OF POWER
37	NEW		TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	TAMMY COCHRAN
38	41	9	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
39	34	3	STEREOPHONICS V2 27092 (13.98 CD)	JUST ENOUGH EDUCATION TO PERFORM
40	39	17	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
41	44	91	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
42	45	2	THE BLIND BOYS OF ALABAMA REAL WORLD 50918 (16.98 CD)	SPIRIT OF THE CENTURY
43	36	3	5TH WARD WEBBIE MOST WANTED EMPIRE 0006* (11.98/16.98)	GHETTO PLATINUM
44	31	37	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
45	37	5	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190/TVT (10.98/16.98)	CROSS ADDICTED
46	20	2	MOGWAI PIAS/SOUTHPAW 490*/MATADOR (15.98 CD)	ROCK ACTION
47	RE-ENTRY		NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
48	NEW		WAYMAN TISDALE ATLANTIC 83396/AG (17.98 CD)	FACE TO FACE
49	RE-ENTRY		PAUL OAKENFOLD DRAGONFLY 1085*/HYPNOTIC (16.98 CD)	DRAGONFLY PRESENTS, A VOYAGE INTO TRANCE
50	42	30	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND

POPULAR UPRIISINGS

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

PURE 'DENSITY': Heavy metal band **Candiria** may be the act to watch as a potential newcomer to the Heatseekers chart. The group's current album, *Three Hundred Percent Density* (Cen-

trum in the Middle Atlantic region, as *Density* debuts at No. 4 this issue on that regional chart. SoundScan says that more than half of the album's sales are in that region alone.

Candiria is currently on a U.S. tour. Upcoming dates include May 25 in New Haven, Conn.; May 26 in Portland, Maine; May 27 in Cambridge, Mass.; June 1 in Burlington, Vt.; June 2 in Syracuse, N.Y.; and June 3 in Springfield, Mass. Beginning June 5, the band goes on tour with **Cro-Mags** and **Soulbrains**.

WALK IN THE PARK: Hip-hop act **Donsen Park** is getting a push for its album *Emotion Sickness* through an ad campaign on TV and in such magazines as *The Source* and *XXL*. *Emotion Sickness* is set for release May 29 on Lightyear Entertainment. Donsen Park, whose members are mostly from Chicago, is led by producer **Seneca Zaphanef**, who has been making a name for himself in the Midwest hip-hop scene. The first single from *Emotion Sick-*



Eli's Word. Contemporary Christian singer Eli calls his new album, *Now the News* (ForeFront Records), a "musical newspaper" because it tackles current issues in society. He is currently on a U.S. tour, which includes stops May 20 in Visalia, Calif., and June 23 in Shreveport, La.

ness is "Don't Want No," which has been released to R&B and college radio.

CHART MOTIVATION: Punk band **No Motiv** is making strides with its new album, *Diagram for Healing* (TVT Records), which is bubbling under the Heatseekers chart. According to SoundScan, about 57% of the album's sales are in the Pacific region, which isn't too surprising, since the band hails from Oxnard, Calif.

No Motiv has developed a strong following among extreme-sports enthusiasts, as its music has been featured on skating and snowboarding videos. The band will play select cities in the coming weeks. Concert dates include June 5 in Anaheim, Calif., and Aug. 9 in Boston.

JACK'S JAZZ: Jazz guitarist **Jack Jezzro** has produced several instrumental albums that have been released on Green Hill Records, such as the compilation *Dixieland Jazz* and the **Beegie Adair Trio's** tribute album *The Frank Sinatra Collection*.

Jezzro is also a solo recording artist, and his latest album, *Jazz Elegance*, was released May 8 on the newly formed Hillsboro Records, a division of EMI-distributed Spring Hill Music Group (Blue Notes, Billboard, Feb. 17).

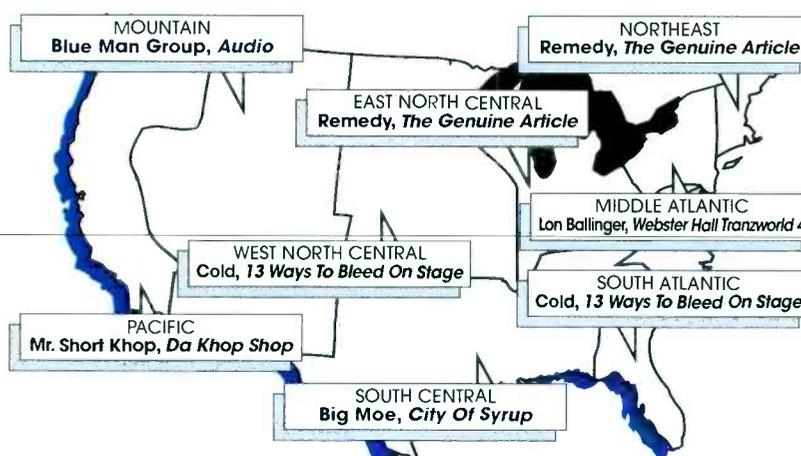
According to the label, marketing for the album will include a direct-mail



Musical Overtones. The music of Rustic Overtones combines rock, R&B, and funk. The band's album *Viva Nueva* (due June 5 on Tommy Boy Records) was produced by David Bowie collaborator Tony Visconti. Bowie sings background vocals on two of the tracks. Rustic Overtones are currently on a U.S. tour. Lead singer Dave Gutter says the band tries to stay "immune from trends."

campaign to more than 20,000 consumers.

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. Remedy The Genuine Article
2. Conjunto Primavera Ansia De Amar	2. DJ Skribble Essential Spring Break — Summer 2001
3. New Found Glory New Found Glory	3. Bumpy Knuckles Industry Shakedown
4. Cold 13 Ways To Bleed On Stage	4. Cold 13 Ways To Bleed On Stage
5. Rascal Flatts Rascal Flatts	5. Marvin Winans And The Perfected Praise Choir Friends
6. Lupillo Rivera Despreciado	6. Mr. Short Khop Da Khop Shop
7. G. Love & Special Sauce Electric Mile	7. Moses Tyson, Jr. Music
8. Alien Ant Farm ANThology	8. Keith 'Wonderboy' Johnson & The Spiritus Voces Tribute To Quinlan Legends Volume 1
9. DJ Skribble Essential Spring Break — Summer 2001	9. Nonpoint Statement
10. Banda El Recodo Contigo Por Siempre...	10. Dr. Ed Montgomery Presents ALC I Still Believe

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ ALEJANDRO ESCOVEDO

A Man Under the Influence

PRODUCER: Chris Stamey

Bloodshot 064

Escovedo did his first four albums without producer Chris Stamey and his last two with Stamey, and it matters. Stamey knows what to do with Escovedo's songs; he is a producer who will acquaint a singer/songwriter with the heart of the music. This has never been clearer than with *A Man Under the Influence*, the best studio performance Escovedo has ever delivered—and it unfolds via the most moving collection of roots-rock tunes he has ever written. The clarity of Stamey's production is the equal of Escovedo's material: "Rosalie," "Wave," "Wedding Day," and "Follow You Down" are deftly realized pieces that articulate love and loss that time and distance only serve to magnify. There's no clutter here, no misdirected energy or gratuitous moments. Escovedo hits the sweet spot with every song, connecting with his audience on an emotional level that endows the album with an unusual resonance.—**PVV**

RUBY

Short-Staffed at the Gene Pool

PRODUCERS: Mark Walk and Lesley Rankine

Thirsty Ear 57101

With *Short-Staffed at the Gene Pool*, the long-awaited follow-up to 1995's fine debut *Salt Peter*, former Silverfish front woman Lesley Rankine revives her Ruby persona. Like last time, Rankine teams up with producer Mark Walk; unlike last time, she's now signed to Thirsty Ear (as opposed to Creation/Work). Following the trip-hop-fueled foundation of its predecessor, *Short-Staffed* delves further into the compelling electronic left field with a visceral, diverse collection of songs. Highlights include the mechanistic seductions of "Beefheart," the funky soul-pop grooves of first single "Grace," the sly "Waterside," and the hazy, jazz-inflected "Lamplight." Throughout, Rankine has created an enveloping and intentionally minimalist album poised to delight fans of artists like Hooverphonic, Moloko, and Recoil (aka former Depeche Mode keyboardist Alan Wilder).—**CR**

R & B / HIP-HOP

▶ OLIVIA

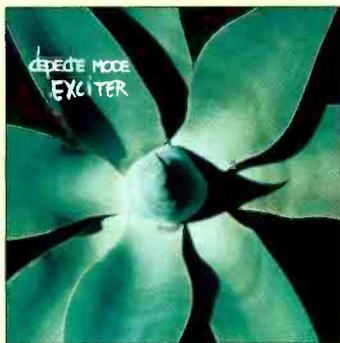
Olivia

PRODUCERS: various

J Records 2001

An impressive combination of beauty and bravado, J Records' debutant Olivia makes recording a debut album seem easy on this eponymous set. The first artist signed to Clive Davis' J Records, native New Yorker Olivia offers a mixture of rap, R&B, and pop. The first single, "Bizouance"—a no-holds-barred, syn-

SPOTLIGHT



DEPECHE MODE

Exciter

PRODUCER: Mark Bell

Mute/Reprise 2-47960

Depeche Mode gets back on track with *Exciter*, full of the dark synthesizer riffs and foreboding vocals that first made the group a modern rock phenomenon in the '80s. The songs are diverse: the understated "When the Body Speaks" sounds like U2 as interpreted by This Mortal Coil, while the grinding "Dead of Night" is reminiscent of Nine Inch Nails. Two things hold the set together: Mark Bell's quirky, other-worldly production and Dave Gahan's still-haunting voice, which has never been more agile. *Exciter* isn't consistently satisfying, lacking the thematic coherence of 1986's *Black Celebration* or the melodic simplicity of 1990's *Violator*. But after a couple of less-than-stellar studio albums, fans who "Just Can't Get Enough" Depeche Mode will be happy to see the band taking a step in the right direction. Thanks to such standouts as the danceable "I Feel Loved" and the first single "Dream On," *Exciter* is the best Depeche Mode album in a decade.—**WH**

SPOTLIGHT

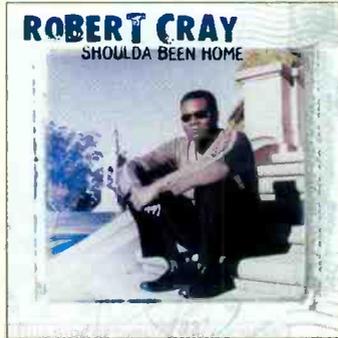
ROBERT CRAY

Shoulda Been Home

PRODUCER: Steve Jordan

Ryko 10611

Robert Cray continues to distance himself from his guitar-hero past on *Shoulda Been Home*, the artist's second consecutive set helmed by producer/drummer Steve Jordan. Following in the footsteps of 1999's Grammy-winning *Take Your Shoes Off*, this album focuses less on Cray's bluesy fretwork than on his honey-sweet voice. But where *Take Your Shoes Off* was more of a feel-



good, horn-heavy party record, Cray, Jordan, and the boys here deliver a much more mature, serious, and reflective collection. Vocally, Cray spends much more time truly testifying the blues on these smart, Southern soul numbers. And the gap between his playing on this record and that featured on his early efforts seems to be widening; when Cray solos here, it's because the song seems to demand one. In the end, his playing is much more interesting and enjoyable for it, especially on such ballads as "Anytime" and "No One Special."—**WO**

★ SYLEENA JOHNSON

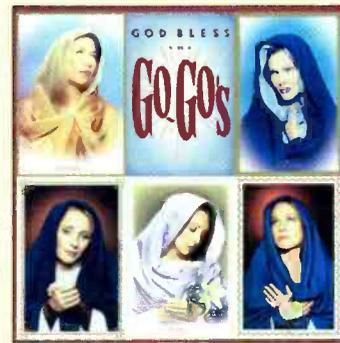
Chapter 1: Love, Pain & Forgiveness

PRODUCERS: various

Jive 41700

With a seasoned sound that belies her 24 years, Syleena Johnson comes by her chops naturally: Dad is '70s R&B/blues singer Syl Johnson. But unlike many contemporary singer/songwriters in her age bracket, Johnson knows how to work what she's got to full effect. Her bluesy, gut-wrenched vocals—reminiscent of such full-throttle singers as Aretha Franklin, Patti LaBelle, Betty Wright, and Millie Jackson—provide the perfect narration for this concept album, which retraces her personal story of

SPOTLIGHT



THE GO-GO'S

God Bless the Go-Go's

PRODUCERS: Paul Q. Kolderie and Sean Slade,

Rick Neigher

Beyond/BMG 78182

Has it really been 17 years since the Go-Go's' last full studio offering? The calendar says yes, but the fab five has more than made up for lost time with the deliriously buoyant *God Bless the Go-Go's*. The set's first single, the energetic "Unforgiven," proves that band members Gina Schock, Jane Wiedlin, Belinda Carlisle, Charlotte Caffey, and Kathy Valentine have still got the heat. Co-penned by Caffey, Wiedlin, and Green Day's Billie Joe Armstrong, "Unforgiven" is one of those much-missed rock rave-ups that is finding a home at radio, thankfully. As for a potential next single, the label should seriously consider the euphoric "Stuck in My Car," a tour de force that recalls such classic Go-Go's moments as "Tonight." Other gems include the melancholic "Here You Are," the punk-inflected "Throw Me a Curve," and the convertible-ready "Talking Myself Down." Those in search of unadulterated adult-made pop need look no further.—**MP**

romance gone bad. Armed with I-feel-you lyrics ("I can't find the strength to tell you we're through/And I can't find the hate to fool around on you"), plus anthem single "I Am Your Woman" by fellow Chicagoan R. Kelly, Johnson is a formidable R&B force field. Let's hope she gets the chance to be heard.—**GM**

DANCE

▶ RAY MUNNS

Ray's House

PRODUCERS: various

Kinetic/BMG Entertainment 67728-54679

With the beat-mixed *Ray's House*, MTV VJ Ray Munns makes his debut as a

COUNTRY

BILLY GILMAN

Dare to Dream

PRODUCERS: Don Cook and Blake Chancey

Epic 62087

Already into his second album before
(Continued on next page)

VITAL REISSUES®

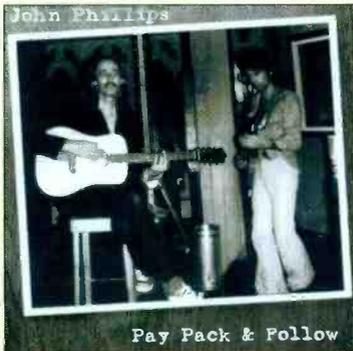
JOHN PHILLIPS

Pay, Pack & Follow

PRODUCERS: Mick Jagger and Keith Richards

Eagle/RED Ink WK18475

The late John Phillips put forth *John, The Wolf King of LA* in 1970 as his solo debut. Presumably he would have followed it with the harder-rocking *Pay, Pack & Follow* had the tapes, which were recorded around 1977, not been misplaced. This was a real shame, since these nine tuneful tracks—marked by production from none other than Glimmer Twins Jagger and Richards as well as such stellar backing musicians as Ron Wood, Chris Spedding, and Mick Taylor—suggest an intriguing direction for the L.A. folk/rock pioneer. "She's Just 14," which features Richards' slide guitar, sounds like a duet between two Jaggars: Phillips'



Jagger-esque lead and the real Jagger's backup. The rootsy "Oh Virginia," with Jagger's and Richards' backup vocals and Taylor's terrific blues guitar

solo, inevitably evokes the Stones' own "Sweet Virginia." Augmenting "Zulu Warrior" are backing vocalists Michelle Phillips and Laura MacKenzie Phillips, along with the dual guitar attack of Richards and Taylor.—**JB**

CASS ELLIOT, DENNY DOHERTY, JOHN PHILLIPS, MICHELLE PHILLIPS

The Magic Circle—Before They Were the Mamas and the Papas

COLLECTION PRODUCERS: Cary E. Mansfield, Paul Surratt, Richard Campbell, and Gregory Rice

ORIGINAL PRODUCERS: various

Varese Sarabande 5996

Cass Elliot, John Phillips, Michelle Phillips, and Denny Doherty considered calling themselves the Magic Circle before settling on the Mamas and the Papas. This delightful disc—essentially a 16-cut prequel to the Mamas and the

Papas, bookended by two M&P hits—shows the magic circle of early-'60s Greenwich Village folk groups, from which evolved the legendary California folk-rock quartet. Both the Smoothies (a male quartet featuring John Phillips and Scott McKenzie) and the Halifax Three (with Doherty) rival the Kingston Trio in style, while the Big 3 (with Elliot) scores on "Rider," later a Grateful Dead concert fave. Other surprises include "Mr. Tambourine Man" by the New Journeymen (featuring Doherty and the Phillips pair) and the cover of the Coasters' "Searchin'" by the Mugwumps (with Elliot, Doherty, and the Lovin' Spoonful's Zal Yanofsky). The Mamas and the Papas' autobiographical "Creeque Alley" and debut hit "California Dreamin'," respectively, open and close the set perfectly.—**JB**

CONTRIBUTORS: Bradley Bambarger, Jim Bessman, Leila Cobo, Steve Graybow, Rashuan Hall, Richard B. Henderson, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Craig Roseberry, 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.

(Continued from preceding page)

most kids are into their second molars, Billy Gilman is now a seasoned veteran. With *Dare to Dream*, however, he sounds more like a rookie Jo Dee Messina than the second coming of Johnny Cash, with pep, pop, sugar, and very little spice. The cliché-ridden "She's My Girl" is downright sticky, "Our First Kiss" has about all the soul a pre-teen can muster, and the ballad "I've Got to Make It to Summer" recalls "Puppy Love"-era Donny Osmond. Gilman shifts into world-weary-observer mode with the maudlin "My Time on Earth" and waxes Cab Calloway on the bluesy "Shamey, Shamey, Shame." The quasi-funky "She's Everything You Want" should go over big at the skating rink. Gilman's big-time pipes and personality can't help but impress, and producers Cook and Chancey make it all sound just great. The songs are mostly age-appropriate—whether it's country radio-appropriate is for all those consultants to decide.—RW

MARK MCGUINN

PRODUCERS: Mark McGuinn and Shane Decker
VFR 734757

Mark McGuinn must have tossed his copy of *How to Be a Country Music Star* out the window, and country music is better off for it. Definitely not cookie-cutter, here, as banjos, and bravado make this debut project hum, from the clever "Mrs. Steven Rudy" to the gently thrumming "Heaven Must Be Missin' You." Production is crisp and creative, and the songwriting takes risks. "No Way" is "She's in Love With the Boy" on steroids, and McGuinn shows his soul and sense of country irony with the barroom ballad "She Doesn't Darce" and the nifty midtempo "Busy Signal." As a vocalist, McGuinn eschews note-bending gymnastics for an accessible, conversational tone, bringing a credible quality to such songs as "That's a Plan," "All About the Ride," and the synopated percussion of "One of Their Own." With "Mrs. Steven Rudy," McGuinn has achieved that rare prize—a country radio hit for an indie label. The rest of this album shows "Rudy" is no fluke. Distributed by RED Distribution.—RW

JAZZ

★ KENNY BARRON & REGINA CARTER

Freefall
PRODUCERS: Kiren Kennedy and Michelle Taylor
Verve 549706

In the pairing of the elegant young violinist Regina Carter and the equally sublime veteran pianist Kenny Barron, what you see is what you get—and that's a good thing here. Although duets between violin and piano in a jazz setting are uncommon, the kinship between these classically influenced musicians is immediately apparent. Navigating a set of extended works—the shortest track comes in at just under five minutes, the longest more than 11—Carter and Barron match each other at every turn, voicing melodies with aching melancholy while improvising freely around the sparse arrangements. Although the music is a bit laid-back at times, many passages build slowly into sections that sizzle and yet maintain an undeniable grace—as on Sting's "Fragile," where statements of the original song's melody give way to inventions wholly Barron and Carter's own.—SG

LATIN

CARLOS MANUEL

Malo Cantidad
PRODUCER: Juan Antonio Leiva
Palm 2C64

On his second album, Cuban singer/songwriter Carlos Manuel—considered one of the hottest new *soneros* on the island—strikes a balance between the often unbearable repetitiousness of new

Cuban *timba* and the sappiness of much of the salsa being done in the U.S. On some tracks, including the opening title track, the results are exceptional. "Malo Cantidad" mixes *timba* with touches of reggae, and, aided by Carlos Manuel's cajoling, rough voice and a catchy hook, it becomes a stand-out in the current cookie-cutter salsa world. The same holds true for an edgy Spanish cover of "Matilda, Matilda" and the aggressive "Acabando," a counterpoint of chants and piano/percussion vamps. But as the album progresses, the material grows weaker and the songs less memorable—a pervasive problem with new Cuban *son*, which relies more on raw feel than melody or lyrics. Songs like "Melón," whose title alludes to both the fruit and breasts, don't help either. Still, Carlos Manuel does grab your ear and your senses and opens up the possibilities of a currently lackluster genre.—LC

WORLD MUSIC

★ NUSRAT FATEH ALI KHAN

The Final Recordings

PRODUCER: Rick Rubin
American Recordings C2K 85331

Pakistani devotees of *qawwali* music refer to Nusrat Fateh Ali Khan as "the voice of heaven." This double-CD release—featuring the last tracks he recorded before his death in 1997—is a stirring testimony to the truth of his nickname. To the sparse accompaniment of tabla and harmonium, Khan leads a brilliant group of vocalists as they sing poetry that praises Allah and the prophets of Islam. Khan's nephew and chosen successor, Rahat Fateh Ali Khan, figures prominently on disc two and proves to be a dynamic foil for his elder. The album consists of eight songs, with each track averaging 16 minutes. Qawwali songs spring from a controlled improvisation and tend to stretch out when the singers find their groove, and on this album, the master definitely achieves a highly refined state of musicality between trance and rapturous vocalization. His voice is the golden thread in this exotic tapestry of sound. The performance is as pure a qawwali experience as any listener is likely to encounter.—PVV

RAVI SHANKAR

Bridges: The Best of Ravi Shankar

PRODUCERS: various
Private Music/BMG 01934 11582

Not content with renown as either the world's foremost sitarist, India's most famous musician, or musical guru to the Beatles' lead guitarist, Ravi Shankar has forged a resolutely singular path in his search for artistic fulfillment since ascending to celebrityhood during the psychedelic '60s. *Bridges* compiles the best of his three albums recorded for Private Music during that label's early '80s creative zenith. Indian and Russian musicians pair successfully on selections from *Inside the Kremlin*. Shankar's most famous pupil, George Harrison, appears on the star-studded *Tana Mana* sessions, playing alongside Western talents like Al Kooper and a phalanx of Indian virtuosos. Three tracks from *Passages*—an ethereal collaboration with composer Philip Glass' group—blend Hindustani and Carnatic traditions of Indian classical performance with the minimalism of downtown Manhattan. Testament to the ongoing influence of the first true "world musician," *Bridges* encapsulates a crucial era in the career of Ravi Shankar, whose fingers still blaze as he enters his eighth decade.—RBH

BLUES

★ JOHN MAYALL & FRIENDS

Along for the Ride
PRODUCER: David Z.
Eagle Records 150P

Blues veteran John Mayall can now claim that his dream project has been captured on CD for the ages. He has

gathered a stellar group of guest artists and scattered them throughout 13 tracks—and the result is a muscle car of a blues album. Mayall has always been a player who fancied a propulsive, weighty blues/rock sound, and song after song on *Along for the Ride* hits that fat groove and shows no mercy. Highlights have to begin with Billy Gibbons' lead guitar (buzzing like a hornet) on "Put It Right Back." Gary Moore adds another emphatic lead guitar statement on the slow blues of "If I Don't Get Home," and the Eric Bibb song "World War Blues," featuring Billy Preston, is simply a great version of a great tune. Other major contributors include Mick Fleetwood, John McVie, Steve Miller, Reese Wynans, Otis Rush, Buddy Whittington, Red Holloway, Shannon Curfman, Jeff Healey, Mick Taylor, and Jonny Lang.—PVV

CLASSICAL

KURT WEILL: Life, Love, and Laughter—Dance Arrangements (1927-50)

Max Raabe, tenor; Berlin Palast Orchester/HK Gruber

PRODUCERS: Rainer Maillard, Palast Orchester, and Max Raabe

RCA Victor 09026-63513

Such was the demand for the hit songs from Kurt Weill's theater works that his publishers commissioned arrangements of the works for pseudo-jazz dance bands, starting in 1927 with tunes from the iconic Brecht collaboration *The Threepenny Opera* and on to 1950 with numbers from the Broadway opera *Lost in the Stars*. Particularly with the early, edgy European works, these arrangements sacrifice the wonderfully pungent character of the original scoring in favor of a high-gloss sheen fit for pop entertainment (although the *Threepenny* "Blues Potpourri" is still pretty hip). With the later, more populist American material, slickness isn't as much of a concern. Regardless, Weill's melodies remain indelible in whatever guise, and there is perhaps no one better qualified to realize such a project than Viennese conductor/composer/chansonnier HK Gruber, who is hardly a rank nostalgist. Here, he conducts Berlin's super-smooth Palast Orchester with style, and Max Raabe is the suave vocal soloist on a handful of songs, in German and English. Even as such obvious oldies, these performances are goldies.—BB

NEW AGE

▶ KITARO

Ancient

PRODUCER: Kitaro
Domo 7 9401-73000

On his follow-up to last year's Grammy-winning *Thinking of You*, Kitaro returns to the days when it was just him and a roomful of synthesizers. Except for the London Philharmonic on two tracks, it's all Kitaro. Yet even in sounding like earlier Kitaro records, *Ancient* sounds not so different from just about every Kitaro record. Ostensibly inspired by ancient civilizations from around the world, you would never know Kitaro had traveled anywhere other than to his Colorado studio. He has always employed world-music influences, but there is little to set *Ancient* apart from any of his other grandiose space operas. All the Kitaro trademarks are here: weeping synthesizer melodies, swooping keyboard orchestrations, space-warp sound effects, meandering sitar, and bombastic wadaiko drum orchestrations. *Ancient* is a typical Kitaro album, and that's the problem. He had a great idea 23 years ago. Now it's time for another one.—JD

FOR THE RECORD

Selena's *Selena Live—The Last Concert* (Billboard, April 14) was produced by A.B. Quintanilla III; Abraham Quintanilla was the set's executive producer.

ON STAGE

THE PRODUCERS

MUSIC AND LYRICS BY MEL BROOKS
Book by Mel Brooks and Thomas Meehan
Directed and choreographed by Susan Stroman
Sets by Robin Wagner
Costumes by William Ivey Long
Lighting by Peter Kaczorowski
Sound by Steve C. Kennedy
Starring Nathan Lane and Matthew Broderick
St. James Theatre, New York

Nathan Lane should be declared a national monument. Broadway used to have plenty of comedians who could carry a show—Bert Lahr, Ray Bolger, Zero Mostel—but today's he the only one left. And Lane proves he is every bit as good as his predecessors the moment he walks onstage in Mel Brooks' new musical, *The Producers*.

The show is the certified smash of the season, earning a record 15 Tony Award nominations for everything from



Madeleine Doherty, left, and Nathan Lane in *The Producers*.

Succeed in Business Without Really Trying, but since then, he has become a loose-limbed song-and-dance man. He's amazingly light on his feet, sailing through the air and over the furniture. His voice isn't great, but his eager-to-please delivery disarms completely.

Neither man is onstage for the show's second-act tour de force, "Springtime for Hitler," so the rest of the cast has their turn in the spotlight. Gary Beach, as the flamboyantly gay director forced to take over the lead at the last minute, is spectacular. His Hitler prances around singing "Heil myself!" before sitting on the edge of the stage, à la Judy Garland, mouthing "I love you" to the audience. Those who saw the film will wonder how anyone



Lane, left, and Matthew Broderick.

could possibly re-create the Busby Berkley-style production number. Director/choreographer Susan Stroman has more than a few tricks up her sleeve, such as having her storm troopers doing a swastika-shaped kick line.

The rest of the cast is just as fine. The beautiful Cady Huffman reveals her flair for comedy as Ulla, the statuesque Swede who becomes the object of desire for both Max and Leo. Brad Oscar, as the German playwright who has written the homage to Hitler, briefly upstages Lane and Broderick in the hilarious "Der Guten Tag Hop Clop." Which brings us to the music. The melodies aren't particularly memorable, the lyrics are lackluster, and the jokes have been around since the earliest days of Vaudeville. So why does nearly every number in *The Producers* stop the show? Brooks, who has written for Broadway since *New Faces* of 1952, knows that people come to a show like this to have fun. He delivers the goods, giving us everything from little old ladies tap-dancing with their walkers in "Along Came Bialy" to a chorus of Nazi pigeons cooing through "In Old Bavaria." Who could sit stony-faced through material like this? *The Producers* has more laughs than anything Broadway has produced in years.

But it would be wrong to say that Lane singlehandedly carries the show. He is aided and abetted by Matthew Broderick as the nebbishy accountant Leo Bloom. Broderick was a bit stiff in the recent revival of *How to*

MARK SULLIVAN

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **COLDPLAY** *Shiver* (4:59)
 PRODUCERS: Ken Nelson and Coldplay
 WRITERS: Berryman, Buckland, Champion, Martin
 PUBLISHER: BMG Music Publishing Ltd.
Netwerk America/Capitol Records 15935 (CD promo)
 It's been a difficult task for British rock/pop acts to worm their way into the hearts of Americans content with omnipresent R&B/pop. But Coldplay grabbed the brass ring with its first single, "Yellow" (included on the instantly platinum *Now 6* compilation). "Shiver" is the follow-up, full of lush, melodic guitars and a confessional lyric. The mid-tempo tune tells of a do-anything-for-love kind of guy who gets only the cold shoulder for his efforts: "So I look in your direction/But you pay me no attention, do you?" Lead vocalist Chris Martin's heartfelt falsetto, along with the guitars and drums, unite in a tremendous crescendo each time the chorus asks, "Don't you shiver?" This is the kind of song that will have instant rapport with rock radio audiences and could quite likely find a cozy spot on top 40 playlists. If it's not careful, Coldplay could become a household name.—**KS**

98' *The Way You Want Me To* (3:29)
 PRODUCERS: BAG & Arnthor
 WRITERS: A. Bagge, A. Birgisson, N. Lachey, A. Lachey
 PUBLISHERS: Air Chrysalis Scandinavia/Muryin Songs/Universal Music Publishing/98' & Rising/EMI April Music, ASCAP
Universal 20513 (CD promo)
 Things were looking a little tentative for 98' when previous single, the formulaic ballad "Everything You Want," more or less tanked at top 40. But already "The Way You Want Me To" is scooping up adds at radio and looking to reignite the quartet's career. Perhaps that's because, more than any previous effort, this one is as R&B-flavored as these guys are ever going to get. There's a skittling beat, some processed vocals, and a lyric about cheating that tries to position these guys as hopeful duet partners with Destiny's Child. The song may up the act's hip quotient with its core and score on the charts, but in terms of being a persuasive change of direction, hearing lead Nick Lachey sing a line like "Won't throw no shade on you" is akin to Doris Day singing "Respect": No go.—**CT**

R & B

► **SISQÓ FEATURING LOVHER** *Can I Live* (3:40)
 PRODUCER: Teddy Riley
 WRITERS: T. Riley, R. Stanard
 PUBLISHER: not listed
Def Soul 15303 (CD promo)
 Sisqó looks poised to pack dancefloors again with the first single from his upcoming sophomore effort, *Return of the Dragon*, due June 19. "Can I Live" is a catchy tune, with up-to-the-minute staccato production courtesy of Teddy Riley—who shaped the hip-hop-influenced R&B sound he coined as "new jack swing" in the early '90s. Riley shows here that he can compete with today's more prolific producers. Lyrically, Sisqó keeps things pretty light, relying on his

signature flow to carry the track. While his star power will fuel the success of "Can I Live" at both R&B and top 40 radio, it may leave fans longing for Sisqó's more substantial days with the group Dru Hill. Look for *Return of Dragon* late this summer.—**RH**

★ **LUTHER VANDROSS** *Take You Out* (no timing listed)
 PRODUCER: Warryn Campbell
 WRITERS: W. Campbell, H. Lilly
 PUBLISHERS: Nyrraw Music/EMI April Music, ASCAP; Uncle Bobby Music/EMI Blackwood Music
J Records 21024 (CD promo)
 King of R&B crooners Luther Vandross marks his return with a debut on Clive Davis' J Records. The obvious hope is that the legendary music executive's Midas touch for breathing life into veteran artists (Aretha Franklin, Dionne Warwick, Carlos Santana) will work once again, as Vandross has struggled to maintain his foothold in a hip-hop-dominated R&B arena. "Take You Out" is a lilting dose of jazzy, mellow soul, topped with those richly distinctive pipes. Despite the guiding hand of producer Warryn Campbell (recently of Mary Mary acclaim), the track wisely aims not to appease the younger generation, but rather to quietly and assuredly re-establish Vandross at mainstream R&B and AC stations. It's hardly an out-of-the-box smash in the tradition of such classic Vandross foot-stompers as "Never Too Much" and "It's Over Now," but it's good to have this timeless presence back, all the same.—**JL**

PRINCE WITH ANGIE STONE *U Make My Sun Shine* (5:53)
 PRODUCER: Prince
 WRITER: Prince
 PUBLISHER: not listed
Wingspan 00102 (CD promo)
 Ever the musical iconoclast, Prince released his latest single as an MP3 on his official Web site, welcoming fans to distribute it among themselves. Now "U Make My Sun Shine" is being released commercially via the efforts of independent rap label Wingspan, and it becomes Prince's first single since he reclaimed his given name. "Sun," a tender R&B ballad on which the Purple One trades verses with soulful songstress Angie Stone, is reflective of much of Prince's work with the New Power Generation—rhythmically precise, with lovingly placed wah-wah guitar and keyboard flourishes. Aside from the surprising staccato middle-eight, the tune's sultry pacing brings to mind D'Angelo's "Untitled," with both Prince and Stone using the space to stretch out. While he once held dominion across multiple formats, Prince is a radio enigma at this point. "Sun" should find its most welcome home at adult R&B radio, while the single's companion track, a funky cover of the Staple Singers' "When Will We Be Paid," could surface on mainstream R&B. In Prince's mid-'80s salad days, "Sun" probably would have shone on top 40 as well, but the man's potential as a crossover master—or even hitmaker—may well be a thing of the past.—**TC**

SPOTLIGHT



SUGAR RAY *When It's Over* (3:40)
 PRODUCER: David Kahne
 WRITERS: S. Frazier, R. Sheppard, M. McGrath, C. Bullock, D. Kahne
 PUBLISHERS: Warner/Chappell, WB Music, E Equals Music, BMI
Atlantic 300483 (CD promo)
 Sugar Ray was first crowned king of the summertime hook with its 1997 debut smash, the now-ubiquitous "Fly." Since then, the Southern-Cal band has gained a solid foothold with such tenacious hits as "Every Morning" and "Someday." With the first single from its upcoming fourth album, Mark McGrath and company are set to take back their season with a signature track whose chorus is so adhesive (all "Fly"-paper jokes aside) that it's a no-brainer of mammoth proportions. Over time, the group has developed a sound all its own, typically blending a midtempo shuffle beat with a macho bassline and the unfussy vocals of pinup lead McGrath; add a sing-songy hook, and you've got "When It's Over." This one is going to explode at all formats—mainstream and adult top 40, modern and hot AC, and modern rock—at warp speed. Expect a companion promotional assault, including an Internet-only animated videoclip for the track and a five-week tour across North America. The album streets June 12.—**CT**

COUNTRY

JOHN MICHAEL MONTGOMERY *Even Then* (3:45)
 PRODUCERS: Buddy Cannon, Norro Wilson, and John Michael Montgomery
 WRITERS: P. Bunch, S. Teeters
 PUBLISHERS: Pat Price Music/Blackwood Music/Great Meridian Music, BMI
Atlantic 300507 (CD promo)
 This is the kind of sappy, piano-based ballad that has worked extremely well for John Michael Montgomery in the past. The lyric is pretty much interchangeable with a dozen similar songs—basically a guy who is nothing without his woman, has trouble expressing his feelings, but will love her so dang good that she'll understand, forever and ever, ad nauseum. It goes without saying that Montgomery can sing the heck out of

SPOTLIGHT



RADIOHEAD *I Might Be Wrong* (3:48)
 PRODUCERS: Nigel Godrich and Radiohead
 WRITERS: Radiohead
 PUBLISHER: not listed
Capitol 7087 6 15952 (CD promo)
 Reportedly, Radiohead's follow-up to the synthetic abstractions of last year's acclaimed *Kid A* was going to be more of a "rock" album. But *Amnesiac*, due out June 5, is hardly that; if anything, it's more elliptical and rock-phobic in sonics and sensibility than *Kid A*. Further, "I Might Be Wrong" doesn't really sound like anyone's idea of a rock radio single—although, as the album's most accessible, conventional-sounding track, the song makes for the best entrée possible to the unsettled, unsettling atmosphere of *Amnesiac*. Revolving around a gritty, circular guitar riff, the 21st-century blues of "I Might Be Wrong" hypnotizes on repeated listens (even in the single-edit version, which is shaved down by a minute). No one does existential dread like Thom Yorke, whose falsetto reverberates with the eerie disquiet and disconnection of our wired world. Resolutely following its own intrepid muse, Radiohead sounds only like itself—and surely that's one measure of a great rock band.—**BB**

such a ballad, and the production is just as smooth and lush (that is, wimpy) as Nashville can muster. Radio will likely embrace this song, but the truth is, now is a time when country radio needs backbone and edge instead of spineless puffery. John Michael needs to give a listen to what his brother is up to over at Montgomery Gentry.—**RW**

★ **RAY HOOD** *What's a Little More Water* (no timing listed)
 PRODUCERS: Randy Boudreaux, Kevin Beamish
 WRITERS: R. Hood, K. Tribble, K. Williams
 PUBLISHERS: ALV Music/Brian's Dream Publishing/Sony/ATV Tunes/Kim Williams Music, ASCAP
Capitol Records 5572 (CD promo)
 This record is as good if not better than anything the majors are releasing, so here's hoping country programmers

NEW & NOTEWORTHY

KRYSTAL HARRIS *Supergirl!* (3:35)
 PRODUCERS: Jimmy Harry, Patrick Leonard
 WRITERS: K. Harris, J. Morant, J. Harry
 PUBLISHERS: Kryst's Music/J. Period Music, BMI; EMI Virgin Music, ASCAP
KBNHA/Geffen 10317 (CD promo)
 The next generation of promising pop princesses is coming out of the gate with an edgier, more attitude-laden, and often more R&B-grounded sound than that of Britney or Christina. One of these is singer/songwriter Krystal, who sings of female empowerment in her debut single, "Supergirl!" a funky, hook-heavy midtempo pop jam. The 19-year-old Indiana native—who plays piano, flute, drums, and guitar—was discovered by Backstreet Boys while working up her



demo, and she is the first signing to the group's management company. No surprise then that Krystal is on the road all summer warming up for the guys—not a bad gig. She gets an additional promotional push from Disney, which is tying in "Supergirl!" as the first single from the summer flick *Princess Diaries* (starring another teen queen, Mandy Moore). But even without the tie-ins, this sassy, sensual track features an adhesive chorus—"I'm supergirl and I'm here to save the world/But I wanna know who's gonna save me"—and enough stylistic muscle to break this engaging presence at top 40. Her debut set, *Me & My Piano*, meanwhile, shows a shimmering Krystal. All bets are on.—**CT**

won't let its indie status handicap it. All the elements are here—a stunning traditional country vocal, clean and crisp production, and a killer hook. Hood co-wrote this ballad with Kim Tribble and Kim Williams, two of Music City's finest. As many classic country songs do, it starts as a barroom conversation between two strangers weathering a storm, literally and emotionally. It all coalesces in a chorus that asks, "What's a little more water to a drowning man? A few drops of rain, a few drops of pain, it's out of my hands." Hood—an Alabama native who has struck pay dirt as a songwriter (Doug Stone's "Addicted to a Dollar")—is an affecting vocalist who knows how to wring the emotion out of a lyric without overdoing it. It's a single that deserves radio's attention, and the barriers that prevent independents from getting airplay seem to be breaking down a little, as evidenced by VFR's success with Mark McGuinn. Maybe this will help knock a few more bricks out of that longstanding wall.—**DEP**

ROCK TRACKS

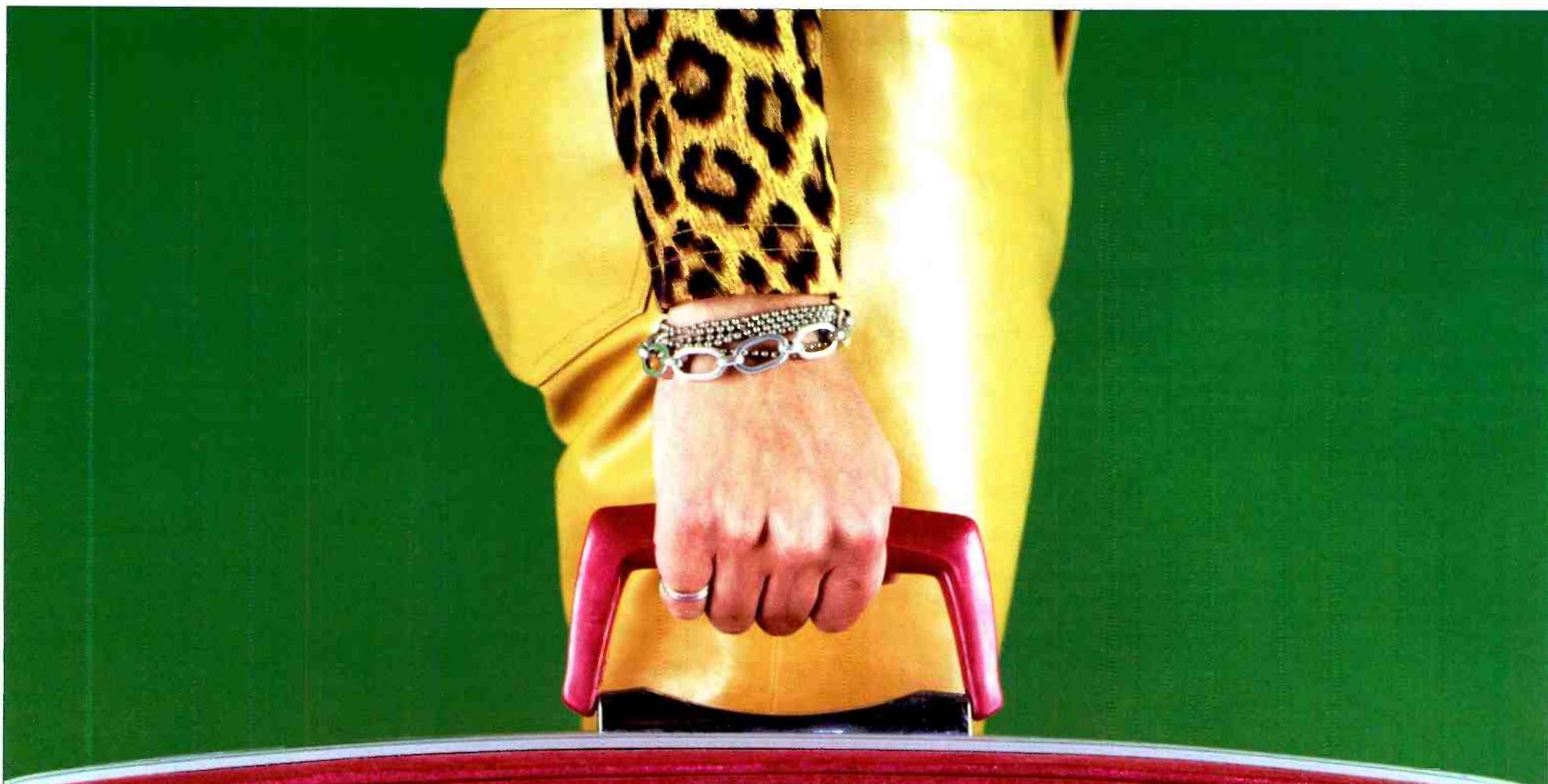
★ **ELIZA CARTHY** *Train Song* (3:59)
 PRODUCER: Al Scott
 WRITERS: E. Carthy, B. Stradling, B. Ivitsky, S. Thomas
 PUBLISHERS: Topic Records, administered in the U.S. by Happy Valley Music, BMI
 REMIXERS: Nick Blatt, Neal Slatford
Warner Bros. 1005949 (CD promo)
 "Train Song" is one of the best songs you'll probably never hear on the radio, and it's a shame, because it's a composition so deserving of exposure. The buxom, blue-haired Brit Eliza Carthy could lead the English reinvasion America keeps longing for if her vibrant, wickedly lush songs—a melting pot of classical, pop, folk/rock, and electronica—were just given a chance to reach the masses. "Train Song" is the story of getting caught in the act of some lustful voyeurism, led by Carthy's deft fiddling and smoky vocals, which run the gamut from a bluesy growl to an angel's sigh. The chorus is a passionate burst of seductively throbbing strings that dares you not to dance. The more uptempo DNA mix just might crack rhythmic-leaning outlets if DJs would take a well-advised chance and give it some nighttime spins. This "Song" will leave you longing for more (Music to My Ears, Billboard, Dec. 23, 2000) of the same expertly crafted songwriting and Carthy's unusual, magnificent voice—which can be found on her album *Angels & Cigarettes*.—**CLT**

DANCE

ROCKELL *What U Did 2 Me* (3:42)
 PRODUCER: Adam Marano
 WRITERS: A. Marano, S. Marano
 PUBLISHERS: Rocks/Viper 7 Music, ASCAP
 REMIXERS: Jonathan Peters, Tony Coluccio, Lenny "Linus" Douglas
Robbins 72047 (CD5)
 Rockell's signature brand of Latin-tinged dance fodder has been a staple for years in a number of urban markets, thanks to mighty hooks and enough varied remixes to suit most any dance-oriented playlist. The second single from the sophomore effort *Instant Pleasure* follows suit, with three distinct versions of "What U Did 2 Me" that carry home the song's "what goes around comes around" message of romantic retribution. Adam Marano's album version brings forth Rockell's familiar brand of plucky, synth-driven beats. Jonathan Peters speeds up the tempo in his more contemporary reworking, and Lenny "Linus" Douglas strips away most of the vocal and ups the thump quotient for weekend mix shows. As usual, the hook here has a way of creeping into the consciousness, making it a natural for those stations that have indulged listeners with this consistent artist in the past. Rockell isn't revolutionizing the world with "What U Did," but fans of old-school Latin-based toe-tappers are not likely to file any complaints.—**CT**

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

TOURING 2001



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TOURING 2001

Concert Biz Is On The Road To Success

Rising Revenues Prove There's Nothing Like Live

BY RAY WADDELL

At the turn of the millennium, the global touring industry was steadily inching toward \$2 billion in annual gross revenues. This year, a sturdy lineup of tours—along with equally sturdy ticket prices—should help that high-grossing trend continue in 2001, despite an uncertain economy and some nagging industry problems.

Once a freewheeling business run by wildcat entrepreneurs often working on handshake deals, the concert industry is big business today. Last year, more than \$1.6 billion in concert grosses were reported to Billboard sister publication Amusement Business, up more than 25% from the previous year. Attendance was up a less impressive but still healthy 14% for the year, at 44.3 million worldwide. Unreported shows from clubs, fairs, festivals and private affairs would account for millions of more “hidden” dollars.

When the days get longer, 'tis the season for live music. The overwhelming bulk of touring activity takes place between April and September, and this year is no exception. While there are no Rolling Stones, Pink Floyd, Barbra Streisand or Phish tours in the works, megatours by the likes of Dave Matthews Band, 'N Sync, Backstreet Boys, Elton John/Billy Joel, Eric Clapton, Madonna, Jennifer Lopez, Janet Jackson and U2 should be more than enough to keep the turnstiles spinning all summer long.

A “meat-and-potatoes” touring roster is likely to have promoters and music fans alike smiling. Along with the aforementioned tours, anticipation is high for a diverse slate of treks for 2001, including the Black Crowes/Oasis, Depeche Mode, Reba McEntire/Martina McBride, ELO, Rod Stewart, Paul Simon, Britney Spears, James Taylor, Jimmy Buffett and many other reliable ticket-sellers.

Multi-act festival tours are making a comeback this year, including the George Strait Country Music Festival, Moby's Area: I Tour, Family Values, Ozzfest, Furthur Festival, Van's Warped Tour and the Brooks & Dunn Neon Circus & Wild West Show. Niche packages range from a Men at Work/Midnight Oil/INXS Aussie package to an '80s-rock tour with the Fixx, Berlin, Asia and the Outfield.

Positive indicators are plentiful for the touring business. The Internet is providing a whole new promotional tool for reaching fans, promoting concerts and capturing information. Music fans remain excited about live music. Teen-pop acts like Backstreet Boys and 'N Sync are still doing big business. A slate of new rock acts led by bands like Creed, Blink-182,

matchbox twenty, Godsmack and 3 Doors Down are pumping life into the rock genre. Rap acts are making more box-office noise than ever before, led by performers like Dr.



Madonna

Dre, DMX and Eminem. Latino acts, including rock en español bands such as Jaguares, are increasingly becoming a force. A/C acts and singer/songwriters such as Sarah Brightman and David Gray are putting together successful tours. Classic rock still sells tickets, as evidenced by summer outings by Styx/Bad Company, Journey/Peter Frampton, Lynyrd Skynyrd, Poison/Warrant, Yes and many others.

Contemporary Christian acts are starting to appear in box-office reports. Country touring, in the doldrums for the past few years, is showing signs of life, with superstars like Strait, Tim McGraw and Alan Jackson maintaining their momentum and several bright new stars on the horizon.

Last year was a busy year, and 2001 looks even busier. “We track

bookings from year to year, and right now we're tracking slightly ahead of this time last year,” says Irv Zuckerman, co-CEO for SFX.

But with all the positive signs, the concert industry still faces some persistent problems. The consolidation



U2

and corporatization of the promoter end of the business has been blamed for everything from high ticket prices to creating a “Mc-concerts” environment. The increase in national touring has often left the few remaining independent promoters diving for scraps. While the huge jump in ticket prices realized in the late 1990s has leveled off to a degree, many in the business feel tickets are still priced way too high. Also of concern is the hidden costs of service charges and facilities fees, as well as jumps in the cost of parking, concessions and merchandise.

The slogan for SFX, far and away the top promoter in the business, is “It's Better Live.” Few would disagree that, even in this high-tech, digitized world, there remains

absolutely no replacement for the live music experience.

“Live performance can only happen if people want to see the shows,” says Jack Boyle, chairman of SFX Music Group, “and it has been proven by the growth in our industry that they want to see more and more of it.”

THE GOOD OL' SUMMERTIME

But can there be too much of a good thing, particularly within a given time frame? An estimated 60% to 70% of all touring takes place during the spring and summer each year. Artists of similar genres are even more susceptible to saturation issues. “There is an awful lot of adult rock/classic-rock traffic out there this year, like Eric Clapton, Sting, Elton and Billy, James Taylor, Aerosmith and Paul Simon,” notes John Scher of Metropolitan Entertainment Group. “If they all come through the marketplace at the same time, something's got to give.”

So many acts tour in the warmer months for a reason, says SFX's Zuckerman. “The majority of artists are playing in the warmer months because business has improved from May through September, and that goes for amphitheaters, arenas and theaters,” says Zuckerman.

Adds Boyle, “Booking a tour is much harder in the winter—you're competing for dates with basketball, hockey and soccer. There's also more disposable income out there in the summer, and amphitheaters are places where people still very much enjoy going for concerts.”

Alex Hodges, executive VP at House of Blues Concerts, tends to agree with his SFX colleagues. “I don't think [summer traffic] is an issue,” he says. “Sometimes, the weekends get crowded because of routing, but overall I don't think there's too much touring in the summer. There's just not enough tour-



Janet Jackson

ing in the winter and spring.”

Summer and concerts go together, Hodges contends. “It's that summertime spirit. It still works. School's out, and that's important for kids and parents.”

If the touring were more of a year-round business, it would help everybody, says Army Granat, co-president of Jam Productions in Chicago. “I wish the business were spread out a little more,” Granat says. “However, it does seem like a lot of the bigger acts are trying to play indoors now, the ones that can sell tickets regardless.”

Indoors or outdoors is a decision acts make, says Boyle, and SFX will put a show where it's the best fit. “Probably only 20% to 25% of the shows we do are in venues that we own,” he says. “We try to put shows where they sell the most tickets.”

Certain acts are more sensitive to

A SAMPLING OF MAJOR TOURS IN 2001

SPRING

Elton John-Billy Joel/U.S. arenas
George Strait Country Music Festival/U.S. stadiums and amphitheaters

SPRING-SUMMER

Black Crowes-Oasis/North American amphitheaters
Bon Jovi/international stadiums, arenas and amphitheaters
Eric Clapton/international arenas
U2/international arenas

SUMMER

Aerosmith/North American amphitheaters
Barenaked Ladies-Vertical Horizon/North America, venues TBA
Brooks & Dunn Neon Circus/North American amphitheaters
The Eagles/European arenas
Journey-Peter Frampton/North American arenas and amphitheaters
Madonna/Europe and North American arenas
Dave Matthews Band/North American amphitheaters and stadiums
Tim McGraw-Kenny Chesney/North American amphitheaters
Moby's Area: 1 Tour/North American amphitheaters
Ozzfest/U.S. amphitheaters
Sting/international arenas
Styx-Bad Co./North American amphitheaters

SUMMER-FALL

Backstreet Boys/international arenas and amphitheaters
Depeche Mode/international indoor and outdoor venues
Janet Jackson/international arenas
Mark Knopfler/international theaters, arenas and amphitheaters
'N Sync/North American stadiums

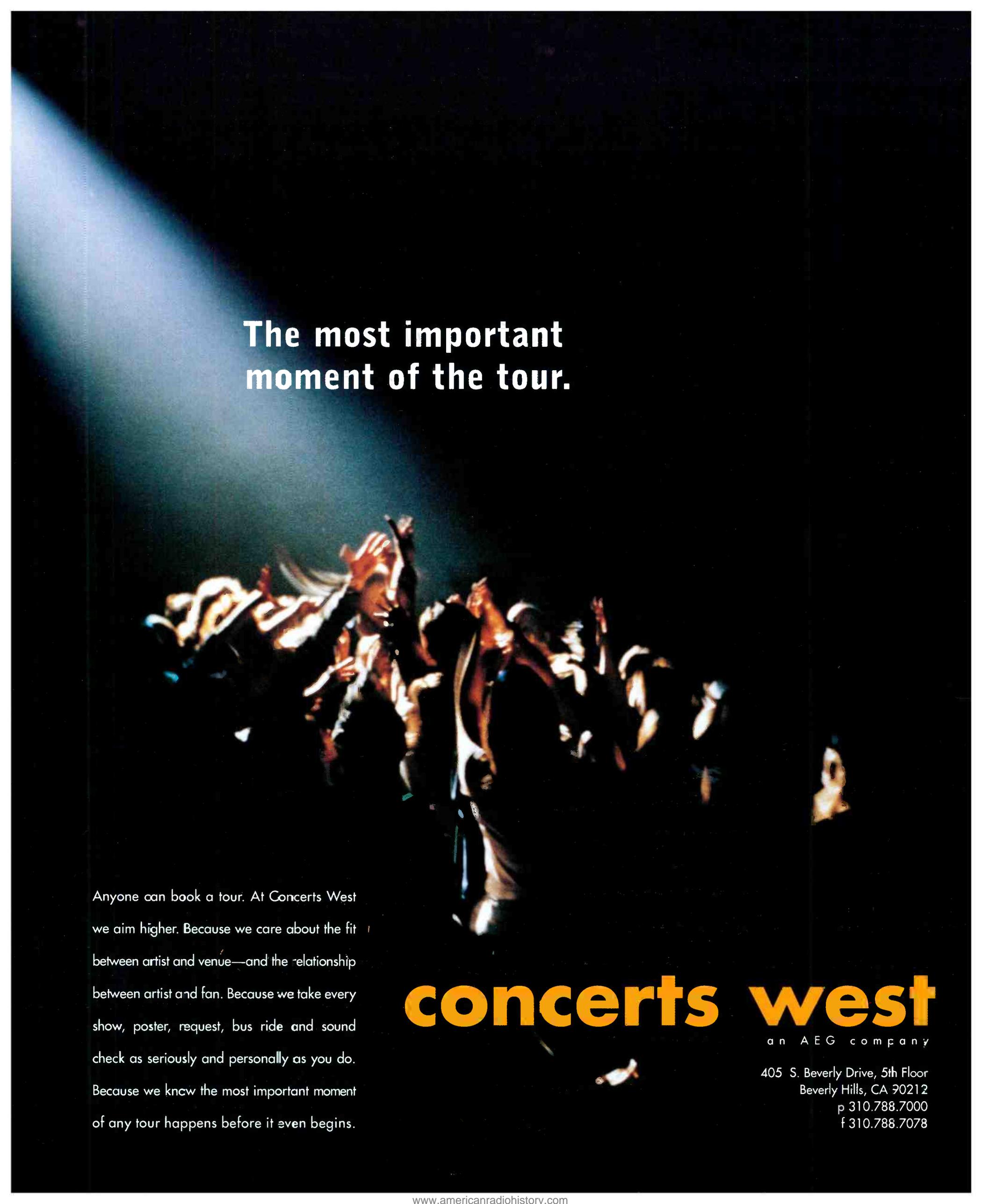
traffic than others. “Some artists are bulletproof—acts like Eric Clapton, James Taylor, Aerosmith, acts with big hit records who are proven great live acts over time,” says Scher.

There are also signs that the teen-pop phenomenon may have reached critical mass, from a touring standpoint, at least for stadium-level shows. Backstreet Boys opted to play arenas rather than stadiums this summer, and tickets for the 'N Sync stadium tour aren't disappearing as fast in some markets as they did a year ago. “My observation is that 'N Sync has probably proven to be softer than [producers] thought it would be,” says Scher. “I think Backstreet Boys will be very successful because they chose to play in arenas, which is more palatable to their audience. On a smaller level, we've had great success with Aaron Carter and O-Town, both of which have been slam dunks.”

CORPORATE ROCK

Common complaints in the concert business include high ticket prices and saturation of corporate marketing, situations which, along with the increased touring traffic in warmer months, have paralleled consolidation in the touring industry, coincidentally or not.

(Continued on page 32)



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TOURING 2001

ON TOUR IN EUROPE

Consolidation, American-Style, Appears Inevitable

BY CAMILLA PHELPS

LONDON—A multilingual touring market that encompasses state-of-the-art venues, historic theaters, a vibrant festival circuit and some of the industry's more flamboyant promoters was never going to be an easy target for one big U.S. company.

Nevertheless, the continuing European expansion of SFX-owned concert promoters across the continent suggests that consolidation, American-style, is going to revolutionize the European touring industry. It just won't happen overnight.



Karsten Jahnke

Over the past three years, SFX Europe has acquired top promoters and venues in the U.K., the Netherlands, Sweden, Denmark, Norway, Finland and, most recently, Belgium. Earlier this year, the company acquired its first European booking agency, ITB, and a new deal with epm Media Ag gives the company a foothold in Germany. In the past year, an estimated 15 million people in Europe attended SFX promoted events.

BUSINESS AS USUAL

Yet, despite the strategic spread of SFX, it still appears to be business as usual when it comes to booking and promoting tours in Europe. Unlike in the U.S., only the U.K.-based companies have abandoned their original identities and are formally known as SFX.

Traditional promoter-agent relationships remain very strong, and SFX companies are co-promoting shows in various countries. Even in Germany, the biggest and most competitive individual market in Europe, this summer's SFX-produced U2 tour will be promoted by CoCo

Tours, part of rival corporate entertainment player, Deutsche Entertainment (DEAG).

Ossy Hoppe, director of CoCo Tours, says the two companies have a good relationship, despite SFX taking a stake in rival promoter epm. "We have never had any problems working together on certain tours, and we have a mutual respect," Hoppe says. "Ultimately, they had to make a point and establish themselves here, but they have bought only a 20% share, and the long-term effect remains to be seen."

One of the few remaining German independents is Karsten Jahnke, based in Hamburg. After 35 years as a promoter, he is proud of his independence. "There are a lot of tours that don't need to be promoted by the big companies," Jahnke says. "We do a lot of jazz and world-music tours, which may not be big business, but they work when you are a specialist." Meanwhile, Jahnke still works closely with the major players as a local promoter for shows in



Thomas Johansson, EMA Telstar Group

Hamburg. "Consolidation? I can't see the big difference," he adds. "The same companies still exist, and the same big names still run them."

In the U.K., SFX expects to sell approximately 2.5 million tickets with a very busy summer program. The 60,000-capacity National Bowl Arena at Milton Keynes is now jointly operated by SFX and the BS Group and is benefiting from the closure of Wembley Stadium. Shows including Ozzfest, Robbie Williams and AC/DC have all gone to Milton Keynes this summer. There are also shows at SFX-owned Donnington Race Track and concerts in Hyde Park's Route of Kings and at

(Continued on page 26)

Survival Of The Fittest Indie Promoters

Regional Know-How, Financial Savvy And Loyal Relationships Keep The Little Guys Competing Against Conglomerates

BY RAY WADDELL

Unofficially declared an endangered species a few years ago, the few independent promoters still around stay afloat by being crafty and opportunistic and by keeping friends in the right places.

Independent promoters were once the norm, before corporations—overwhelmingly SFX—bought up the regional entrepreneurs and the majority of North American amphitheaters. The dozen or so major indies remaining are carving niches in a treacherous landscape.

Among the major independent promoters left are Metropolitan Entertainment (Northeastern U.S.), Fantasma Productions (Florida), Jam Productions (Chicago), 462 (Dallas), Belkin Productions (Cleveland), Stone City Attractions (San Antonio), Beaver Productions (New Orleans), Rising Tide Productions (Virginia), I.M.P. (Washington, D.C.), A.C. Entertainment (Knoxville, Tenn.), Double T Promotions (Pacific Northwest) and Frank Productions (Wisconsin). The big boys are SFX, House of Blues Concerts and Concerts West, the latter a recent entrant into the national promotion derby backed financially by sports and entertainment company Anschutz Entertainment Group.

When asked what it takes for an independent promoter to survive in today's environment, John Scher, president of New York/New Jersey-based Metropolitan Entertainment Group, responds with a wry laugh. "I think the jury's still out on whether independent promoters can survive, although we, as a company, are doing well," Scher says. "In this era of consolidation, it's becoming increasingly difficult with all the national tours, particularly national tours that won't sell [dates] to the independents."

Most of them formed in the late 1960s and early 1970s, in the formative stages of arena rock—are hanging on. "Some of us are like cockroaches in a nuclear war. We know how to survive, and we can continue to survive if we want to," says Jack Orbin, president of Stone City Attractions. "I don't believe they thought we would survive this long."

"If there has ever been a time for us to be good promoters, now is that time," says Bill Reid, of Rising Tide Productions, an independent promoter based in Norfolk, Va. "In the SFX world, where money doesn't matter, it's incredibly difficult [for independents]. We have to be better, smarter, leaner, and react faster."

In an unforgiving environment, independent promoters remain a remarkably tenacious lot. "I am as

bullish on the concert business as I can be," says Jon Stoll, president of West Palm Beach, Fla.-based Fantasma Productions. "If you're well-financed, well-organized and extremely aggressive, you can make it."

Adds Jam co-president Jerry Mickelson, "We're still out there fighting



Bill Reid, Rising Tide Productions

and scratching. We always have, and we always will."

TAKING THE HIT

The traditional independent promoter lacks the deep pockets to weather many \$200,000 miscalculations. "We take 100% of the loss on a losing show and only 10% to 15% of the profits on a winning show, and out of that we pay our overhead," says Scher. "So if we take a \$200,000 loss, it's on a show that could've made us maybe \$30,000."

And with independents, there's no corporate parent to help absorb losses. "We have to pay far more attention to detail, because each dollar is our dollar," says Stoll.

Indeed, locally based independents remain convinced they can do a better job in the markets where they live, work and maintain relationships. "There are some great promoters in their marketplaces that know a lot more than the people who have moved in," says Stoll. "Amy [Granat] and Jerry [Mickelson] in Chicago, John Scher in New Jersey, Bill Reid in Virginia and Don Fox in New Orleans, for example, know their markets better than anybody."

The lifeblood of the promoter/artist relationship has traditionally seen promoters taking chances—and often losing money—on unproven acts they believe in with hopes of reaping profits when and if the acts become arena-level draws later in their career. "The risk/reward ratio in developing new artists is still awful," says Scher. "And now [independent] promoters know that, if they work with a developing act, there is a 50/50 chance they won't be

able to play that act if it reaches the arena level. It's a confusing environment out there now, and what makes it even more confusing is that the young artists don't know [independent] promoters are being burned."

BEYOND REGION

Some independents have had to branch out of their home region to survive. "I've created a niche in other markets besides Florida," says Stoll. "I'm active in Birmingham, New Orleans, Memphis, Charlotte, Las Vegas, Texas and Savannah."

Metropolitan Entertainment has also expanded beyond its traditional home base of New York, New Jersey and Pennsylvania, particularly since SFX entered those marketplaces. "We've stretched as far south as Baltimore and all the way up through New England," says Scher.

Expansion has to be educated, Scher points out. "We feel we can expand regionally and do a really good job for the artists who choose



Jon Stoll, Fantasma Productions

to play with us," he says. "The most important thing is to learn the market well."

Wrongheaded expansion can be harmful. "Over the years, I've had artists ask me to go with them to Pittsburgh, Cleveland or Chicago, and I never have, because if you have a relationship with the act and you don't do a good job, it hurts your relationship in your own territory."

With the growth of the corporate promoter came a huge increase in national touring, whereby one promoter entity buys the whole tour for a flat guarantee, as opposed to separate deals with regional/local promoters being cut on a market-by-market basis.

On today's national touring scene, local promoters are often left out in the cold when an act comes to town. "During the Bob Sillerman [build-up] era, rarely did SFX sell anything to our company," notes Scher. "It

(Continued on page 26)



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TOURING2001

TOURING IN EUROPE (Continued from page 24)

Warwick and Cardiff Castles, which are being co-promoted with Triple A, one of the most successful independents in the country.

Pete Wilson, joint managing director of Triple A, says there is plenty of room for good independent promoters. "People can exist side by side. We work with SFX and with CoCo in

Germany. Sometimes, two partners are stronger than one. Some acts do require a more personal service, and [in bigger companies] the operation is so complex that that side of things sometimes suffers."

In markets such as the Netherlands and Scandinavia, the impact of SFX ownership has made few waves. The major promoters in those territories have traditionally held a benign monopoly in the live enter-

tainment market. Last year, the close relationship between EMA Telstar in Sweden, DKB in Denmark, Well Done in Finland and Gunnar Eide in Norway was formalized under the SFX banner. So the Nordic region is well and truly consolidated. In 2000, some 1.75 million concert tickets were sold across the four countries.

Thomas Johansson, CEO of EMA Telstar Group, says that the most significant change in terms of how business is conducted is having one joint financial center, and therefore one agenda, for the four countries. But he adds that retaining the identities of the individual companies is crucial. "Audiences have certain expectations associated with those names; they are very important brands and household names in each country."

Belgium is the latest territory to

come under the SFX umbrella. A small country with a population of only 10 million, it may not be the biggest concert market, but it is very important, geographically, on European touring routes. There are two key promoters in the country, and some months ago, it looked as if both would join forces with SFX. However, in the end, it was Make It Happen that signed the deal in early March this year.

Director Paul Ambach says that change was inevitable. "Many acts are SFX acts, and you have to join the company in order to get the artists," he comments. Competitor Herman Schueremans of Rock Werchter says it is too early to say how the Belgian market will be affected.

Nevertheless, the European promoter landscape is set to change fur-

ther. There is still Spain, Italy, France and Switzerland, and recent rumors concerning SFX making a bid for Wembley Stadium have not exactly been denied. Miles Wilkins, CEO of SFX Europe, says there is no fixed timetable for future acquisitions. "SFX is looking to build a European network that closely matches the geographic reach and depth of services of our U.S. operations," he says.

"Artists and their management have responded quite favorably to the benefits of the touring model we've built in the U.S., and we have every reason to believe they will respond just as favorably to our model in Europe as it matures," he says. "Ultimately, if we can provide a one-stop shop to take care of all their touring needs—venue, promotion and other marketing support—talent will be happy. We're not there yet on this continent, but we will be, sooner rather than later." ■

INDIE PROMOTERS (Continued from page 24)

seems that there are indications that, under the Clear Channel/Brian Becker era, the relationship is a little more congenial. I'm hopeful that all national tour producers realize that it's helpful to the industry if we all work with each other. We're in the national touring business, too, although on a more limited basis."

Scher says there are plenty of examples of artists on national tours cutting out independents who worked with them in the past. "We worked with U2 when they were a club act, and this is the second straight tour they've done where we have not gotten a date," he says.

In some cases, however, loyalty is evident. "Backstreet Boys have certainly shown us some loyalty, and we've got pieces of some of their dates," says Scher. "It's a mixed bag, but the fact that you played an act early in their career does not remotely guarantee your involvement later on."

Other independents are finding some loyalty, as well. "There are some groups out there continuing to stay with the promoters they worked with in the past, even in the face of higher guarantees from our competitors, and we appreciate that loyalty," says Stone City's Orbin, citing matchbox 20 and Eric Clapton.

As an effort to help independent promoters stay in the loop for national tours, the Independent Promoters Organization was formed in 1999 as a for-profit private partnership to compete for the rights to national tours. The IPO partnership went from 11 to 10 members in February, when Phoenix-based Evening Star Productions sold out to SFX.

"So far, we've put in a lot of offers but have not landed a national tour," says Ben Liss, president of the IPO. "A number of times, we've made competitive offers and the decision was made to go market-by-market with the tour. That's a victory, as far as we're concerned."

Indeed, several major headliners are rejecting national tour offers, including Billy Joel/Elton John, Eric Clapton, Sting and matchbox twenty this year.

There remains an optimistic side to independent promoters. "Because of the consolidation of the business, there are probably more opportunities than ever," says Scher. "It's just a matter of what strategic relationships you have and the financial wherewithal you have." ■

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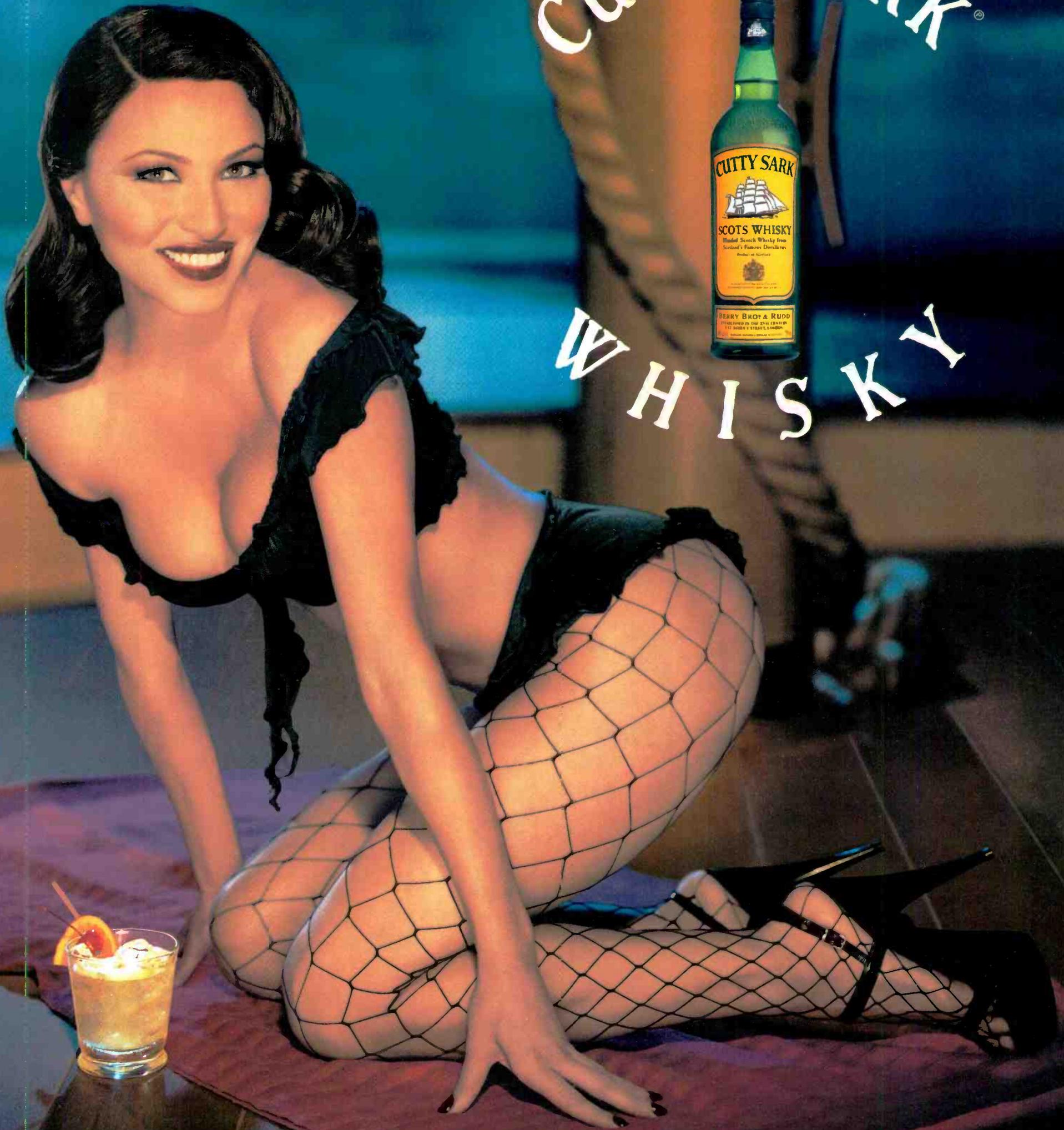
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WHISKY



TOURING 2001

BOOK 'EM

Are Agents Obsolete, Or More Valuable Than Ever?

BY RAY WADDELL

With the consolidation of the concert industry and the increase in nationally produced tours, the role of the booking agency has evolved well beyond the simple routing of shows. In the traditional artist/agent/promoter triangle, the agent's role is to route efficiently and cut deals with the venue and promoter in each market, serving the act by negotiating favorable guarantees, gate percentages, building deals and play dates.

But when a promoter such as SFX can bring an entire tour to the table with per-date guarantees and routing already in place, the agent must prove his or her worth in other ways.

"Certainly, SFX has become more aggressive with packaging tours and sometimes going directly to managers to get them," says Steve Martin, director of The Agency Group in New York. "What a lot of acts are

realizing is it's nice to have the protection of someone representing them."

Obviously, the game has changed. "In today's world, on a lot of tours supported by a national promoter, the agent is irrelevant in the equation," says Dennis Arfa, president of AGI and a 28-year veteran of the agency business. "In those cases, the agent is like a puppy hanging on to the master's pants leg. It's like [the artist and promoter say], 'Here's \$50,000—a bone—and we support the agency system.'"

SOMEONE TO WATCH OVER ME

In the past, part of the agent's responsibility was to make sure promoters held up their end of the deal. Arfa, who represents such artists as Billy Joel and Metallica, says, "Since SFX's inception, it has become the norm for artists to seek national tour offers. If you sold your tour to SFX, are you gonna tell your agent to go bust the guy you sold the tour to?"

And why would the promoter want a 'cop' looking over their shoulder every night?"

Martin agrees. "I've seen instances when a tour is not doing well and the promoter arbitrarily cancels, and I wonder who's protecting the artist in that situation," he says. "Artists need a sheriff on their side."

Arfa points out that, on many levels, the role of the agent hasn't changed. "You still try to come up with the best deals, be creative economically and career-wise and keep your eyes open for the best packaging opportunities," he says. "The skills have changed only regarding the superstar client. If the agent wants to maintain a relationship with the superstar client, the agent must possess the knowledge to be a tour producer."

Martin believes agent input is needed at all levels. "The agent's role is crucial for the development of an artist and the ongoing maintenance of their career," he says. "You don't often find SFX involved in career development from the ground up. Certain people do that [at SFX], but primarily they have to feed their engine, which is the sheds."

If the agent's role has changed, then join the club, according to Irv Zuckerman, co-CEO of SFX Music Group. "The agent's role has

changed in that, in my opinion, they are required to do more for their client, sometimes relating to sponsor and sponsor requests," says Zuckerman. "All of our jobs have gotten more complex, in terms of responsibilities. Booking decisions are more complex than simply unilaterally booking venues."

Zuckerman says more interests are being served with each play. "There

ual date," he says. "If you look at the bottom lines of very major agencies, they will absolutely tell you their business is healthier than when SFX first started. If our goal is to make agencies obsolete, then we certainly aren't achieving it. Facts speak louder than words. Our goal is to maximize relationships and profits, but not at the expense of the booking agencies."

"The agent's role is crucial for the development of an artist and the ongoing maintenance of their career. You don't often find SFX involved in career development from the ground up."

-Steve Martin, The Agency Group

is much more input from the manager, record companies, sponsors, etc., in the final [booking] decision," he says. "With the additional deal points required by the artists, [agents] must negotiate more than strictly price."

In the national touring scenario, Zuckerman insists the agent is not obsolete. "Our ideal situation is to encompass a triumvirate of booking agent, management and SFX to create the best overall tour or individ-

Steve Hauser, VP with the William Morris Agency in Nashville, says there is one undeniable fact in the artist/agent/promoter relationship. "We work for the artist, and the promoter works for himself," says Hauser. "Even though the promoter might put in a great, beautiful offer, we have to make sure it's the best offer the artist can get, especially on the back-end. Is it the fairest deal in terms of money after the break-even?" ■

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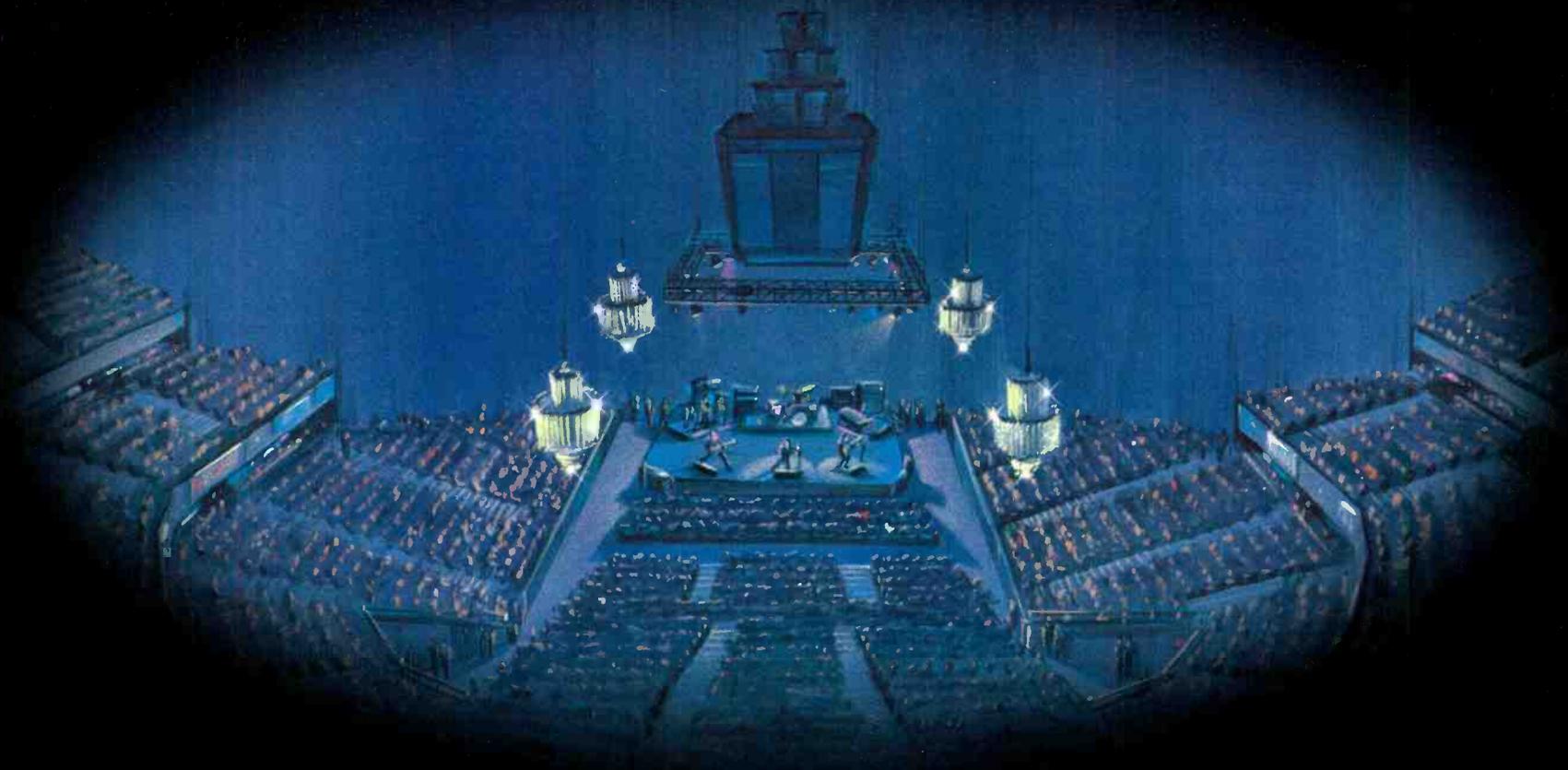
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Amphitheaters Rule The Summer Tours, But Some Artists And Audiences Prefer A Roof Over Their Heads

BY DON MURET

Arenas are doing their best to compete with amphitheaters for concert business during the summer season, but the fact remains that some tours are designed strictly for sheds.

"It's really not a question of taking shows away from amphitheaters," says Dana Warg, Minneapolis-based VP of arena operations for SFX Entertainment and GM of Target Center. "Either it's going to be an amphitheater tour or it's not, with some deviation. There's not much you can do. But a shed tour can turn into an arena tour in the fall to extend the market."

Warg says of the 37 tours announced so far this year, "At least 30% of them this summer will play arenas at the same time. In my estimation, there is a lot of product out there." Janet Jackson, Sting, Backstreet Boys and Aerosmith are four top headliners that plan to play more than their fair share of arenas in the coming months.

So says Brad Parsons, managing director of The Arena Network, an organization comprised of 33 arena managers lobbying for increased business in their venues. "I selected 27 shows that are playing in the summer and early fall, and nine are going indoors exclusively with eight playing a combination of arenas and sheds,"

he says. "The moral of the story is that more shows are willing to play arenas during the summer." The Arena Network formed an alliance with and shares offices with promoter Concerts West.

The partnership grew more prominent thanks to Anschutz Entertainment Group's acquisition of Concerts West, according to Pat Christenson, GM of Thomas & Mack Center, Las Vegas. "The purchase of Concerts West by Anschutz allows us to have an even stronger influence," he says. Christenson was instrumental in forming The Arena Network. AEG owns Staples Center in the Los Angeles market and, with the more recent buyout of Southern California promoter Goldenvoice, now has a booking arrangement at Great Western Forum in L.A.

The Arena Network and Concerts West are promoting a late-summer package featuring The Guess Who with originals Burton Cummings and Randy Bachman, plus Joe Cocker and a third undetermined act. The tour will play most, if not all, Arena Network venues, in addition to some sheds, says Parsons. "Part of our mission is to convince acts that they can do as well or better in arenas within that summer window. Philosophically, we're not trying to change the world, but are trying to convince four, five or six acts to play arenas instead."

In some instances, Parsons says it helps arenas with acts catering to the



Sting

arguments on both sides. But some attractions realized they can do as well or better in arenas."

In metropolitan Chicago, Allstate Arena and local promoter Jam Productions won out over SFX's New World Music Theatre for a Sting date in which Sting's audience is older, says Allstate Arena GM Pat Nagle. "That's a classic example. Sting could easily do 25,000 to 30,000 outdoors, with ticket prices at \$85 to \$90." But Jam and Allstate Arena "scratched and

clawed to make it happen" with what Nagle described as a "summer deal," which is "a little better of an offer" than usual. "We stepped up to the plate," he says.

"It may be a case where we throw in limos or trade advertising, which cuts down on [promoter and artist] expenses. We really stress that for the higher ticket shows where people don't want to sit in the grass." In the case of Sting, Nagle says Allstate Insurance, which holds naming rights to the Rosemont, Ill., arena, will foot the bill for advertising the show. Advertising is a determining

factor. "Those people may not want to pay for a shed lawn ticket only to suffer in heat and humidity," he says.

"With [Michael] Flatley, I don't think many in the audience would want to pay for tickets on the lawn. I've seen similar situations in the past, where acts have sold out the pavilion but not the lawn," says Parsons. "In the Midwest and northern parts of the country, people want to be outside after being cooped up all winter. But that may not be the case in Phoenix and Dallas, where it could be 150 degrees and everybody wants to be inside with air conditioning. There are compelling

(Continued on page 32)

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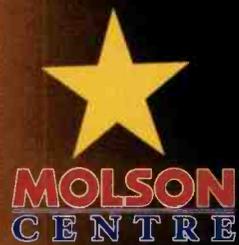
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TOURING2001

THE OUTDOORS IN (Continued from page 30)

factor, notes Parsons. Some acts may get lost in an amphitheater's print ad that includes several shows. "There's a bit of a formula where there are 20 acts listed in one ad," he says.

"For an arena, [a concert] is still advertised as a single act and the artist is happy to be 'standing alone.' You won't see Crosby, Stills & Nash

next to Ozzy Osbourne and Tony Bennett. Our approach is to promote individuality instead of strip ads."

Parsons says that factor came into play in the Guess Who leaning toward booking more arenas than amphitheaters.

THE OTHER INDOOR VENUE

Christenson finds himself fighting against other indoor venues—casinos. "We're not as concerned

about getting all the dates in the summer. But we would like a nice balance between January and December. In this market, two per month would be perfect."

Russ Simons, GM of the SMG-managed Gaylord Entertainment Center in Nashville, is resigned to the fact that most summer concerts are funneled into the local shed, Amsouth Amphitheatre.

"When you're competing with a shed owned by SFX, which also owns the touring product, I'm not sure where the competition is," he says. "We're not going to steal shows."

Tim Ryan, GM at the Ogden-managed Arrowhead Pond in Anaheim, Calif., has a different take. First and foremost, he says, the artist makes the decision where to play.

But concertgoers also have say. "I have seen a shift in the last five years. State-of-the-art arenas and a change in demographics make arenas much more attractive in the summer than what used to be the case," he says.

"Certain shows make sense, and we do everything in our power to book them. We have gone above and beyond with backstage amenities and financial deals for a number of shows. We're positioned very well to host our fair share of indoor concerts."

Ryan says, "There seems to be this mentality that an SFX tour automatically goes outdoors. But they've proven that they want to do the right thing for a particular artist. Jimmy Buffett is playing more indoor venues, and he is considered the consummate outdoor artist." ■

CONCERT BIZ

(Continued from page 22)

"We may be seeing consumer resistance to ticket prices," says Hodges at HOB. "Every year, we seem to see grosses go up but attendance go down [proportionately]."

The prevailing theme among those who don't work for SFX is that SFX must use high ticket prices and increased ancillaries like concessions, parking and corporate sponsorships to offset high guarantees they pay to secure national tours and keep amphitheaters programmed. SFX's Zuckerman isn't buying that philosophy.

"Ticket prices will always be tied to artist talent prices," says Zuckerman. "If talent costs are higher, then ticket prices will rise."

Some would argue that SFX has fueled the increase in talent costs. "We don't feel we're the sole or principle cause of the increase," says Zuckerman. "To single out SFX when there are four or five companies bidding on every tour is ridiculous. If we were the only ones that could buy anything, why pay more for it? You bid what you think you can pay and come out OK."

Others think ticket prices have been artificially inflated. "Ticket prices are too high, too high, too high," says Jam's Granat. "That isn't good, even if we weren't in an uncertain economy."

Consumers remain the ultimate judge on ticket prices, adds Hodges. "Some artists are showing awareness of ticket prices and being more cautious," he says. "Others are trying to really analyze the value of a seat."

Consolidation has impacted the concert industry in other ways. "The music business has become a lot more about the business and a lot less about the music, and that's not a good thing," says independent promoter Jack Orbin of Stone City Attractions in San Antonio, Texas. "When the main concerns are about what kind of pretzel is served, what the amphitheater is called and what the per capita spending is, it's not really about the music anymore."

And while SFX and Clear Channel spout "synergies," others take a different view. "They need to call it what it is," says Orbin. "If you were a manager and somebody came up to you and said, 'We're SFX/Clear Channel,' you would know what that means. It's not a level playing field when that happens. What they call 'synergy' has monopolistic and predatory practices in it."

No one would deny that the concert business has undergone major upheaval over the past few years and remains in a transition period. "It's going to be a strange year," says Granat.

As always in the concert business, optimism reigns supreme. "When you hold your finger up and test the wind, I think it looks pretty good," says Hodges.

Live music has lost absolutely none of its attraction, according to SFX's Boyle. "I've been in this business a little longer than most, and I've never had a bad year," Boyle says. "When you look at how hard we had to work to get this business up and going 30, 40 years ago, it's so much easier now. Before, we were just a bunch of guys who got lucky. Now, it's a bunch of professionals with skills that are very, very hard to match. A new level of competency and professionalism has entered the business." ■

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TOURING2001

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Corporate America Takes Advantage Of Star Power

BY RAY WADDELL

When artists in search of tour support say, "Show me the money," corporate America is still listening, but companies today are interested in a much more sophisticated deal than simply "Brand X Presents." The money is still out there for tours, but tour marketing initiatives today must be highly targeted and results easily quantifiable.

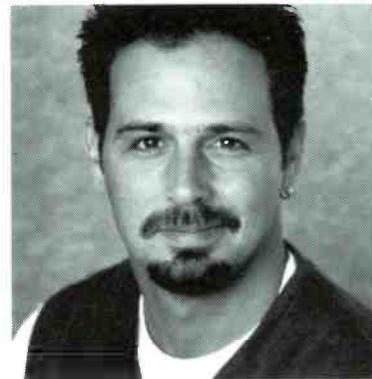
"Companies are always looking for ways to communicate their message to specific consumers, but the market has become much more sophisticated," says Gregg Janese, president of TBA, a company specializing in linking the corporate and artistic communities through such events as the Hard Rock Rockfest and Fruit of the Loom Country Fest. "Music is definitely a way of reaching specific consumers. A tour sponsorship is usually just a component of an entire entertainment-marketing program. It's no longer just about putting up a sign."

LURING CORPORATE AMERICA

Looking at the large number of sponsored tours out this year, it's evident that corporations are still interested if the deal is right. "If you can go to corporate America with the right product and show how it will hit their core demographic, they want in," says Clarence Spalding, co-manager of Brooks & Dunn. "They have, however, become much more savvy. They are not just throwing their money at tours."

SFX Entertainment, the world's

largest concert promoter, has notched numerous high-profile tour sponsorships. Among the deals this year are 'N Sync and Nabisco, Polaroid with Backstreet Boys, and heavy sponsorship packages on fes-



Joseph Bongiovi, SFX

tival tours Ozzfest (garageband.com, Jagermeister, Yoo-hoo, Trojan, Sony) and the George Strait Country Music Festival (Chevy Truck, GM Card, Pemmican, Jack Daniel's Justin Boots).

"Tour sponsorships are definitely a large part of our business," says Joseph Bongiovi, VP of marketing and tour sponsorships for SFX. "Like any other business, tour sponsorships are affected by the marketplace, the stock market and the economy in general."

Companies expect a lot for their money today, Bongiovi says. "Companies want to be part of the show or part of the artist's career, not just a logo slapped up where it doesn't make sense. They want more for

their money because their money is worth a lot more," he says. "The negotiations go on longer, they're more difficult, but we're still getting the deals in. We're scheduled to have twice as many deals as last year, and we're on target to hit that."

Bongiovi points out that tour sponsorship is a relatively young business and both the artistic side and the corporate side are still figuring each other out. "Tour sponsorship brings together conservative corporate America and a little more 'think quick on your feet' business, the music business," he says. "In the corporate world, they're planning 12 to 14 months in advance; in the touring business, they think two to four months in advance. You're lucky if you know a tour is real five months in advance."

The relationship between artist and brand must be reciprocal, Spalding says. "It has to be win/win—'We'll help you move widgets, and you help us move tickets and albums,'" he says. "We [Brooks & Dunn] are now in our third year with Coors Brewing Company, and it is the best. Those guys in Golden, Colo., get it. They are in the business of selling beer, but they also understand that an act like Brooks & Dunn needs to sell tickets and albums."

When the deal is right, music is still very much a sexy business to the corporate world. "Successful artists are no longer just touring performers, they're cultural icons who dictate trends, and corporations want that," says SFX's Bongiovi. "Artists have a lot of power and influence, and the

(Continued on page 36)

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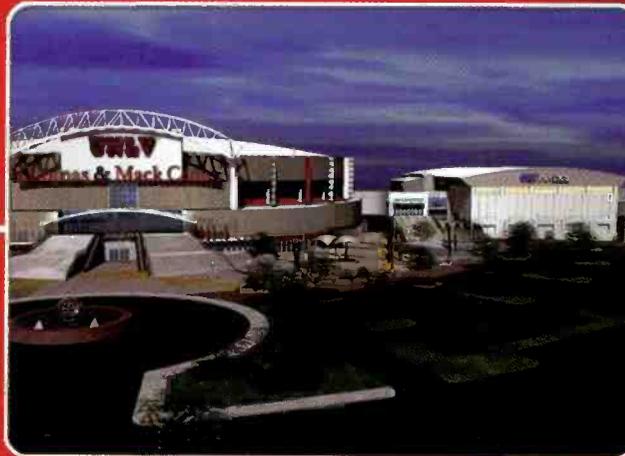
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TOURING2001

getting technical

With High Costs And High-Tech, Production Crews Are Doing More With Less

BY RAY WADDELL

Faster. Louder. Smaller. Smarter. These have been the mandates from tour production managers, and manufacturers of lighting, sound, staging and video equipment have answered the call.

Simply put, today's concert production must move down the road easily and efficiently without sacrificing the "wow" factors that concertgoers have come to expect.

"For the most part, the big acts are paying attention to the kind of shows they're designing and taking on the road and making production as cost-efficient as possible while maintaining production values," says Arthur Fogel, who heads up SFX's touring division. "There are people in our business who know how to do this well—and others should learn from that."

The industry is responding to

demand. "It happens every year: The sound components get smaller, the lighting gets smaller," says Clarence Spalding, co-manager of Brooks & Dunn and veteran of numerous tours. "Our problem as artists and managers is we want more of it every year. You can do so much more with so much less, so now we want double what we really need."

Everything is sleeker and more compact, yet capable of doing more than ever. The days of amps stacked on top of amps are a thing of the past. "With the innovation of the V-Doss sound system, sound components take up less truck space and are much lighter to rig," notes production guru Stephen T. Gudis of the



Stephen T. Gudis

Production Department in Nashville. "Now tours take out more moving lights and fewer par cans [fixed lighting fixtures]. And the video systems have compressed to smaller projectors and smaller, brighter screens."

Staging is now aluminum instead of steel, Gudis says. "More groups are packing shows for the sheds than the large arenas. You don't have as much room up in the high steel at the sheds, and the width of the stage at the sheds is 60 feet, as opposed to 80 feet at most large arenas," he says.

Speed and ease of load-in/out is another important factor. "They've tried to create video systems that go up fast and fit in the trucks, because trucking is the most expensive part of touring," says Ten-A-C Slatton, a 30-year production manager, now concert video tour manager for PSL Video. "LED walls are constructed to travel and take up less space and still go up easier."

The same is true for sound systems, Slatton says. "Years ago, they had these huge sound systems; now they have systems that take up half the space and still do the job," he says. "The consoles are much smaller now. What used to be an 11-truck tour is now an eight-truck tour."

Moving efficiently cuts costs, but the temptation to add more stuff is always there. "We all want to put on the biggest, best show we can for the consumer," says Spalding. "The gear is efficient, but I don't think that management and artists sometimes are. We just like to take a lot of stuff

out there. Is it expensive? Yeah. Is it worth it? Absolutely."

Companies that lead the way in technology tend to get the business, according to Gudis. "We go with companies that are advancing the technology," he says. "We look for companies that are innovative in making equipment that trucks better, rides better and is better for travel."

Pushing the technology has changed the business. "A tour without par cans is revolutionary to 2001," says Gudis. "A completely automated system with no par cans is revolutionary, and that's what we have now."

Spalding agrees. "All these companies are looking at the touring industry and listening to what the production managers need," he says. "They need something that gets in the building, gets on stage and gets out. It has to roll off the truck and into the building easily. You know when you pull into Chicago that the stagehand bill will be very expensive. You want to try and streamline as much as possible, and these companies are doing a great job."

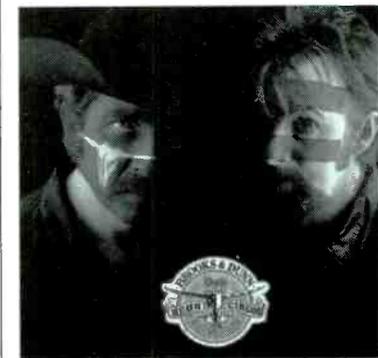
The idea is to offer more production bang for the buck. "We had a set last year that we felt was too big," notes Spalding. "So we cut some of the set down and brought in more technology, like LED screens and inflatables. We were able to do this without adding trucks."

With technological advances have come more tech-oriented roadies. "The technological advances of touring personnel has gone way up," says Gudis. "Just because all the lighting can be programmed on a disk, it still needs someone to operate it. The looks are there, but it takes a lighting director to bring up those looks." ■

BROUGHT TO YOU BY
(Continued from page 34)

idea is to harness that power and align it with a corporate brand or service." Consumers end up reaping the benefits with higher production values, according to Bongiovi. "Sponsorships help the tour happen, and sponsors become producers of a sort," he says.

But if the tour isn't helping move "widgets," don't look for a return



sponsor engagement. "The only way you renew a program is if the client gets the desired results," says TBA's Janese. Asked whether there is a point of diminishing returns in tour marketing, Janese says the secret is in how the advertising message is implemented. "You can't let [advertising] take away from the reason people are at this event in the first place," he says. "When I go to a hockey game, there are advertisements everywhere, changing continuously. But when the hockey game starts, people watch the game. Advertising doesn't inhibit people's enjoyment of the event, and that's the way it should be with any event sponsorship." ■

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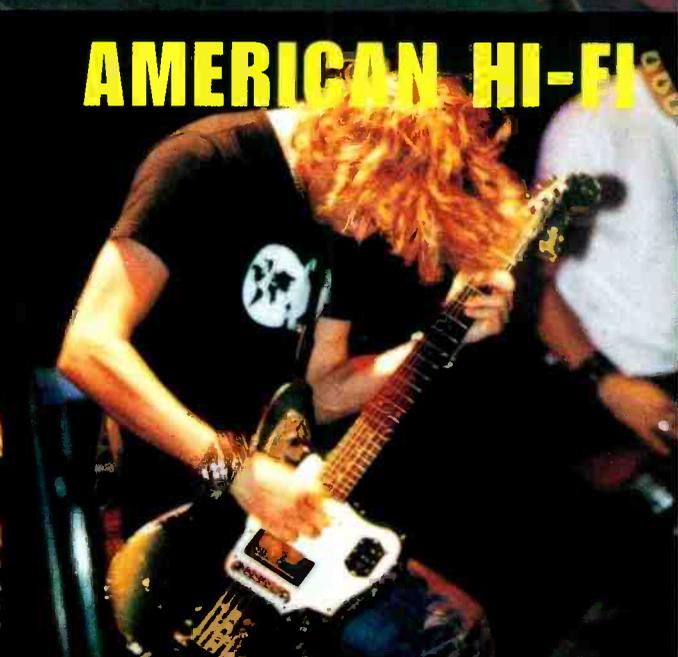
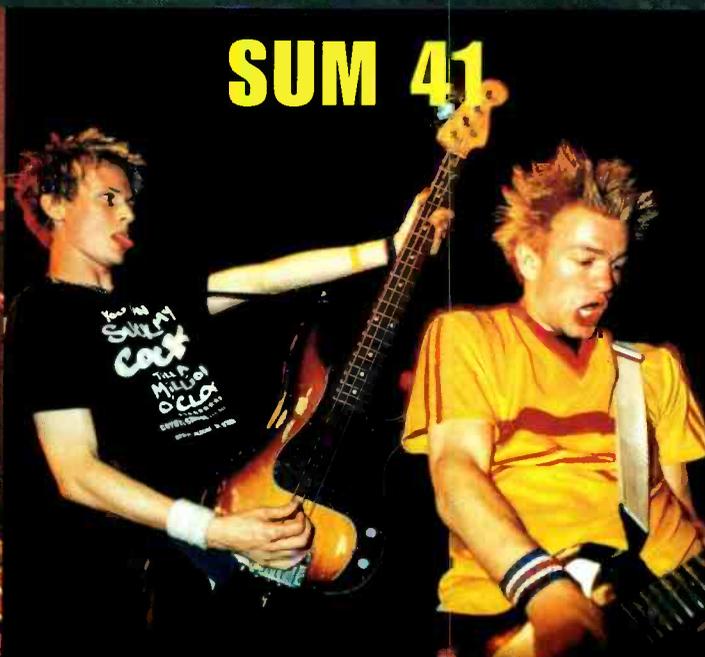
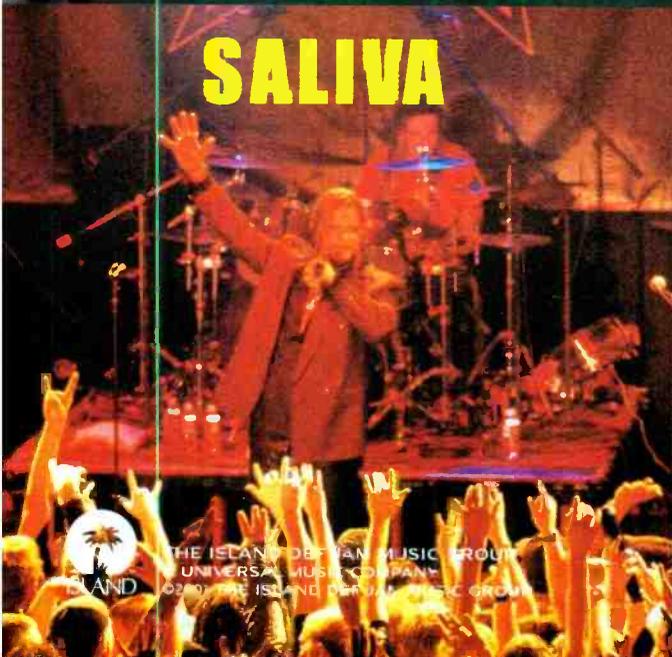
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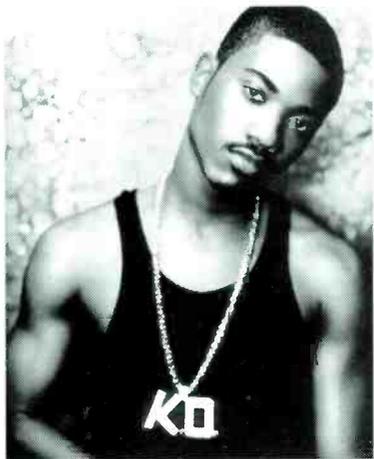
Atlantic Will Market New Album From Brandy's Brother

BY JEFF LOREZ

NEW YORK—Breaking out of the shadows and establishing yourself as a credible artist is never an easy task. But it's even harder when you're the sibling of a superstar. Just ask 20-year-old Ray-J, younger brother of Brandy.

After releasing a poorly received debut album on Elektra in 1996, Ray-J is still best known for his role as troublesome brother Dorian alongside big sis on TV's *Mo'Nisha*. However, with the June 26 release of his second solo effort, *This Ain't a Game*, on Atlantic (also his sister's label), Ray-J hopes to earn his own musical notoriety.

"One of the biggest hurdles I have to overcome is my sister's shadow," admits Ray-J, who is managed and booked by his family's company, Norwood and Norwood. "A lot of people perceive me as being just like Brandy. I have to show them that I have my own sound, my own identity. Overall, my style is edgier than hers."



RAY-J

Helping Ray-J establish his own sound—which he describes as "R&B with a street/pop edge"—are heavyweight producers Rodney Jerkins and the Neptunes, among others.

"I knew I had to find an original sound," says Ray-J. "And I had to work with the right people who could help me do that."

Product G&B Offers Its Own Brew Of Ghetto & Blues On Yclef Records

BY RASHAUN HALL

NEW YORK—The Product G&B splashed into public consciousness on Santana's 2000 hit single "Maria Maria." Now—as the first act from Wyclef Jean's J Records imprint, Yclef—the duo's Sincere (aka David Mcrae) and Money Harm (aka Marvin Moore-Hough) plan to preach a different message to the masses with its June 5 album debut *The Product Ghetto & Blues*.

"G&B stands for 'ghetto and blues,'" Sincere says. "We're the product of the environment: two brothers caught up in a society where there is CPST—corruption, poverty, struggle, and triumph."

The pair, who teamed up at the age of 13, met Jean by sheer coincidence. Sincere was trying to contact a friend, producer Al West, who was working at Sony Studios. West wasn't there, but Pras answered the phone.

"We ran six blocks in the cold to meet him," says Sincere of Jean's Fugees bandmate. "We had on hoods and ski masks when we met him, so he thought we were going to rap. Then we started singing." Pras then introduced them to Jean.

That meeting quickly led to a career for the Long Island, N.Y., natives. "Two weeks later, we're in San Francisco writing 'Maria Maria' with Jean and [Carlos] Santana," Sin-

cere says. "We didn't even know who Santana was at the time."

Santana returns the favor with "Dirty Dancing," the album's second single. The set's other collaborators include West, Lil' Kim, Teddy Riley, and Jerry Wonder.

Lead single "Cluck Cluck," which features Jean, also doubles as the lead single from J's upcoming *Dr. Dolittle 2* soundtrack.

"['Cluck Cluck'] doesn't mean you're a chicken head," says Sincere, who, along with Money Harm, is published by Ghetto and Blues/EMI Blackwood Music and managed by Dawn Hough for New Dawn Management. "It means being intimate with someone."

Although the group had breakout success with "Maria Maria," J executives know that it will take more than that to have a successful project. "Our plan is to reintroduce them to the public as a group they're familiar with," says Ron Gillyard, senior VP of black music for J. "We want people to see their personalities. They're two focused, driven, and extremely talented young men who sound as good in person as they do on record."

Sincere says he and Money Harm aren't worried about being the label's debut act. "There's no pressure," he notes. "We're ready to come out and explode. Mark my words, G&B will be everywhere."



PRODUCT G&B

My first album was just a practice album, me trying to find out who I was. This is the real one."

This Ain't a Game took 18 months to record, with the final selection made from a total of 40 songs. It's earmarked by a series of hip-hop, club-friendly workouts that indeed show the singer and actor in a different musical light from his sister's. Recording took place around Ray-J's demanding TV commitments with

(Continued on page 42)



Gospel Gala. Kim Burrell celebrated the release of her new *Live in Concert* album at a party staged at B. Smith's restaurant in New York. The gospel singer performed three songs for the audience, which included fellow artist Joe. Pictured, from left, are Tommy Boy president Tom Silverman; Burrell; Silverman's wife, Donna D'Cruz; and Tommy Boy gospel A&R chief Max Siegel.

Shek'spere Launches Atlanta-Based Spere; Trauma Records Rolls Out Shaq And Big Tank

SPINNING SPERE: Producer/songwriter Kevin "Shek'spere" Briggs launches his Arista-distributed Spere Records this month with the release of an as-yet-undetermined single by 20-year-old German-Puerto Rican singer Tina Novack. Novack is the first—and, thus far—only signee to the label.

Briggs has also established a joint venture with Los Angeles-based publishing entity Windswept, the multi-genre Classic Music Publishing. With Kris Fite as director, Classic currently counts five writers on its roster: L.A.-based singer/songwriters Buttaphly and Saphyre and producer/songwriter Dev (Briggs' cousin), plus Miami-based producer/songwriters Doug Emery and Lee Levin. Classic and Spere share office space in Atlanta.

ONE TYME TRAUMA: Trauma Records, gearing up for the Aug. 7 rollout of L.A. Lakers center Shaquille O'Neal's *Shaquille O'Neal Presents His Superfriends* album on his own T.W.IsM. imprint, has also signed a label/production deal with producer Big Tank and his One Tyme Entertainment. The One Tyme slate includes

rappers Thor-EI (formerly with Reprise) and Sixx John (who appears on O'Neal's album). In addition to producing multiple tracks on the Shaq project and a track on Missy Elliott's *Miss E... So Addictive*, Big Tank is up to his earphones overseeing tracks for upcoming projects by Nate Dogg, Dub C, AZ, Soft Money, and Lady Jane, among others. He first gained notoriety as the only producer signed to Timbaland's production company, through which will come the pending *Lady Jane* set.

He's also producing music for the movies *Marcy X*, starring Friends mate Lisa Kudrow, and *Harlem Aria*, with Damon Wayans, as well as for Wayans' ABC series *My Wife and Kids*. Big Tank isn't expected to begin recording product for the One Tyme/Trauma pipeline until the O'Neal project is released.

INDUSTRY BRIEFS: Los Angeles rap/hip-hop start-up K-otic Records has signed a distribution deal with Bungalo Records, which is exclusively distributed by Universal Music Video Distribution. K-otic principals are president/CEO Don Miles and head of business affairs Jon Divens; Bungalo's CEO is Paul Ring. K-otic's first release will be the still-untitled July debut by Big Cizzle. That album's first single, "Werk Dem Hips," goes to urban radio in mid-June... Writer/producer Jamey Jaz,

whose skills can be heard on "Grandma's Hands" from Gladys Knight's current MCA album *At Last*, is busy with various upcoming projects by MCA artists Rahsaan Patterson and Yasmine, DreamWorks' Az Yet, and 143's Zeke, among others... BET On Jazz jumps into the record biz with an 11-disc CD series, "BET on Jazz: for Many Moods." Produced in partnership with Montreal-based Madacy Entertainment Group, the series will feature various themed titles, such as *Seduction* (with Sonny Rollins, Roy Hargrove, and others) and *Latin Nights* (with the late Tito Puente and Danilo Perez). U.S. rollout begins May 15... Lil' Mo's long-awaited Elektra solo effort, *Based on a True Story*, arrives June 26... Krazyie Bone weighs in with *Thug on Da Line* from Thug-



by Gail Mitchell

The Rhythm
The Rap
and The
Blues

line/Ruthless/Loud. The July 10 release is the Bone Thugs-N-Harmony teammate's second solo effort.

SCREEN SCENE: Timbaland and Magoo's new Blackground album, *Indecent Proposal*, is now slated for an end-of-summer release. But the dynamic duo is in L.A. shooting a video for lead

single "Drop" under the direction of J. Jesse Smith... Also doing his video thing in the City of Angels is Ginuwine, who's lensing second single "Just Because" with director Francis Lawrence... Ginuwine's Epic labelmate Amel Larriex will star in SCIFI.COM's new animated series "Maatkara." The 13-episode Egyptian saga debuts June 28. A limited preview is available at scifi.com/maatkara... R&B/gospel veteran Solomon Burke segues into the soundtrack realm, recording and writing music for the indie thriller *A Time of Fear*, which began production in April in California. The EMI/GTR Records artist will write an original song for the album, which will also feature his recordings of "Amazing Grace" and "Everytime I Feel the Spirit." Burke will also appear in the film, directed and co-written by Alan Swyer... Jermaine Dupri's So So Def label, in partnership with HoopsTV and Mandalay Sports Entertainment, teams b-ball skills with hip-hop beats on the basketball footage film *Ball Above All*. Among those making cameo appearances are Coolio, Jay-Z, Mystikal, and Lil' Bow Wow. The 45-minute film is available on VHS and DVD, distributed by Ventura Distribution.

Assistance in preparing this column was provided by Rhonda Baraka.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'HEARD IT ALL BEFORE' and 'LOVE DON'T COST A THING'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with long airplay histories.

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

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

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

Hot R&B/Hip-Hop Singles Sales

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



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

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

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

Billboard TOP R&B/HIP-HOP ALBUMS

MAY 19, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/HOT SHOT DEBUT ◀						
1	NEW	1	1	DESTINY'S CHILD	COLUMBIA 61063/CRG (12.98 EQ/18.98) 1 week at No. 1	SURVIVOR 1
2	1	90	3	JANET VIRGIN	10144 (12.98/18.98)	ALL FOR YOU 1
3	3	1	6	2PAC	AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME 1
4	2	—	2	CASE	DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER 2
5	5	4	7	112	BAD BOY 73039*/ARISTA (12.98/18.98)	PART III 1
6	8	9	9	EVE	RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION 1
7	4	2	3	SUNSHINE ANDERSON	SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN 2
8	6	3	5	GINUWINE	EPIC 69622* (12.98 EQ/18.98)	THE LIFE 2
9	NEW	1	1	JT MONEY	FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS 9
10	7	5	6	INDIA.ARIE	MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL 3
11	10	6	8	TANK	BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE 1
12	11	8	25	MUSIQ SOULCHILD	DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING) 4
13	12	11	8	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE] 2
14	9	—	2	KRS-ONE	FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK 9
15	13	14	10	PROJECT PAT	HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN 2
16	21	19	28	OUTKAST	LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA 2
17	14	15	26	R. KELLY	3 JIVE 41705* (12.98/18.98)	TP-2.COM 1
18	15	10	7	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US 2
19	18	12	7	SOUNDTRACK	BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM 5
20	16	20	39	SHAGGY	MCA 112096* (11.98/17.98)	HOTSHOT 1
21	19	16	42	JILL SCOTT	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 2
22	17	13	7	SOUNDTRACK	WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS 9
23	25	26	45	NELLY	6 FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR 1
24	20	7	3	ANGIE MARTINEZ	ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL 7
25	23	24	29	LUDACRIS	2 DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME 2
26	28	28	35	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE... 22
27	26	22	20	SNOOP DOGG	NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL 1
28	24	21	7	JON B	EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE 3
29	27	18	5	SOUNDTRACK	GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME 18
30	NEW	1	1	REMEDY	FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE 30
31	29	17	6	BIG PUN	LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES 3
32	22	25	30	JA RULE	MURDER INC./DEF JAM 642934*/IDJMG (12.98/18.98)	RULE 3:36 1
33	33	34	10	DIRTY	NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA 19
34	34	30	6	JESSE POWELL	SILAS 112401/MCA (12.98/18.98)	JP 18
35	35	33	22	K-CI & JOJO	MCA 112398 (12.98/18.98)	X 3
36	31	23	11	DJ CLUE	ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2 1
37	32	27	5	YUKMOUTH	RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT 17
38	36	35	25	SADE	2 EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK 2
39	30	—	2	VARIOUS ARTISTS	JCOR 860924*/INTERSCOPE (11.98/17.98)	8BALL PRESENTS... THE SLAB 30
▶ PACESETTER ◀						
40	42	36	4	UNCLE LUKE	LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY 36
41	38	32	21	QB FINEST	ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM 10
42	37	29	4	SLIMM CALHOUN	AQUEMINI/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY 19
43	40	37	7	MR. SHORT KHOP	HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP 34
44	44	39	28	JAY-Z	ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —) 1
45	41	41	32	LIL BOW WOW	2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG 3
46	48	40	9	VARIOUS ARTISTS	LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION 40
47	45	44	24	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450278*/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE 10

48	43	31	10	SILKK THE SHOCKER	NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY 3
49	47	45	22	3LW	NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW 19
50	39	38	9	KOFFEE BROWN	DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS 7
51	46	46	15	JENNIFER LOPEZ	EPIC 63786 (12.98 EQ/18.98)	J.LO 1
52	51	49	32	MYSTIKAL	2 JIVE 41696* (12.98/18.98)	LET'S GET READY 1
53	50	48	4	VARIOUS ARTISTS	MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION 48
54	57	55	33	SHYNE	BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE 2
55	52	54	4	5TH WARD WEEBIE	MOST WANTED EMPIRE 0006* (11.98/16.98)	GHETTO PLATINUM 52
56	58	53	24	ERYKAH BADU	MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN 3
57	54	52	20	LIL' WAYNE	CASH MONEY 860911*/UNIVERSAL (12.98/18.98)	LIGHTS OUT 2
58	56	62	21	XZIBIT	LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS 1
59	49	50	7	BIZZY BONE	AMC 71150 (11.98/17.98)	THE GIFT 19
60	55	51	7	YOLANDA ADAMS	ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE 24
61	60	60	55	JOE	2 JIVE 41703 (12.98/18.98)	MY NAME IS JOE 1
62	59	57	15	DREAM	BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM 11
63	70	63	30	MR. C THE SLIDE MAN	UNIVERSAL 159807 (12.98/18.98)	CHA-CHA SLIDE 20
64	62	70	51	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP 1
65	53	42	5	RUN DMC	ARISTA 16400* (12.98/18.98)	CROWN ROYAL 22
66	77	71	15	DESMOND PRINGLE	TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)	LOYALTY 66
67	69	66	6	MIKI HOWARD	PEAK 8502/CONCORD (11.98/16.98)	THREE WISHES 60
68	68	47	28	TAMIA	ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY 8
69	65	69	24	8BALL & MJG	JCOR 860915*/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA 9
70	67	61	25	PRU	CAPITOL 23120 (6.98/9.98)	PRU 38
71	63	58	5	THE DAYTON FAMILY PRESENTS SHOESTRING	OVERCORE 2190/TVT (10.98/16.98)	CROSS ADDICTED 58
72	71	65	22	MEMPHIS BLEEK	2 ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING 1
73	72	59	7	L-BURNA A.K.A. LAYZIE BONE	RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE 17
74	61	43	5	CAPPADONNA	WU-TANG/RAZOR SHARP 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG 19
75	64	56	7	THE BEATNUZ	LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT 20
76	66	67	68	JAGGED EDGE	2 SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK 1
77	74	76	77	DR. DRE	5 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001 1
78	NEW	1	1	PETE ROCK	BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS 78
▶ GREATEST GAINER ◀						
79	97	84	4	DA WRECKSHOP FAMILY	WRECKSHOP 9991 (11.98/16.98)	ACK'N A AZZ 73
80	79	81	93	DESTINY'S CHILD	7 COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL 2
81	76	72	12	SMUT PEDDLERS	EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN 43
82	85	80	53	MARY MARY	2 C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL 22
83	RE-ENTRY	11	11	VARIOUS ARTISTS	MAJOR HITS/JAKE 670007*/INTERSCOPE (17.98 CD)	TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE 71
84	80	—	2	J.T. THE BIGGA FIGGA/DAZ DILLINGER	GET LOW 1021/BAYSIDE (10.98/16.98)	GAME FOR SALE 80
85	82	88	73	DMX	5 RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X 1
86	81	82	10	GLADYS KNIGHT	MCA 112397 (12.98/18.98)	AT LAST 30
87	78	68	4	GHETTO TWIINZ	UPPER LEVEL/RAP-A-LOT 50021/VIRGIN (12.98/16.98)	GOT IT ON MY MIND 68
88	91	85	5	YOUNG MC	YOUNG MAN MOVING 0888 (16.98 CD)	AIN'T GOING OUT LIKE THAT 85
89	88	89	29	TALIB KWELI & HI-TEK	RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL 5
90	RE-ENTRY	16	16	TYRONE DAVIS	MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE 71
91	75	64	12	ICONZ	LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY 10
92	73	74	20	SOUNDTRACK	HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE 2
93	94	79	23	MASTER P	NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE 2
94	87	78	56	CARL THOMAS	BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL 2
95	NEW	1	1	DOMINO	GETTO JAM 1031/BIG WHALE (11.98/16.98)	D FREAKED IT 95
96	86	87	13	PUBLIC ANNOUNCEMENT	RCA 69310 (10.98/16.98)	DON'T HOLD BACK 30
97	RE-ENTRY	5	5	VARIOUS ARTISTS	MAJOR LABEL/PYRAMID 75946/RHINO (16.98 CD)	UNITED WE FUNK 86
98	90	93	85	YOLANDA ADAMS	2 ELEKTRA 62439/EEG (12.98/18.98)	MOUNTAIN HIGH...VALLEY LOW 5
99	83	86	7	LIONEL RICHIE	ISLAND 548085/IDJMG (12.98/18.98)	RENAISSANCE 54
100	RE-ENTRY	31	31	WYCLEF JEAN	COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEPTIC: 2 SIDES II A BOOK 3

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

RAY-J AIN'T MESSING ON SECOND SHOT

(Continued from page 38)

Moesha, which tapes from Monday to Thursday three weeks out of the month.

"One of the most important things I've learned is that you have to do it your way," says Ray-J. "I didn't have a lot of control on my first album, and it showed. On this album, I had total creative control, and that enabled me to create my own sound. And I'd have to say that working with the Neptunes also really helped.

"We worked closely on the songs," he continues. "We co-wrote the cuts 'Formal Invite' and 'Wait a Minute' [the first single, featuring Lil' Kim, which was sent to radio Feb. 27]. They really know me and what I'm about. In fact, my favorite song on the album, 'Out the Ghetto,' is one they did."

Terry Monday, PD of KJMM Tulsa, Okla., calls the pairing of Ray-J with the Neptunes a "cool combination. 'Wait a Minute'

stands on its own merit without Lil' Kim. It's a strong song for the clubs and radio, and an excellent reintroduction for Ray-J."

"Ray-J brings a lot to the table compared to most recording artists," says Joi Brown, director of marketing at Atlantic. "He's nationally recognized because of his television success. And because of that, he reaches a wide demo with high teen appeal. We aim to make the most of that in

marketing and promoting this album."

In addition to placing print ads in such standard urban teen and hip-hop publications as *The Source*, *Vibe*, *Word Up!*, *Right On!*, *Black Beat*, *Cosmo Girl*, and *YM*, TV advertising will target *Moesha* and *Ricki Lake*, plus BET, MTV, *Soul Train*, and *Source Sound Lab*.

Ray-J embarks on a radio promo tour May 20. He also plans to tour in support of the

album, although no firm performance slate has yet been scheduled.

Judging by the response from retail thus far, Ray-J is well on his way to establishing his own musical identity. "This album definitely shows Ray-J growing up and stepping out from the shadows of his sister," says Ron Stringer, manager of Justin's Music in Detroit. "Consumers here are greatly anticipating the album."

Rivera's Deep Vision 'Finally' Pays Off With Soulful Hit

FINALLY: DJ/producer/remixer **Sandy Rivera** has been on a musical mission since the age of 13 when he began to DJ at neighborhood



RIVERA

block parties. Now, 17 years later, the New York-bred/New Jersey-residing Puerto Rican is truly enjoying the fruits of his hard labor.

In January, VC Recordings/Virgin U.K. issued **Everything but the Girl vs. Soul Vision's** "Tracey in My Room," which intertwined EBTG's "Wrong" and SV's "Come Into My Room," resulting in a top 10 European hit. Two months later—and just in time



• **Gypsy Men**, "Barabarariri" (In House U.K. single). The Gypsy Men—aka DJ/producer **Todd Terry**—return with a powerful slab of Latin house. Festive horns, infectious char ting, and booty-shakin' rhythms make for one feisty ride. Internationally revered DJs like **Danny Krivit**, **Pete Tong**, and **Boy George** are sure to embrace this one out of the box.

• **The Goodfellas**, "Soul Heaven" (Azuli U.K. single). For those who missed it the first time around, "Soul Heaven" returns with new mixes from **Dave Clarke** (progressive filtered house) and **Class A** (filtered disco/funk). Also included are the original remixes by **Bini + Martini** and the **Pasta Boys**, whose **Sister Sledge**-speckled restructuring sounds as fine today as it did last year.

• **Jon Cutler Featuring E-Man**, "It's Yours" (Chez Music single). Tailor-made for weekly New York parties like **Shelter** and **Body & Soul**, "It's Yours" overflows with horn solos, funky basslines, and Pre-ude-era percussion. This funky sensation is further enhanced by spiritually laced male/female vocal interplay. Contact 212-228-2484.

• **DJ Dero**, "Tuk Tak!" (Oid Mortales/Strictly Rhythm single). Producers DJ Dero and **Nicolas Guerrieri** aren't kidding around with this one! Not since the **Goodmen's** "Give It Up" has a track so ferociously worked its Brazilian-inflected beats. Also available via Vale Music (Spain), Low Spirit (Germany), and Serious Records (U.K.), among other labels.

• **Svala**, "The Real Me" (Priority single). This Icelandic newcomer, whose influences run the gamut from **Ella Fitzgerald** to **DMX**, debuts with the irresistible "The Real Me." In its original **BAG & Arnthor** production, "The Real Me" won't sound out of place alongside the radio-friendly wares of **Britney Spears** and **Pink**. Realizing this sound wouldn't necessarily work with ear-carrying members of clubland, the label wisely invited remixer **Hani** to rebuild the track from the ground up. The result: Hani's Old School House mix—complete with piano rides, filtered effects, and **Steve "Silk" Hurley**-hued beats and rhythms—may very well please punters who miss the days of tracks like **Jomanda's** "Got a Love for You." Yes, it's that good! "The Real Me" is the title track from Svala's debut album, which is scheduled for a July release.

for the annual Winter Music Conference (WMC), held in March in Miami—Distance Records, with offices in London and Paris, released the wildly melodic "Finally" by **Kings of Tomorrow Featuring Julie McKnight** (that's Mrs. **Brian McKnight** to you!).

Distance couldn't have released the single at a better time. For many attending this year's WMC, "Finally"—with remixes by **Masters at Work** and an edit by **Steve Travolta & Danny Krivit**—was the song of the event. "Little" **Louie Vega** played it—as did **Tony Humphries**, **Erick Morillo**, and **Danny Tenaglia**, who has his very own special edit of the track. In fact, Humphries debuted the track at last year's WMC when it was only available as an album track (on Kings of Tomorrow's ultra-fine yet overlooked *It's in the Lifestyle*).

For those who may not know, Rivera—along with **José Burgos** and **Jayson Sealee**, respectively—is the mastermind behind both Soul Vision and Kings of Tomorrow. (Since these tracks were recorded, though, Rivera has severed creative ties with both Burgos and Sealee; he retains the use of both monikers.)

"It's all rather strange," Rivera says. "The album was released about 18 months ago and pretty much did nothing." Distance issued other singles from the set, but except for a few trainspotters in the underground, the tracks went virtually unnoticed.

"Then along comes 'Finally,' and everybody goes crazy," Rivera notes, smiling. "At this point, the song is taking on a life of its own." Defected Records has licensed the track for the U.K., while Atlantic Records has picked it up for the U.S.

"It's just one of those magical tracks—very minimal with great vocals," Atlantic senior director of crossover music **Johnny "D" DeMairo** says. "But what makes it stand out above many other dance tracks right now is that it's not overproduced. Its very simplicity is resonating with many people."

While Rivera confirms that the success of "Finally" has heightened his profile and exposure, "it has also created a weird situation for my productions and remixes," he says. "Now, everybody wants all my productions and remixes to be like 'Finally.' This causes a problem for me because I like a wide range of music. I like to do the soulful vocal tracks, as well as the deep underground stuff. I like hip-hop, house, jazz, and R&B. I don't want to get pigeonholed musically."

In '92, Rivera founded hip-hop imprint BlackWiz Records. After signing a publishing deal with **Burt Bacharach**, Rivera began producing and signing such acts as **Big O**, **III Man Riot**, **Big Foot**, and **Full Eclipse**.

After "one too many problems with hip-hop acts," Rivera says, he began crafting "nice, soulful house stuff." In '97, Rivera liquidated BlackWiz and, along with his wife, **Ruth**, opened the doors to house imprint Deep Vision



by Michael Paoletta

Records, which is promoted and distributed via Subliminal Records.

In the four years since, Rivera has produced such underground club staples as **Dawn Tallman's** "Let It Go" and **Michelle Weeks'** "Fade to Black." He's also recorded under a handful of aliases, including **Mysterious People** and **the Committee**.

Remix-wise, Rivera's imprint can be found on **Dee Dee Bridgewater's** "Flying Saucer" and **A.T.F.C. Presents OnePhatDeeva Featuring Lisa Millett's** "Bad Habits."

Currently, Rivera, who is managed and booked by **Andrew Destephen** of West New York, N.J.-based Metro Management, is working on new tracks with **Brown**, **Yvette Jones**, and **John "DNR" Alvarez**, who are all signed to Deep Vision. (Subliminal Records will release "Forever" by **Sandy Rivera & John "DNR" Alvarez Featuring Shawnee Taylor** July 10.)

On Saturday (12), Rivera embarks on a four-month DJ tour that will take in Greece, the U.K., Czechoslovakia, Australia, Italy, France, Portugal, Spain, Malaysia, Singapore, and Sweden, among other countries.

"It's all looking good now," Rivera says. "Everything's moving ahead in the right direction. Finally."

LOOK AT HER: Some records happen immediately, others take time. File **Sarina Paris'** Euro-charged "Look at Us" (Playland/Priority) under the latter.

When the label sent the infectious track to top 40 and rhythm radio 10 months ago, it received no love at all. But then something happened:

KYLD San Francisco MD "Jazzy" **Jim Archer** took a chance with the record two months later. Once it became the station's No. 1 call-out record for females ages 18-25, other stations followed suit. Today, "Look at Us" can be heard on more than 116 stations, including WHTZ and WKTU New York, KIIS Los Angeles, KZQZ San Francisco, WXYV Baltimore, and KHFI Austin, Texas.

With "Look at Us" gaining momentum on the radio front, the label has serviced club and mix-show DJs with the Italian-Canadian singer's

second single, "Just About Enough" (with solid remixes by **Plasmic Honey** and **Ray Roc**).

On May 22, Playland/Priority issues Paris' eponymous debut. In addition to "Look at Us" and "Just About Enough," the set includes equally catchy tracks like the buoyant "All in the Way" and the trance-inflected "I Love You." As for Paris' cover of **Cyndi Lauper's** "True Colors," well, some things are better left untouched. This missstep aside, *Sarina Paris* is well-poised to please fans of **Eiffel 65**, **Sonique**, and **Aqua**.

Soma Tunes In To Slam's 'Alien Radio'

BY RICK SALZER

It's been 11 years since DJ/producers **Stuart McMillan** and **Orde Meikle**—aka the recording duo Slam—helped their mates (Glenn Gibbons, **Jim Muotone**, and **Dave Clarke**) set up Glasgow, Scotland-based Soma Recordings. The then-fledgling imprint's first release was Slam's now-classic "Eterna."

Over the years, McMillan and Meikle maintained a busy production schedule, which resulted in tracks like the techno-spiked "Positive Education" as well as collaborations with **David Holmes**, among others.

Although "Positive Education" never found its way onto Slam's 1996 debut, *Headstates*, it is prominently featured on the act's second studio album, *Alien Radio*, due June 12. The set will be distributed by **Vital and Studio K7** in the U.K. and U.S., respectively.

Earlier this year, Soma reissued "Positive Educa-

tion"—with new remixes by **Josh Wink**, **Carl Cox**, and Slam—as the first single from the new album. This was followed, in March, by the set's second single, "Narco Tourists," a collaboration with U.N.K.L.E.'s **James Lavelle** and **Rich File**.

"We didn't put 'Positive Education' on the first album because we didn't feel it fit in with the sound we were working with at that time," McMillan says. "But after hearing many bootleg mixes [of the track], we thought we'd do a modern interpretation and put it on *Alien Radio*."

According to Soma label manager **Richard Brown**, it was Slam's idea to include the new and updated version of "Positive Education" on *Alien Radio*. "We really backed the idea because it has been such a successful track for the label," Brown notes. "In fact, the track has been licensed to over 130 compilation projects to date."

Meikle believes *Alien Radio* is the duo's strongest work to date. "It's representative of many genres yet has common elements and themes throughout," he says of the recording. "Furthermore, we really pushed ourselves this time; we worked harder and did things differently."

Aside from U.N.K.L.E., *Alien Radio* finds the twosome, whose songs are published by Soma Music, collaborating with vocalists **Tyrone Palmer** ("Lifetimes") and **Allison Dot** ("Visions"), as well as **Andy Galasby**, who handled string duties on "Virtuoso."

Forthcoming singles from the disc include "Lifetimes" May 28, followed by the title track in late July/early August.

Last November, Soma, along with London-based label **Distinctive Breaks**, issued Slam's *Past Lessons/Future Theories*, a two-disc continuous mix by Meikle and



SLAM

McMillan. According to McMillan, the idea behind the beat-mixed *Past Lessons/Future Theories* was to help drive traffic to the new album. "Since Soma is not a label known for compilations, we thought we'd align ourselves with a label that is. We all thought Distinctive would be the perfect label."

In addition to their DJ residencies at Glasgow clubs **Freelance Science** and **Pressure**, McMillan and Meikle are scheduled to perform at numerous European festivals this summer. On May 28, Slam will perform at the **Detroit Electronic Music Festival** before returning to Europe for dates at such London clubs as **Gatecrasher** and **the End**. In October, Brown says, Slam will return to the U.S. for a proper club tour.

Slam is managed by **Soma Recordings** and booked by **John Lickirish** of Toronto-based **Most Wanted Entertainment**.

Billboard Dance HOT Breakouts

MAY 19, 2001

CLUB PLAY

1. **BUMPIN' & JUMPIN'** KIM ENGLISH NERVOUS
2. **WITHOUT YOU DIGITAL ALLIES FEAT. RICHARD L. XTREME**
3. **SWEET SURRENDER** SARAH MCLACHLAN NETWORK
4. **BABY, COME OVER (THIS IS OUR NIGHT)** SAMANTHA MUMBA WILD CARD/A&M
5. **YOU MAKE ME FEEL...** (MORE & MORE) BECCA CUTTING

MAXI-SINGLES SALES

1. **THE FIRST REBIRTH** TRANCE ALL-STARS ULTRA
2. **AIN'T WHAT I EXPECTED** DONICA GROOVILICIOUS
3. **SYNAESTHESIA (FLY AWAY)** THRILLSEEKERS ULTRA
4. **CAN YOU DIG IT?** JOURNEY MAN DJ TOMMY BOY SILVER LABEL
5. **YOU MAKE ME FEEL...** (MORE & MORE) BECCA CUTTING

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
◀ No. 1 ▶					
1	1	2	7	ALL FOR YOU VIRGIN 97522 †	JANET
2	9	25	4	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †	MADONNA
3	5	15	5	GROOVEJET (IF THIS AIN'T LOVE) ATLANTIC PROMO †	DJ SPILLER
4	7	14	7	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
5	4	10	8	SATISFIED EPIC PROMO	RHONA
6	8	11	8	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449 †	BECCA
7	10	12	7	PLAYED-A-LIVE (THE BONGO SONG) MCA 158893	SAFRI DUO
8	2	1	10	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY VICTOR CALDERONE FEAT. DEBORAH COOPER	
9	13	21	5	WHAT'S ON YOUR MIND (PURE ENERGY) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
10	19	29	4	DREAM ON MUTE 44982/REPRISE †	DEPECHE MODE
11	18	20	6	MY FEELING RADIKAL 99057	JUNIOR JACK
12	20	27	5	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
13	3	8	8	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
14	27	34	4	BANG THE DRUM 4 PLAY 2033	ABEL
15	23	28	6	MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL	ETTA JAMES
16	16	7	11	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
17	17	19	7	AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
18	29	33	4	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
19	11	4	10	WHO AM I STAR 69 213	MASSIV
20	28	38	4	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
21	14	3	10	WHAT GOES AROUND COMES AROUND AVEX 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
22	6	5	10	LOOKING FOR LOVE MCA 572B01 †	KAREN RAMIREZ
23	15	6	9	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
24	26	30	5	SUPER CALIFORNIA MCA 155809	FUNKY GREEN DOGS
25	33	41	4	BEAUTIFUL V2 27689 †	MANDALAY
26	31	42	5	IN THESE SHOES WARNER BROS. PROMO	BETTE MIDLER
27	34	46	3	STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM	AIRHEADZ
28	12	9	10	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
29	24	18	12	LET ME LOVE YOU EDEL AMERICA 18242	DA BUZZ
◀ Power Pick ▶					
30	45	—	2	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATÉ
31	22	24	8	HAPPY PEOPLE CITY OF ANGELS 76701	STATIC REVENGER
32	36	36	7	LET ME BE THE ONE REPRISE 44984	SASHA ALEXANDER
33	47	—	2	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
34	39	48	3	BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †	BEDROCK
35	44	—	2	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
36	30	23	9	CRAZY LOVE ISLAND 728422/IDJMG	MJ COLE
37	46	—	2	HIDE U STAR 69 1218	SUZANNE PALMER
38	42	49	3	JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO/IDJMG †	MUSIQ
39	40	47	3	SOUND OF BAMBOO STAR 69 210	FLICKMAN
40	25	16	13	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM †	DARUDE
41	21	13	12	NAIVE SONG NAIVE/DAYLIGHT 79564/EPIC †	MIRWAIS
◀ Hot Shot Debut ▶					
42	NEW ▶	—	1	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
43	50	—	2	MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM	DJ ESCAPE
44	41	45	4	BEGIN 2 RISE JELLYBEAN 2610	ALI DAMISI FEATURING JAYELLA
45	NEW ▶	—	1	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
46	NEW ▶	—	1	PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM	WARP BROTHERS VS. AQUAGEN
47	NEW ▶	—	1	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
48	38	37	6	BREED REPRISE 42362	SNAKE RIVER CONSPIRACY
49	32	26	11	A TIME FOR US ATLANTIC 87538	BARRATT WAUGH
50	43	43	9	OPTICON WARNER SUNSET/ELEMENTREE 44976/REPRISE	ORGY

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

MAXI-SINGLES SALES

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

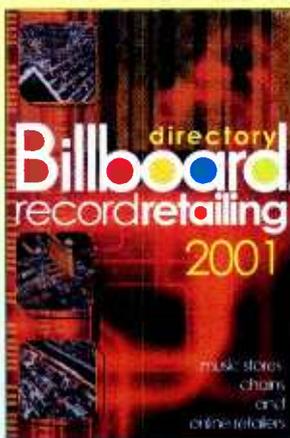
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/Greatest Gainer ▶					
1	2	—	2	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
2	1	—	2	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
3	3	1	12	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
4	4	3	11	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
5	5	2	23	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
◀ Hot Shot Debut ▶					
6	NEW ▶	—	1	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
7	6	4	11	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
8	7	5	22	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
9	9	6	8	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
10	8	22	3	ALL FOR YOU (T) VIRGIN 97522 †	JANET
11	10	7	38	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
12	13	10	54	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
13	12	8	17	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
14	17	15	27	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	14	12	7	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
16	16	20	38	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
17	19	17	17	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
18	11	—	2	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
19	15	9	7	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
20	21	14	21	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
21	20	11	22	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
22	22	13	34	IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
23	NEW ▶	—	1	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
24	27	28	7	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
25	24	18	7	TAKE BACK (T) (X) SOUNDAY 70486/ORPHEUS	KODA
26	18	—	2	MAN! I FEEL LIKE A WOMAN (T) (X) PURE POWER 1004/STRONG ISLAND	JAYNE COUNTRY
27	26	19	34	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
28	23	16	21	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
29	25	26	30	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
30	28	21	43	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
31	29	24	4	WHAT'S ON YOUR MIND (PURE ENERGY) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
32	31	23	53	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
33	44	42	4	IS IT LOVE? (T) (X) TINTED 80778/RAZOR & TIE	CHILI HI FLY
34	33	25	46	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
35	37	33	61	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
36	35	30	17	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
37	34	32	21	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
38	32	—	2	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
39	30	—	2	EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS.	AMANDA
40	NEW ▶	—	1	OH NO (T) RAWKUS 316 †	MOS DEF & PHAROAE MONCH FEATURING NATE DOGG
41	RE-ENTRY	—	3	BY YOUR SIDE (T) (X) TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
42	40	38	24	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
43	36	35	50	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
44	NEW ▶	—	1	DAYLIGHT (T) (X) TOMMY BOY 2183	NEW LIFE CRISIS
45	41	29	7	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
46	43	48	23	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
47	45	45	56	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
48	38	31	5	WHAT U DID 2 ME (T) (X) ROBBINS 72047	ROCKELL
49	RE-ENTRY	—	6	STAND UP (T) (X) TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
50	39	37	14	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE

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Lee Roy Parnell 'Tells The Truth' On Vanguard Debut

BY DEBORAH EVANS PRICE

NASHVILLE—*Tell the Truth* is the perfect title for Lee Roy Parnell's forthcoming Vanguard debut. Not only is the emotional Parnell/Tony Arata-penned title tune the centerpiece for this superb album, it also encapsulates the honest, autobiographical nature of the collection.

"This is by far the most honest record musically and lyrically I've ever made," says Parnell. "Outside of the Gretchen Peters song that I just love ['Love's Been Rough on Me'], I wrote all these songs with my friends."

Texas native Parnell penned the songs on *Tell the Truth* with such collaborators as Dan Penn, Gary Nicholson, Jack Pearson, Mark Selby, Tia Sillers, and Arata. "I write when something hits me, and something hits me usually once a day," says Parnell, a singer/songwriter who's also acclaimed for his wizardry on the slide guitar. "The cool thing about this record is that everything on the record is a true story. The songs are very autobiographical."

Musically, the songs reverberate with Parnell's varied influences—country, blues, gospel, swing, and good old Texas roadhouse country rock. Lyrically, they are like pages ripped from a road-battered journal. The rollicking gospel tune "Brand New Feeling," featuring the Mississippi Mass Choir, speaks of an epiphany Parnell had when he went to a "little white-framed church" with a friend.

"I was 14 years old when that happened," he recalls. "I grew up in the Church of Christ. We were the chosen frozen. Then my buddy took me one Wednesday to a church where they were Pentecostal, and it changed me forever. I never was the same. That song is just like it happened."

He says "Guardian Angel" is also true to life. "I was involved in a couple of really, really bad wrecks when I was young," he says. "How I walked away from those things, I'll never know."

"Crossing Over" is about taking a trip across the border to Mexico. "I was about 17 or 18 years old when that happened," he recalls. "That's a rite of passage for most young men in Texas—to go across the border and have their first, um, cultural exchange should I say? When I went in there and I heard this woman's little baby cry, I just couldn't do it. I put my money down and walked away. The record is so literal."

The album, due June 12, was co-produced by Parnell and John Kunz, and the bulk of it was recorded in Muscle Shoals, Ala., where Parnell recorded his first single when he was just 18. Many of the alumni from his famed Hot Links Band perform on the record, as well as several special guests. Bonnie Bramlett, whom Parnell calls his favorite female singer, duets on "Breaking Down Slow." Blues artist Keb' Mo' joins him on "I

Declare," and Delbert McClinton duets with Parnell on the rousing anthem "South by Southwest," which talks of returning to the Lone Star State. (Parnell has his house in Nashville on the market and these days is living on 80 acres in the Texas hill country west of Austin.)

There's a line in the song that says, "When a country boy sings lonesome blues, the Music Row mob gets a little confused." Parnell recorded six albums with Arista/Nashville, spawning such hits as "What Kind of Fool Do You Think I Am," "Love Without Mercy," and "On the Road."

He says he's not bitter about the turn his career has taken, and he's thrilled to be on Vanguard. While he says he enjoyed his tenure on Arista, he notes that Music Row has changed.

"When I moved to Nashville, it was a completely different Nashville than it is today," he recalls. "Steve Earle's song 'Guitar Town' was No. 1. Rodney [Crowell] and Rosanne [Cash] were the king and queen of country radio. My friend Lyle Lovett had moved to Nashville, and my cousin Robert Earl Keen had moved up there. He said, 'Man, you need to come up here now; they're letting us in. You gotta hurry, they're signing us. They're signing Texas acts.' It was a different time."

Parnell landed a publishing deal with PolyGram and then a recording contract with Arista. He credits former Arista/Nashville president Tim DuBois with making the experience special. "I couldn't ask for a better set of circumstances for a blues-playing guitar player that had enough country in his voice," he says. "I made those records with the same integrity I made this record. Tim gave me a place to do that, and we had a damn good run, but that chapter is over. There's a new chapter that allows me to go out and play my guitar [for] extended periods of time. We've got songs on the new album that are 7½ minutes long."

Parnell, who is managed by Bonnie Garner and booked by William Morris, is handling his own publishing these days. He's looking forward to hitting the road in support of *Tell the Truth*, playing both country venues and blues festivals. He's also slated to play some dates with Lynnyrd Skynyrd.

Vanguard president Kevin Welk says the goal in marketing Parnell's release is not only to inform his existing fans of the release but to create new ones in the blues and roots-music circles. Parnell will perform at the W.C. Handy Awards May 24 in Memphis, which honor blues artists, and Vanguard plans to throw a release party at the Gibson Cafe May 25 in Memphis.

At the Handy Awards as well as at various Texas blues festivals, Vanguard plans to distribute postcards directing fans to vanguardrecords.com for more information on Parnell's release. The Web site will feature a contest where the winner will receive the Les Paul guitar Parnell used to record the album.

"We're not going to bank on Lee Roy's past fans," says Welk. "We want

to embrace them, but the goal on this project is to introduce Lee Roy to roots people. That's what we do best. We go after that 'under the radar fan' that is so loyal. We're going to really go after the audience that Vanguard and [sister label] Sugar Hill have exploited. We plan to introduce him to a new audience that's not country."

Welk says the label plans to be "super aggressive" with an Internet campaign that will include exposure on Amazon.com and CDnow. He says Vanguard plans to secure price and positioning at retail and will be doing "a ton of listening stations."

"We'll be setting up display contests at retail," says Welk, adding that there will be particular emphasis on independ-

ent retailers such as Austin's Waterloo Records and Cactus in Houston. "A lot of these indie record stores really set a good tone for what is going on."

Parnell stands to benefit immensely from the whole Texas country movement, and Welk says Vanguard will pay particular attention to Texas retailers. In fact, the Torrance, Calif.-based Wherehouse chain plans to feature Parnell on special endcaps.

"This is a really strong Lee Roy record," says Geoffrey Stoltz, senior music buyer for the Wherehouse chain. "The cut he does with Delbert McClinton, 'South by Southwest,' is really smoking. I can't wait to hear that in every honky-tonk in Texas. It's perfect beer-drinking kind of music."

Stoltz says Wherehouse has put together a special program featuring Texas music. "Lee Roy will be the centerpiece for that program, which starts at the end of May," he says. "There will be [point-of-purchase materials] in all our Texas stores as well as print in Houston, Dallas, and Austin and some radio ads on [KPLX Dallas] and some of those more progressive country stations in Texas. For us, it'll be a great record."

Welk says the label's radio efforts will initially focus on Texas stations. "We're going to work the Southwest first. The first single will be 'South by Southwest.' We're getting unbelievable response, as people think that's an anthem for the South."



PARNELL

New Ventures From Borman & DuBois, Macias & Markland Pop Up On Music Row

ARTIST MANAGER Gary Borman of Borman Entertainment and former Arista Nashville chief Tim DuBois have teamed up to form an as-yet-unannounced new management and publishing company in Nashville. They've signed Capitol artist Keith Urban as their first management client. Borman says the new company will be focused on artist development, a task he says is "falling more on the shoulders of managers" these days. "Not to say that labels don't engage in artist development, but it doesn't exist on the level that it used to."

DuBois and Borman are in the process of acquiring an existing publishing company, which they decline to name, as well as talking to writers about coming aboard. "This is a great time not to be in the record business," says DuBois, who says he decided on the combination of management and publishing for his next venture because "the two constants in our business are always talent and content."

"I'm really enjoying working at a little smaller scale," he adds. "Gary and I aren't out to sign 15 clients. And when we do our publishing deal, it will be a very small, manageable company with a family atmosphere. That really is a wonderful place for creativity to happen." While the new venture will eventually be a stand-alone company, Borman says, "at the moment it is being nurtured by Borman Entertainment," whose clients include Faith Hill, Dwight Yoakam, Lonestar, and James Taylor.

Another new company recently launched in Music City. Former Giant Records senior director of sales and marketing David Macias has formed Emergent Music Marketing, a venture that will have a sales and marketing arm, as well as a record promotion division. The company is targeting small or independent labels that do not have full-blown marketing or promotion teams in-house. Former RCA Label Group director of artist development/marketing Deb Markland is Macias' partner on the sales and marketing side. Joining the company's radio promotion division is former Asylum and Warner Bros. veteran Steve Sharp, who will be the national manager and will handle the West Coast. Former Arista Nashville promoter Kevin Erickson will work the Midwest, and former Virgin and BNA rep Tony Benken will do East Coast promotion. Initial artist clients are Nickel Creek, Sherrie Austin, and Dolly Parton.

ON THE ROW: Hamstein Productions GM Ginny Johnson exits to open Marathon Productions.

Chad Green is promoted to assistant membership representative for ASCAP. Green, who's based in Nashville, has worked in the company's membership administration office for two years.

Former Radio & Records advertising director Jennifer Switzer joins the Nashville office of Redband Broadcasting as senior account manager. Redband is an Internet company that publishes and distributes programs and marketing solutions for media and entertainment companies, including record labels.

Buddy Lee Attractions signs Broken Bow Records artist Elbert West for booking.



by Phyllis Stark

ARTIST NEWS: Lee Ann Womack and former pro football player Terry Bradshaw will host the TNN Country Weekly Music Awards June 13 in Nashville. The three-hour show, which will be simulcast on TNN and CMT from the Gaylord Entertainment Center, will feature performances from

Alan Jackson, Brad Paisley, Jo Dee Messina, Jessica Andrews, Toby Keith, John Michael Montgomery, Montgomery Gentry, Lonestar, and Phil Vassar.

Songwriter John Jarrad, who died earlier this year, was posthumously presented with the Cotton Carrier Award by the Georgia Music Industry Assn. May 10 in Roswell, Ga. The award is given to someone who has made extraordinary contributions to Georgia music.

Loretta Lynn will open the 18,000-square-foot Coal Miner's Daughter Museum May 26 at her ranch in Hurricane Mills, Tenn. The museum will display a collection of items from her life and career, including a tour bus and several other vehicles. The museum also features a theater and a boutique. The new museum replaces a smaller one that was previously operated on the ranch.

Billy Gilman's new Epic album, *Dave to Dream*, released May 8, includes guest vocals by Alison Krauss on the track "Some Things I Know," Leslie Satcher on "The Woman in My Life," and new Sony group Little Big Town on "I've Got to Make It to Summer."

Deana Carter kicked off a 20-city tour sponsored by Pedigree dog food May 6 in Chicago. The series benefits local animal shelters through a tie-in with Home-ward Bound, a national pet adoption program.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	—	2	TIM MCGRAW CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	1
2	3	2	40	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	4	3	22	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
4	2	1	3	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
5	5	4	50	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
Hot Shot Debut						
6	NEW	1	1	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
7	6	5	24	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
8	9	7	30	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	7
9	7	10	32	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	10	8	38	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
11	8	6	10*	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
12	11	9	78*	FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
13	12	12	31	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
14	13	11	14	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
15	14	14	80	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
Greatest Gainer						
16	21	—	2	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
17	15	15	79	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
18	16	16	13	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
19	20	18	46	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
20	18	19	22	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
21	17	13	3	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
22	19	17	8	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
23	22	22	26	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
24	23	21	40	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
25	24	20	66	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
26	25	23	101	LONESTAR ▲ ¹ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
27	27	25	48	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
28	26	24	104	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
29	29	27	27*	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
30	30	26	81	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
31	28	31	8	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
32	32	30	41	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
33	40	—	24	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
34	NEW	1	1	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
35	35	36	101	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
36	31	29	61	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
37	34	32	33	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	36	33	15	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
39	33	28	6	CLAY WALKER GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
40	39	38	63	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
41	37	34	56	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
42	38	35	56	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
43	44	48	32	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
44	46	40	16	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
45	41	37	4	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
46	43	41	41	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
47	49	50	3	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
48	47	45	80	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
49	45	42	56	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
50	48	44	38	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
Pacesetter						
51	56	51	27	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
52	52	47	23	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	47
53	54	53	29	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
54	53	46	25	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
55	50	43	11	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
56	58	58	104	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
57	59	52	33	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
58	55	55	34	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
59	60	54	100	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
60	42	39	45	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
61	57	57	54	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
62	61	60	86	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
63	NEW	1	1	SOUTH 65 ATLANTIC 83379/AG (10.98/16.98)	DREAM LARGE	63
64	62	59	7	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
65	67	—	2	THE TRACTORS AUDIUM 8118 (10.98/17.98)	FAST GIRL	65
66	64	62	86	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
67	63	66	103	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
68	65	64	48	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
69	69	67	76	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
70	68	68	31	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
71	RE-ENTRY	75	75	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
72	73	75	26	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
73	70	61	29	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
74	72	69	24	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
75	RE-ENTRY	26	26	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7

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

Billboard Top Country Catalog Albums

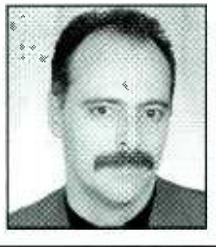
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
MAY 19, 2001

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	171
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	183
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	190
4	5	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	125
5	4	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	109
6	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	361
7	9	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	289
8	7	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	129
9	6	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	139
10	10	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	159
11	11	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	150
12	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	127
13	13	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	109

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	15	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	51
15	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	560
16	16	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	258
17	17	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	320
18	18	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	24
19	20	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	734
20	—	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	105
21	21	ALISON KRAUSS ▲ ² ROUNDER 610325/BJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	229
22	19	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	132
23	23	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	162
24	22	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	331
25	—	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	20

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

COUNTRY CORNER



by Wade Jessen

SOUTHERN COMFORT: Montgomery Gentry proposes the Hot Shot Debut toast on Top Country Albums with *Carrying On* (Columbia), which pops on at No. 6 with more than 27,000 copies sold, good enough for a No. 49 start on The Billboard 200.

The duo's sophomore set bows with more than twice the number of units sold during their biggest single week with *Tattoos & Scars*—a Christmas week 2000 sum of 12,000 copies. With 3,000 scans, that set holds at No. 13 this issue on Top Country Catalog Albums.

On Hot Country Singles & Tracks, "She Couldn't Change Me" gains 361 detections, the fifth-largest increase on the chart. The lead single from *Carrying On* rises 15-13 in its 15th chart week to tie with "Hill-billy Shoes" as the duo's fastest-rising single to date. "Shoes" peaked at No. 13 in the May 22, 1999, *Billboard*.

Meanwhile, "She Couldn't Change Me" moves approximately 3,000 units and clings to No. 4 for a fourth consecutive week on Top Country Singles Sales.

At the May 9 Academy of Country Music Awards on CBS, Montgomery Gentry is nominated for vocal duo of the year. They unseated perennial favorites **Brooks & Dunn** in a similar category last fall at the annual Country Music Assn. Awards show.

DRIVING FORCE: As predicted in Country Corner last issue, the *Driven* soundtrack (Curb) takes the Greatest Gainer cup on Top Country Albums, up more than 5,000 scans. The multi-artist set jumps 21-16 and closes with approximately 11,000 copies sold.

According to sister publication *The Hollywood Reporter*, the film finished a distant second for the weekend of May 4-6 to the opening of *The Mummy Returns*, which grossed more than \$68 million. *Driven* slid approximately 50% from its opening-week gross of \$12 million.

Elsewhere on Top Country Albums, our percentage-based Pacesetter Award is handed to **Randy Travis'** *Inspirational Journey* (Warner Bros.), which gains 30% because of increased traffic following the April 26 Dove Awards. Travis' set, which rises 56-51, was crowned as the Gospel Music Assn.'s bluegrass album of the year. The country album category was omitted from the slate this year because of an insufficient number of entries, so *Journey* was forced to compete in the bluegrass field. The annual telecast aired this year on Chicago's WGN, which has considerable national cable penetration.

DADDY AND THEM: For the fifth consecutive week, **Lonestar's** "I'm Already There" (BNA) takes the biggest overall increase on Hot Country Singles & Tracks. Up 472 detections this issue, the group's tearful ballad about absentee fatherhood cracks the top 10 (12-9) in just six weeks, the fewest total chart weeks of any top 20 title this issue. It is one of 17 top 40 titles to post fewer than 10 chart weeks.

Heavy airplay (more than 35 plays per week) is heard at 22 of our 152 monitored stations, including KKBQ Houston and WBEE Rochester, N.Y. "I'm Already There" introduces a similarly titled set, due June 26.

Dualtone's Lauderdale Makes An Album Switch

BY JIM BESSMAN

NEW YORK—Jim Lauderdale's June 12 debut album for Dualtone Records, *The Other Sessions*, derives its title from the fact that it was recorded after the completion of his originally intended album last August.

"I'd just finished a country record with acoustic leanings for my first album since recording [1999's Rebel Records album] *I Feel Like Singing Today* with Ralph Stanley," Lauderdale says. "Since that album, I'd played a lot of bluegrass festivals where there'd be a mixture of country, bluegrass, and folk [with] people like Peter Rowan, Donna the Buffalo, and Tim O'Brien. Being around those people really influenced the record, but a few months later I started writing with [Warner Bros. artist] Leslie Satcher. That charged me up and got me excited about traditional country."

At about the same time, Lauderdale performed at the Grand Ole Opry. "I was lucky enough to play there several times, which was really a lifelong dream," he says. "So it was a combination of writing that song with Leslie ['What's on My Mind'] and playing the Opry that made me hold off on the album I'd finished. I had a lot of other stuff in the can that needed to come out now."

Lauderdale, who in 1999 also released *Onward Through It All* on RCA, "cleaned up" the older material and went back and recorded new songs to go with it. "I brought both albums to Dualtone and told them I'd like to put the 'other one' out first, and everything fit together," he says.

Additional *Other Sessions* cuts cited by Lauderdale include "You'll Know When It's Right," which he co-wrote with Harlan Howard, and "Diesel, Diesel, Diesel," which he co-wrote with Del Reeves and Jeremy Tepper for Tepper's 1996 *Rig Rock Deluxe: A Musical Salute to the American Truck Drivers* compilation. Melba Montgomery, Kostas, and Frank Dycus are among his other collaborators.

"All the songs reflect a different color of country music for me," Lauderdale says. "Some are slightly more progressive, and some are retro-sounding or something that you may have heard a long time ago."

For Warehouse chain senior buyer Geoffrey Stoltz, Lauderdale's disc "is one of the strongest records he's put out in quite some time. It's great to hear him back to doing what he does best, which is great traditional, country, honky-tonk music—pure unadulterated 'Lauderdale country.'"

Noting that the huge Los Angeles-based chain does well with left-of-center country artists, Stoltz adds that it will get "absolutely behind" *The Other Sessions* with point-of-purchase and print support.

Dualtone Music Group president Scott Robinson agrees. He says he's "completely floored" by the album's old-school style of country music. Robinson says Lauderdale has been "totally underutilized" by major Music Row labels in the past.

"Being [a Southwest Wholesale-distributed] indie, we can take the broad-stroke approaches, but with emphasis more on the micro," Robinson says. "We'll service country radio, but not with emphasis on

Dualtone will emphasize several album tracks, including "What's on My Mind," "Just to Get to You," and "Merle World." "We want to find outlets and build market by market and rebuild his career from a radio and fan standpoint," says Robinson, who also looks to focus on specific markets, including the Carolinas, Texas, and the West Coast. "There will probably be a Borders tour involved. We'll focus on the festivals he's done in the past and go wrap around those things and make sure that everybody who attends knows who he is and has an opportunity to hear the music."

Dualtone also hopes to exploit the newly identified *O Brother, Where Art Thou?* market of "more educated and intellectual" consumers, Robinson adds. "We want to put out multiple records and build him as a critically acclaimed artist, and if radio comes to the party, fine. If not, we'll rebuild his fan base and re-establish his career."

The self-managed Bluewater Music (BMI) writer will now wait to put out his held-back acoustic country album "in a timely manner," he says, "once we let this one have its life." He's also working on several other projects, which include a fruitful songwriting collaboration with Grateful Dead lyricist Robert Hunter. Another record with Ralph Stanley is practically complete, but is also being withheld because of Rebel's recently released Stanley compilation and shortly forthcoming next album.

Lauderdale, who is booked for festivals through Class Act Entertainment and for club gigs through Austin, Texas, agent Jeffrey Osborne, is rapidly filling his play dates for summer and fall.

"I'm freer than I've ever been to go out on the road and stay out longer," he says. "It's the first time since [1994's Atlantic album] *Pretty Close to the Truth* that I plan to tour as much."



LAUDERDALE

'All the songs reflect a different color of country music for me. Some are slightly more progressive, and some are retro-sounding.'

—JIM LAUDERDALE

'Let's go play the charts,' but finding traditional-leaning stations and specialty shows that are believers. Then we'll connect the dots across the country.'

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

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

- | | | | |
|----|---|----|--|
| 1 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | 50 | HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM |
| 36 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/D'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM | 60 | HONEY DO (Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI) |
| 37 | AUSTIN (Talbot, BMI/Kirtisongs, ASCAP) | 51 | HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM |
| 19 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 53 | I AM A MAN OF CONSTANT SORROW (Public Domain) |
| 44 | COME A LITTLE CLOSER (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM | 10 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM |
| 41 | COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL | 5 | IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM |
| 3 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 23 | IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM |
| 21 | DOWNTIME (Gravitrn, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL | 11 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM |
| 48 | FOREVER LOVING YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM | 9 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM |
| 28 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 4 | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/He Of Bram, ASCAP) HL |
| 2 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL | 57 | I WANNA BE THAT GIRL (EMI April, ASCAP/Waltz Time, ASCAP) HL |

- | | | | | | |
|----|---|----|---|----|---|
| 38 | I WANT YOU BAD (Music Sales, ASCAP) | 7 | RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL | 39 | UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL |
| 32 | I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM | 18 | ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL | 33 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) |
| 54 | KEEP MOM AND DAD IN LOVE (Sony/ATV Tree, BMI/Nick N' Ash, BMI/Paddy's Head, SOCAN/Balmur Corus, SOCAN/Curb Magnasong, SESAC) HL | 46 | SAY NO MORE (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM | 34 | WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL |
| 24 | LAREDO (Mark Hybner, ASCAP) | 30 | SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL | 20 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 35 | THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI) HL | 13 | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 12 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 59 | LET'S BURN IT DOWN (House Of Fame, ASCAP) | 56 | SIMPLE LIFE (Why Walk, ASCAP) | 26 | WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP) WBM |
| 58 | LIVE CLOSE BY, VISIT OFTEN (Mazdu, BMI/Betty's Boys, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) | 22 | SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM | 25 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL |
| 43 | LOVE IS ENOUGH (Willdawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) WBM | 49 | SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI) | 8 | WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 40 | LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, ASCAP) HL/WBM | 55 | TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL | 31 | WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM |
| 6 | MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM | 29 | THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Sony/ATV Tree, BMI) HL | 45 | WILL YOU MARRY ME (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/AI Andersongs, BMI) WBM |
| 27 | NO FEAR (Universal-PolyGram International, ASCAP/Terr-000, ASCAP/Why Walk, ASCAP/EMI April, ASCAP) WBM | 14 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL | 16 | YOU SHOULDN'T KISS ME LIKE THIS (Tokcoo Tunes, BMI) |
| 47 | ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM | | | | |
| 15 | ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | | | | |
| 17 | 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 | | | | |

Billboard HOT COUNTRY SINGLES & TRACKS

MAY 19, 2001

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	14	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
2	3	6	9	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	2
3	5	5	18	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	3
4	2	2	22	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
5	4	3	13	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
6	7	8	17	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †	6
7	8	10	34	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	7
8	6	4	27	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
9	12	18	6	I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT	9
10	10	14	14	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †	10
11	9	11	12	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	9
12	16	19	11	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	12
13	15	16	15	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	13
14	13	15	9	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	13
15	11	9	28	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
16	14	13	30	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
17	20	20	19	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	17
18	18	17	18	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937 †	16
				AIRPOWER		
19	21	23	13	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	19
20	23	24	8	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL MERCURY ALBUM CUT †	20
21	24	28	6	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	21
22	22	22	17	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	22
23	17	7	19	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN †	3
24	26	26	14	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	24
25	25	25	8	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	25
26	31	32	6	WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN)	KEITH URBAN CAPITOL ALBUM CUT	26
27	28	27	15	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
28	29	30	9	A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. T. TEREN, R. RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	28
29	30	29	17	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29
30	32	34	7	SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	35	36	7	WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	31
32	33	31	7	I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	31
33	34	33	15	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	33
34	37	37	8	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON CAPITOL ALBUM CUT †	34
35	27	21	19	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	20
36	38	39	8	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	36
37	40	46	4	AUSTIN B. BRADDOCK (D. KENT, K. MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	37
38	39	40	8	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	38
39	36	35	9	UNFORGIVEN F. ANDERSON, T. LAWRENCE, B. CARR (L. BOONE, P. NELSON, B. PINSON)	TRACY LAWRENCE (V) ATLANTIC 85102/WRN	35
40	45	48	4	LOVING EVERY MINUTE C. CHAMBERLAIN (T. SHAPIRO, M. CRISWELL, M. WHITE)	MARK WILLS MERCURY ALBUM CUT	40
41	41	42	5	COMPLICATED P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, S. SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	41
42	42	44	5	STILL HOLDING OUT FOR YOU D. HUFF (K. OSBORN, R. MARX)	SHEDAISY LYRIC STREET ALBUM CUT	42
43	44	45	5	LOVE IS ENOUGH B. GALLIMORE (J. VARSOS, N. THRASHER)	3 OF HEARTS (D) RCA 69034 †	43
44	47	49	3	COME A LITTLE CLOSER D. MALLOY (T. MARTY, P. DOUGLAS, J. SHERRILL)	LILA MCCANN (C) (D) (V) WARNER BROS. /WRN	44
45	49	59	3	WILL YOU MARRY ME J. STROUD, ALABAMA (J. STEELE, A. ANDERSON)	ALABAMA RCA ALBUM CUT	45
46	43	38	13	SAY NO MORE B. GALLIMORE, C. WALKER (T. SHAPIRO, G. T. TEREN)	CLAY WALKER GIANT ALBUM CUT/WRN	33
47	50	56	3	ON A NIGHT LIKE THIS C. HOWARD (K. STALEY, D. KAHAN)	TRICK PONY WARNER BROS. ALBUM CUT/WRN	47
48	46	47	7	FOREVER LOVING YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN, V. MCGEEHE)	JOHN RICH (V) BNA 69053	46
49	55	—	2	SWEET SUMMER M. D. CLUTE, DIAMOND RIO (M. DULANEY, N. THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	49
50	48	43	14	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD)	LORRIE MORGAN & SAMMY KERSHAW (V) RCA 69054	39
				Hot Shot Debut		
51	NEW	1	1	HOW COOL IS THAT D. MALLOY (A. GRIGGS, N. THRASHER, W. MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	51
52	59	55	3	STANDING STILL B. GALLIMORE, T. MCGRAW (C. DANNEILLER, R. L. BRUCE, C. HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	52
53	53	50	10	I AM A MAN OF CONSTANT SORROW T. BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	48
54	51	—	2	KEEP MOM AND DAD IN LOVE J. GUESS, J. CHEMAY (L. BROKOP, C. RAWSON, R. WOLD)	BILLY DEAN, SUZY BOGGUSS, AND INTRODUCING JILLIAN DREAMCATCHER ALBUM CUT	51
55	52	—	2	TELLURIDE B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES)	TIM MCGRAW CURB ALBUM CUT	52
56	57	58	3	SIMPLE LIFE M. C. CARPENTER, J. JENNINGS, B. CHANCEY (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA	56
57	56	51	6	I WANNA BE THAT GIRL M. MCANALLY (W. ALDRIDGE, B. CRISLER)	THE WILKINSONS (C) (D) (V) GIANT 16766/WRN †	51
58	60	57	9	LIVE CLOSE BY, VISIT OFTEN R. MALO, K. T. OSLIN (K. T. OSLIN, KOSTAS, R. MALO)	K. T. OSLIN (D) BNA 69026	53
59	NEW	1	1	LET'S BURN IT DOWN K. LEHNING (R. D. FERRIS)	KRISTIN GARNER ATLANTIC ALBUM CUT/WRN	59
60	NEW	1	1	HONEY DO J. STROUD, D. COOK (A. ANDERSON, J. STEELE, K. BLAZY)	MIKE WALKER DREAMWORKS ALBUM CUT	60

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

Billboard Top Country Singles Sales

MAY 19, 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
				No. 1	
1	1	1	12	MRS. STEVEN RUDY VFR 734758 3 weeks at No. 1	MARK MCGUINN
2	2	2	38	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	3	22	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
4	4	4	13	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	5	5	33	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
6	6	6	30	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
7	9	10	9	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
8	8	8	5	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
9	12	12	8	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
10	10	11	13	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
11	7	7	5	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
12	11	9	17	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
13	13	13	28	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	NEW	1	1	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
15	15	15	204	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	14	14	27	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
17	16	16	27	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
18	18	18	33	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
19	17	17	5	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
20	RE-ENTRY	28	28	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
21	19	19	53	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
22	21	—	2	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
23	22	23	30	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
24	20	24	30	I'M IN EPIC 79496/SONY	THE KINLEYS
25	24	21	66	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL

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.

El Premio ASCAP Awards Honor Arturo Sandoval, Songwriter Omar Alfanno

BY JILL PESSERNICK

LOS ANGELES—Composer/trumpet player Arturo Sandoval was honored with the Founders Award at the ninth annual El Premio ASCAP Awards, held May 10 at the Wyndham Miami Beach Resort in Miami Beach. Sandoval was saluted by the evening's host, ASCAP president/chairman Marilyn Bergman, and performed at the event with his trio.

The composer (songwriter) of the year honor was given to Omar Alfanno. Alfanno's hit "A Puro Dolor" was named super song of the year and pop/balada song of the year, while his "Que Alguien Me Diga" and "Cuando una Mujer" were named song of the year in the salsa and merengue categories, respectively. All three songs are published by EMOA Music Publishing and Sony/ATV Music Publishing LLC.

Other top songs include regional Mexican song of the year "El Listón de Tu Pelo," written by Jorge Mejía Avante and published by Edimonsa Corp.; rock en español song of the year "Canción en la Arena," written

by Alfonso Auger Vega and Enrique Laureano and published by Editorial Laureano Auger; and rock alternativo song of the year "Cuchi Cuchi," written by José Luis Pardo and Mauricio Arcas and published by Universal Music Publishing Group.

Universal Music Publishing Group was additionally named publisher of the year, with 17 of its songs receiving individual honors. Orixia took home the independent group of the year award.

All winning songs were chosen based on the number of weeks spent on Billboard charts.

A complete list of the winners, with the songs' writers and publishers, follows.

Founders Award: Arturo Sandoval.

Composer of the year: Omar Alfanno.

Super song of the year: "A Puro Dolor," Omar Alfanno, EMOA Music Publishing, Sony/ATV Music Publishing LLC.

Publisher of the year: Universal Music Publishing Group.

Independent group of the year: Orixia.

Salsa: "Que Alguien Me Diga," Omar Alfanno, EMOA Music Publishing,

Sony/ATV Music Publishing LLC (song of the year); "Pero Dile," Victor Manuel Ruíz Velázquez, La Editora de Música PMC; "Desde Que No Estás," Osvaldo Pichaso, Jean Paul Cole, Enrique García, Pichaco Music; "Como Duele," Alejandro Jaen, Nueva Ventura Music; "Enamorado de Ti," James Nicholas Greco, Ray Contreras, Marta Cancel, WB Music Corp., Jimmy G's Publishing; "Mi Primer Amor," William Duvall,



Caribbean Waves Music; "Si La Ves," Omar Alfanno, EMOA Music Publishing, Sony/ATV Music Publishing LLC; "Que Te Vas," Alberto Aguilera Valadez, Alma

Musical, BMG Songs, BMG Music Publishing; "Muévelo," Alan García Olvera, Jesús Flores Chapa, Nir Seroussi, Universal Music Publishing Group, Insignia Music; "Que Locura Enamorarme de Ti," Alejandro Vezzani, Samalea Songs; "Amarte es un Problema," Chein García Alonso, Sergio George, WB Music Corp., Universal Music Publishing Group; "Que Se Yo," Luis Enrique Mejía, Universal Music Publishing Group, Lemelo Music Publishing; "Remolino," Amaury Gutierrez, WB Music Corp.

Regional Mexicano: "El Listón de Tu Pelo," Jorge Mejía Avante, Edimonsa Corp. (song of the year); "Y Sigues Siendo Tú (You're Still the One)," John Robert Lange, Eileen Regina Twain, Zomba Enterprises; "Que Voy a Hacer sin Ti," Rudy Pérez, Edith Cabrera de Toledo, JKMC Music Publishing, Universal Music Publishing Group; "Te Hice Mal," Adolfo Angel Alba, SACM Directo; "Perdóname," Enrique "Fato" Guzmán, Edimusa/Vander Music; "Te

Ofrezco un Corazón," Gustavo Adolfo González Gurrola, Universal Music Publishing Group; "Acaríciame," Juan Francisco Rodríguez del Bosque, Roxana Zamudio Trejo, WB Music Corp.; "Busca Otro Amor," Pascual Barraza, Edimusa/Vander Music; "Te Soñé," Javier Zazueta-Larrañaga, Teocal Music; "Mujer, Mujer," Jesús Scott, Universal Music Publishing Group, Leo Musical; "Eras Todo Para Mi," Adolfo Angel Alba, SACM Directo; "El Amigo Que Se Fué," Miguel Luna, Miguel Angel Mendoza Barrón, Semia Music; "Mi Gusto Es," Samuel Lozano, Edimusa/Vander Music.

Rock en Español: "Canción en la Arena," Alfonso Auger Vega, Enrique Laureano, Editorial Laureano Auger (song of the year).

Rock Alternativo: "Cuchi Cuchi," José Luis Pardo, Mauricio Arcas, Universal Music Publishing Group (song of the year).

Pop/Balada: "A Puro Dolor," Omar Alfanno, EMOA Music Publishing, Sony/ATV Music Publishing LLC (song of the year); "Dímelo (I Need to Know)," Marc Anthony Muñoz, Cory Rooney, Robert Blades, Angeanette Chirino, Sony/ATV Music Publishing LLC; "Fruta Fresca," Carlos Alberto Vives, Gaira Bay, EMI April Music; "Secreto de Amor," José Manuel Figueroa Figueroa, Edimusa/Vander Music; "Desnuda," Ricardo Arjona, Arjona Musical, Sony/ATV Music Publishing LLC; "Muy Dentro de Mi (You Sang to Me)," Marc Anthony Muñoz, Ricardo Alfredo Gaitán Arrocha, Robert Blades, Cory Rooney, Alberto Gaitán, Sony/ATV Music Publishing LLC; "Escúchame," Marco A. Flores, Estefan Music Publishing, MAF Ediciones Musicales; "Imaginame Sin Ti (Imagine Me Without You)," Rudy Pérez, Mark Portmann,

Rubet Music Publishing, Universal Music Publishing Group, Marport Music; "Por Amarte Así," Alejandro Montalban, Eduardo Reyes, WB Music Corp., Erami Music Publishing; "Amarte es un Placer," Juan Carlos Calderón, El Pedrosillo; "Cuando una Mujer," Omar Alfanno, EMOA Music Publishing, Sony/ATV Music Publishing LLC; "Que Alguien Me Diga," Omar Alfanno, EMOA Music Publishing, Sony/ATV Music Publishing LLC; "Quíereme," George Noriega, Anjeanette Chirino, Randall Barlow, Estefan Music Publishing; "Sólo Me Importas Tú (Be With You)," Enrique Iglesias, Paul Barry, Mark Taylor, EMI April Music, Right Bank Music, Enrique Iglesias Music; "Sólo Tú," Rudy Pérez, Rubet Music Publishing, Universal Music Publishing Group.

Merengue: "Cuando una Mujer," Omar Alfanno, EMOA Music Publishing, Sony/ATV Music Publishing LLC (song of the year); "Bajo la Lluvia," Oscar Serrano Matos, Que Loco Publishing, Brokunion Music Publishing; "Siento," Rene Solis, Editora del Caribe; "Cuando el Amor Se Daña," Bonnie Cepeda, Juan & Nelson Publishing; "Escúchame," José M. Fonseca, Sabroso Music Publishing; "Aquí, Pero Allá," José Peña Suazo, Josibel, Juan & Nelson Publishing; "Baño de Luna," Ernesto Alejandro Patiño, Nueva Ventura Music; "Mi Niña," Santiago Delgado Velóz, Universal Music Publishing Group; "Te Esperaré," Oscar Serrano Matos, Que Loco Publishing, Brokunion Music Publishing; "Y Dale," José R. Rodríguez Torres, EMI April Music, To Heaven Music Publishing; "Wow Flash!," Rodolfo Barrera, Lida Socapi Music Publishing.

MAVERICK'S TANTRIC MOVES UP BILLBOARD 200

(Continued from page 9)

Heatseekers chart in the March 3 issue and peaked at No. 4 in the May 5 issue. *Tantric* reached Heatseekers Impact status in the May 12 issue when it rocketed from No. 120 to No. 84 on The Billboard 200. That issue, the album also earned the Greatest Gainer title for the largest unit-sales increase. This issue, *Tantric* is at No. 89 on the chart.

Along with Ferreira, Tantric's lineup consists of guitarist Todd Whitener, bassist Jesse Vest, and drummer Matt Taul. Ferreira, who was previously in the Detroit band Merge, says that the Louisville, Ky.-based Tantric operates like a democracy: "Everything's equal with us, from the money down to the writing. We're sticking to that agreement. That's the downfall of a lot of bands—when egos get out of control."

Ferreira adds that Tantric's growing popularity won't go to the musicians' heads: "We're not the kind of band that thinks we're too cool to say hello to people and sign autographs. We get a lot of pleasure from meeting our fans, and I don't want to be in the type of band that takes our fans for granted."

Maverick head of marketing Barbara Bausman says that awareness for Tantric began building last year through word-of-mouth, particularly on the Internet.

"We began targeting Days of the New fans, because it was a logical place to start," Bausman says. Maverick worked with marketing firm Big Champagne, which located Napster users who had downloaded files by Days of the New.

Steve Strick, music director of modern rock station WBCN Boston, observes, "Some people may have first heard about the band because of the Days of the

New connection. But I think for most people, this is a new band with its own identity."

Jason Wood, head buyer for the Dayton, Ohio-based retail chain CD Connection, echoes the sentiment: "The people who bought the *Tantric* album when it first came out probably knew about the band's past with Days of the New. But the more recent buyers of the album aren't really aware of Tantric's past."

MTV has weighed in with support for Tantric. The network featured the band on its new-artists programming segment *You Hear It First* and currently has the "Breakdown" video on its playlist, as does MTV2. Ferreira and Whitener will co-host an episode of *MTV2 Rock* on a date to be announced. Tantric also performs Friday (11) on *Late Night With Conan O'Brien*.

"Breakdown" was featured in ads for the Sylvester Stallone film *Driven*; the song also appears on the *Driven* soundtrack. For the album's release, Maverick teamed with Yahoo! for a Tantric promotion that included extensive banner ads. The band also had one of its live performances Webcast on Warner Music Group's Digital Arena.

Booked by David Levine at the William Morris Agency, Tantric has been on a concert tour since January. Following a break in June, the band will go on the road with 3 Doors Down from July 3 to Aug. 11. Meanwhile, Tantric's second single, "Astounded," will be released to rock radio May 22, according to Maverick.

"We've got a lot of hard work ahead, and we're not caught up in rock star glamour," Ferreira says, laughing. "We're still a baby band, so we can't take ourselves too seriously."

DECCA'S 'POPERA' SINGER WATSON CONFOUNDS CRITICS

(Continued from page 9)

when it jumped 116-91 on The Billboard 200. This issue, the album is at No. 97.

The sales spike is credited to a recent media blitz, particularly Watson's April 20 interview and performance on ABC's *Good Morning America*. "The artists we work with, we really have to market differently," says Universal Classics Group U.S. president Kevin Gore. "We can't depend on radio or MTV to create awareness."

Gore notes that on *Good Morning America*, Watson got more airtime than originally scheduled. "Russell is an incredible communicator," he adds, "and I believe his charisma won over the GMA audience." Watson was also profiled on NBC's *Today* show, and Decca/Universal followed up with a print and electronic media ad campaign introducing Watson to a U.S. audience.

Watson says he's thrilled that his music has found commercial success: "What's happened to me in the U.S. and around the world has surpassed my expectations and the expectations of my record company, family, and friends."

The 27-year-old Watson, who grew up in the industrial English town of Salford, made a name for himself in his home country by per-

forming at talent contests, eventually graduating to sporting events in arenas and stadiums. Then came *The Voice*, whose material ranges from the Puccini aria "Nessun Dorma" to Simon & Garfunkel's "Bridge Over Troubled Water."

Watson dismisses criticism of his music and vocal style, saying, "I don't believe I have to defend myself against negative comments that people make about me. I don't understand why everybody is so concerned about categorizing everything that's done in music."

Greg Shadley, classical/vocals music buyer for Tower Records in Washington, D.C., observes, "People who are buying Russell Watson's album are generally not people who normally buy a lot of opera or classical music."

"Russell Watson's success reminds me of how Andrea Bocelli had a breakthrough a few years ago," Shadley continues, "because both of those singers aren't pure classical singers, and they appeal to a broader audience than what typical classical artists have. If Russell Watson's album gets more people to buy opera and classical music, I'm all for that."

Gore—who calls Watson's music "popera," or opera for the people—says that Decca/Universal

has no immediate plans to release a single from *The Voice*. "If we get radio airplay, it's gravy, but it won't be a determining factor in what we do for Russell."

Instead, the label will build Watson's U.S. profile by arranging more media appearances. Watson will be featured on *An American Celebration at Ford's Theatre*, set to air this summer on ABC. He will also have his own PBS special in August. Gore adds that the record label will be exploring more TV appearances for Watson on morning and late-night talk shows.

Watson's music will be featured on the film soundtrack to *Captain Corelli's Mandolin*, due out later this year. Watson will also be busy this summer recording his next album, which he expects to co-produce. The singer's first U.S. concert tour is tentatively set for this fall. He is booked and managed by Perry Hughes of Russo Ltd., based in Manchester, England.

"If classical music is going to progress into the 21st century, the so-called classical elite will have to look to young people for a new audience," Watson concludes. "I see myself as one of the ambassadors for bringing classical and opera music to a new audience."

HIGHER GROUND



by Deborah Evans Price

KRIPPAYNE DELIVERS: There are certain artists who steadily, almost quietly, and without a lot of hype consistently create wonderful music. **Scott Krippayne** definitely falls in that category. His new album, *All of Me*, is yet another example of his ability to deliver music that is continually thought-provoking and inspiring to a wide range of listeners. He has a way of taking personal observations and turning them into songs with universal appeal.

All of Me is his second album on the Spring Hill label. The first single, "What Breaks Your Heart," has already been a hit on Christian radio. Krippayne says he got the idea for the song, which was co-written with **Tony Wood**, when he began asking, "Who are we to say what breaks God's heart?"

"It was a challenge, but we took our best shot at it," Krippayne says. "We start listing some of the things that could possibly grieve the heart of God in the second verse." The lyric extols some of the evils in the world, but Krippayne adds that what he thinks probably grieves God most is if we "grow numb to injustice."

One of the album's most clever and vulnerable cuts is "I'm Not Cool." "I was coming out of GMA [the annual Gospel Music Assn. convention]," he says, "and just felt, 'I don't fit into this.' I wanted to write a song about that. At the time, I didn't think high-schoolers who weren't feeling cool would get this. I drew from my own junior-high and high-school experiences. But when I started playing out live, kids would come up afterwards and go, 'Man, I needed to hear that,' or a mother would say, 'I can't wait to play that for my son, because he really needs to hear that.' [The song says] it's OK to be who

you are, and that's enough."

Krippayne says "May I Have This Dance" is one of his favorites on the album because it was inspired by the special times he shares with his young daughter. "We'll play games, but after dinner a lot of times, she'll call me into the living room and say, 'Let's dance,'" he says. "I love those moments, because I know they are going to be gone sooner than I want them to be. That's a little snapshot of life for me."

Booked by **David Breen** of the Breen Agency, Krippayne is hitting the road this spring and summer. He's been performing several cuts—including "I'm Not Cool," "May I Have This Dance," and "The Best Is Yet to Come"—and getting positive responses at a variety of venues. "I play all sorts of different things," he says, "from Sunday-morning church services to coffee houses to marriage retreats or junior high weekends. People sometimes ask, 'What's your demographic? Who comes to your concerts?' It's pretty wide. We get people that are 7 years old and people that are 70. It's fun! We hope we have something that everybody likes."

He wants to please his diverse audience, but he most wants to make music that is true to his creative vision. "Like the song 'I'm Not Cool' says, over time I'm feeling more comfortable just being who I am," he says. "This may not be the way the industry is supposed to do it, but this is what I like. This is my heart. I hope there is enough of an audience that I can keep doing this, but if there's not, at least I can sleep well at night and feel like I made an authentic record."

FOR THE RECORD: In the last installment of Higher Ground, I neglected to include Rockettown president **Don Donahue** in the list of newly elected members to the GMA's board of directors. Donahue joins other new members **Jim Chaffee**, **Chaz Corzine**, **Dean Diehl**, **Scott Hughes**, **Toby McKeehan**, and **Shawn Tate**. They'll serve four-year terms.

The elections also revealed a new slate of officers. Former president of CCM Communications **John Styll** is

(Continued on page 53)

In the SPIRIT



by Lisa Collins

GREAT EXPECTATIONS: **Mark Ballard** can hardly contain his excitement. The label debut of his premier group, **the Christianaires' Thank You**, is scheduled for May 29, and Ballard has good reason to believe that the release could put his 5-year-old, Lorain, Ohio-based label, Marxan Records, on the gospel map.

For one, gospel's quartet scene has been heating up over the past five years, with the successes of those like **Lee Williams**, **Keith "Wonderboy" Johnson**, **the Canton Spirituals**, and **Evelyn "Turrentine" Agee**. "This is going to be the biggest record yet for this label," says the 33-year-old, Cleveland-based entrepreneur, who also owns eight successful Papa John pizza franchises. "The Christianaires are a group that have been on the verge of exploding on the quartet scene for some time, and the quartet scene is hot because quartets are geared more toward the heart of the church, as opposed to the urban gospel, which has become very mainstream and secularized."

"The proof is in the sales, and the sales are up whether you're looking at Blackberry Records—which scored several years ago with the Canton Spirituals on a release [*Live in Memphis*] that sold well over 300,000 copies to become the biggest-selling quartet record in the history of gospel music—or MCG Records and the job they've done with Lee Williams [with combined sales upwards of 300,000 units on their last two releases]."

Finally, Ballard took nothing for granted in the studio, employing the production expertise of **J. Moss** and **Doug Williams**, while securing guest vocals from **Melvin Williams** and Marxan labelmate **Charles Woolfork**.

There is also the dynamic, heart-wrenching testimony of Christianaires lead vocalist **Paul Porter**, whose miraculous recovery from a life-threatening brain aneurism that had—for a time—left him paralyzed, has become near legend on the gospel scene, leading to a groundswell of support for the group and endearing Porter to scores of fans otherwise unfamiliar with the Sontag, Miss.-based quartet.

Group members **Ronald Brown** and **George Carter** and founding brothers **Paul**, **Tyrone**, and **Charles Porter** insist that this release (their seventh overall) is their way of saying thanks to an industry that has kept them in high standing amid dry recording spells. Tyrone Porter states, "We're more than thankful, and hopefully this will be a breakthrough album for us, but we know it's all in God's hands."

BRIEFLY: Also to be released May 29, from Savoy Records, is *The Collection*, a compilation of tunes recorded by the **New York Restoration Choir** and founder/director **Donnie McClurkin**. . . In the meantime **Gabriel Hardeman's To the Chief Musician** (Crystal Rose) made its way to retail May 8. . . **Shirley Caesar** recently completed work for the *You Can Make It* CD (Word Records), which is slated for release this summer. A hymns album is due from Caesar this fall, when Caesar once again teams with **Yolanda Adams** to headline the Sisters in the Spirit tour. Whether or not **Mary Mary** will be part of the lineup is still in question. The decision is said to depend, in part, on whether or not gospel's top-selling sister act will have new product out. Among others in consideration for the 2001 installment of gospel's second-most successful gospel tour is **Virtue**.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
				NO. 1
1	NEW		POINT OF GRACE	FREE TO FLY
			WORD 6112	1 week at No. 1
2	1	37	DONNIE MCCLURKIN	LIVE IN LONDON AND MORE...
			VERITY 43150/PROVIDENT	
3	2	11	VARIOUS ARTISTS	SONGS 4 WORSHIP — SHOUT TO THE LORD
			INTEGRITY 61001/TIME LIFE	
4	3	5	SOUNDTRACK	KINGDOM COME
			GOSPO CENTRIC 70035/PROVIDENT	
5	4	7	VARIOUS ARTISTS	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
			INTEGRITY/MARANATHA/VINEYARD 1955/WORD	
6	8	50	PLUS ONE	THE PROMISE
			143/ATLANTIC 83329/CHORDANT	
7	7	27	VARIOUS ARTISTS	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
			SPARROW 1779/CHORDANT	
8	5	2	DC TALK	SOLO (EP)
			FOREFRONT 5296/CHORDANT	
9	10	43	THIRD DAY	OFFERINGS: A WORSHIP ALBUM
			ESSENTIAL 10670/PROVIDENT	
10	6	7	YOLANDA ADAMS	THE EXPERIENCE
			ELEKTRA 62629/CHORDANT	
11	9	5	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	THE STORM IS OVER
			DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	
12	13	4	SONICFLOOD	SONICPRAISE
			GOTEE 2827/CHORDANT	
13	11	3	VARIOUS ARTISTS	SONGS 4 WORSHIP — HOLY GROUND
			INTEGRITY 61002/TIME LIFE	
14	15	99	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
			MARANATHA/INTEGRITY 1583/WORD	
15	14	49	MARY MARY	THANKFUL
			C2/COLUMBIA 7602/WORD	
16	18	38	ZOEGIRL	ZOEGIRL
			SPARROW 51734/CHORDANT	
17	24	8	PHILLIPS, CRAIG AND DEAN	LET MY WORDS BE FEW
			SPARROW 1820/CHORDANT	
18	22	28	NEWSBOYS	SHINE: THE HITS
			SPARROW 1787/CHORDANT	
19	25	36	STACIE ORRICO	GENUINE
			FOREFRONT 5253/CHORDANT	
20	20	8	AUDIO ADRENALINE	HIT PARADE
			FOREFRONT 5273/CHORDANT	
21	21	24	DC TALK	INTERMISSION: THE GREATEST HITS
			FOREFRONT 5274/CHORDANT	
22	17	48	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
			WORSHIP TOGETHER 0282/CHORDANT	
23	34	3	CHRIS RICE	THE LIVING ROOM SESSIONS
			ROCKETTOWN 86115/WORD	
24	19	81	ANNE MURRAY	WHAT A WONDERFUL WORLD
			STRAIGHTWAY 0231/CHORDANT	
25	23	26	RACHAEL LAMPA	LIVE FOR YOU
			WORD 3626	
26	12	25	GAITHER VOCAL BAND	I DO BELIEVE
			SPRING HILL 1009/CHORDANT	
27	26	58	VARIOUS ARTISTS	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
			HOSANNA/INTEGRITY 1723/WORD	
28	29	21	VARIOUS ARTISTS	TOP 25 PRAISE SONGS
			MARANATHA/CORINTHIAN 1226/PAMPLIN	
29	RE-ENTRY		MARK SCHULTZ	MARK SCHULTZ
			MYRRH 7002/WORD	
30	37	24	MICHAEL W. SMITH	FREEDOM
			REUNION 10002/PROVIDENT	
31	16	4	MARK LOWRY	ON BROADWAY
			SPRING HOUSE 2270/CHORDANT	
32	38	9	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	WHAT A TIME!
			SPRING HOUSE 2322/CHORDANT	
33	32	35	JACI VELASQUEZ	CRYSTAL CLEAR
			WORD 7392	
34	28	20	VARIOUS ARTISTS	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
			HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 1867/WORD	
35	27	85	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW
			ELEKTRA 62439/CHORDANT	
36	RE-ENTRY		NICOLE C. MULLEN	NICOLE C. MULLEN
			WORD 6762	
37	30	28	KURT CARR & THE KURT CARR SINGERS	AWESOME WONDER
			GOSPO CENTRIC 4267/PROVIDENT	
38	RE-ENTRY		STEVEN CURTIS CHAPMAN	(SPEECHLESS)
			SPARROW 1695/CHORDANT	
39	RE-ENTRY		VARIOUS ARTISTS	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
			ESSENTIAL 10607/PROVIDENT	
40	RE-ENTRY		FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN
			VERITY 43140/PROVIDENT	

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. † indicates past or present Heat-seeker title. © 2001, Billboard/BPI Communications.

Classical KEEPING SCORE



by Steve Smith

NEW HOME, SWEET HOME: Like oboist/composer **Heinz Holliger** and pianist **András Schiff** before him, acclaimed German violinist **Thomas Zehetmair** has joined the roster of major-label marquee artists creating a niche for themselves as part of ECM's "New Series" (Keeping Score, Billboard, July 24, 1999).

A revered indie with major-label clout, thanks to its distribution deal with Universal through most territories in the world, ECM continues to dramatically expand its offerings in the classical music field. "New Series" afforded Holliger and Schiff the chance to present music they were unable to record for their major-label affiliations. Now it presents a similar opportunity to Zehetmair, who will release two new recordings Tuesday (15) on ECM, one leading the **Camerata Bern** chamber orchestra and the other at the head of his new **Zehetmair Quartet**.

Regarded as one of the most thoughtful and accomplished soloists of his generation, the 40-year-old Zehetmair has recorded most of the staple repertoire for his instrument for such labels as Virgin/EMI, Teldec, and Berlin Classics.

Zehetmair's recordings of the **J.S. Bach** solo sonatas and partitas, the **Paganini** caprices, and concerti by **Mozart**, **Haydn**, **Brahms**, and **Dvořák** display seemingly effortless poise and a probing musical intellect. His interest in less mainstream repertoire surfaced in a Gramophone Award-winning EMI recording of the **Szymanowski** concerti with **Sir Simon Rattle** and the **City of Birmingham Symphony**, as well as a lauded Teldec disc pairing the **Berg** concerto with lesser-known gems by **Janáček** and **K.A. Hartmann**. A recent period-minded recording of the **Beethoven** concerto with **Frans Bruggen** and the **Orchestra of the 18th Century** for Philips earned worldwide admiration.

Despite such critical acclaim, at present not one of the above-mentioned recordings is in print in the U.S., making Zehetmair's two new ECM releases all the more welcome. But each disc also demonstrates a less-familiar facet of his artistry. The first features Zehetmair as conductor of the **Camerata Bern** in performances of works for string orchestra by **Schoenberg**, **Bartók**, and **Sándor Veress**. The second presents the recording debut of the highly praised Zehetmair Quartet in string quartets by **Bartók** and **Hartmann**.

While known to U.S. audiences primarily as a guest soloist with the orchestras of Boston, Philadelphia, Cleveland, and Chicago, Zehetmair has performed chamber music throughout his career. The intimacy of the chamber realm also extends to his approach to orchestral performance and conducting. "I believe that every orchestral piece has to be seen as a chamber music piece," he says. "You have to really listen and give character to all parts of a piece for a rich performance of a symphonic piece."

Zehetmair's bow as a leader on ECM has been 20 years in the making, from the time label chief **Manfred Eicher** first heard the young violinist at the summer music festival in Lockenhaus, Austria. "At 20, he was already a musician in search of something more than virtuosity," Eicher says. Zehetmair appeared on some of the live recordings from Lockenhaus recorded for Eicher's then fledgling "New Series," and the violinist later performed on discs by cellist **Thomas Demenga** and Holliger (including with the latter an exquisite set of trio sonatas by **Jan Dismas Zelenka** issued in 1999).

"In spite of the fact that he has a career playing the standard concerto repertoire," Eicher says, "[Zehetmair] has continued to explore music that is not so well-known and to work closely with living composers like **Heinz Holliger**." Hearing Zehetmair perform the world premiere of Holliger's violin concerto inspired Eicher to give the violinist the opportunity to realize projects of his own on ECM. Zehetmair says of the relationship, "Working with ECM, I have found that Manfred is very open to repertoire that is not so often played. In this sense, the company is different than the huge companies, who go more into extremely popular music and crossover. In discussing repertoire, I have had in Manfred an open-minded partner."

Zehetmair has worked with the **Camerata Bern** since 1994, recording concerti by **J.S. Bach** and **C.P.E. Bach** with the tiny orchestra and Holliger for Philips in 1998. For their first ECM collaboration, Zehetmair selected three substantial works from the 20th-century repertoire: **Schoenberg's** moody masterpiece *Verklärte Nacht* (Transfigured Night) (1901), **Bartók's** rough-hewn *Divergimento* (1939), and the spirited *Four Transylvanian Dances*, written for the **Camerata Bern** in 1943 by Hungarian composer **Veress** (1907-92). The orchestra previously recorded works by Veress for its own label debut, due for U.S. release June 19 as part of Universal's continuing rollout of ECM's back catalog.

"The relationship between Bartók and Veress is clear," says Zehetmair. "It's obvious that the Bartók is not just a happy divertimento. It was written at a difficult time for him, and it's also just before the war—you can feel that very well in his piece. The Veress has a lot of substance as well, but the end is very wild and folkloristic. And *Transfigured Night*, of course, is a piece that we have played often, and we all wanted to record it."

The 1997 formation of the Zehetmair Quartet was born of the violinist's enthusiasm for the string quartet repertoire, compounded with the frustration of not being able to truly prepare those works in ad hoc settings. "I have performed chamber music with different people in different groups at many festivals," he says. "And I thought it could be something deeper than just seeing people for a few days, rehearsing with them, and playing with them. The string quartets of Bartók, of Beethoven, of Mozart and Haydn—they're just the most wonderful pieces written by those composers, and you cannot just do them by meeting and playing. So I reduced all my chamber activities to just the quartet, which takes a lot of time and energy—but gives a lot of energy as well."

For the quartet's debut recording, Zehetmair paired Bartók's String Quartet No. 4, one of the cornerstones of the quartet repertoire, with String Quartet No. 1 by German composer **Karl Amadeus Hartmann** (1905-63). "The Bartók quartets are accepted as among the great masterpieces of the quartet literature, especially the Fourth. In its compactness of form, it was even accepted as a masterpiece by people who didn't accept Bartók as much as the composers of the Second Viennese School. In his quartet, you can see how Hartmann was influenced by Bartók, especially the Fourth Quartet. But you also notice Hartmann's individuality, the roughness and expressionism, and the tragic connection to the time in which it was written. [The gentle] Hartmann was very much against the Nazis, and there are a lot of Jewish melodies in the piece."

Zehetmair plans to include the Hartmann quartet in the repertoire for the Zehetmair Quartet's American debut tour in November and December. The violinist has numerous other projects with ECM in the planning stages, including a recording of Veress' Violin Concerto conducted by Holliger, as well as Holliger's own aforementioned concerto, to which the composer has added a new movement. In the meantime, ECM issues five additional "New Series" sets June 19: Holliger's first opera, *Snow White*; piano music of **Janáček** performed by Schiff; the **Rosamunde Quartet** in Haydn's *Seven Last Words*; and pianist **Herbert Henck** in **Hans Otte's** *Das Buch der Klänge*, as well as in a collection of works by **Antheil** and **Nancarrow**.



ZEHETMAIR



EICHER

Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NO. 1	
1	1	38	DONNIE MCCLURKIN VERITY 43150 HS	LIVE IN LONDON AND MORE...
2	2	5	SOUNDTRACK GOSPO CENTRIC 70035/JIVE	KINGDOM COME
3	3	7	YOLANDA ADAMS ELEKTRA 62629/EEG	THE EXPERIENCE
4	4	8	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
5	5	13	VARIOUS ARTISTS ● EMI/WORD 43163/VERITY	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	6	53	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
7	8	2	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT HS	FRIENDS
8	7	9	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY HS	LIVE IN CONCERT
9	10	2	THE BLIND BOYS OF ALABAMA REAL WORLD 50918 HS	SPIRIT OF THE CENTURY
10	9	85	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG HS	MOUNTAIN HIGH...VALLEY LOW
11	11	33	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE HS	AWESOME WONDER
12	RE-ENTRY		DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101	I STILL BELIEVE
13	16	4	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	CONSTANTLY
14	15	9	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 HS	TRIBUTE TO QUARTET LEGENDS VOLUME 1
15	21	60	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140	PURPOSE BY DESIGN
16	13	29	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 HS	NOT GUILTY... THE EXPERIENCE
17	12	7	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 HS	LOVE IS LIVE!
18	18	27	DOTTIE PEOPLES ATLANTA INT'L 10268 HS	SHOW UP & SHOW OUT
19	20	15	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
20	14	9	VARIOUS ARTISTS F HAMMOND 43154/VERITY	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
21	17	16	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY HS	LOYALTY
22	22	42	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 HS	NO LIMIT
23	19	9	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
24	24	9	APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
25	25	31	LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
26	23	82	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
27	NEW ▶		BISHOP LARRY TROTTER TYSCOT 4108/PAMPLIN	TELL THE DEVIL, I'M BACK
28	27	28	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 HS	GOOD TIME
29	29	32	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
30	NEW ▶		ESTHER SMITH DOROHN 73850	YOU LOVE ME...STILL
31	28	36	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
32	34	21	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
33	26	37	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
34	31	65	VARIOUS ARTISTS ▲ EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
35	30	38	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
36	33	35	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC HS	YOU CAN MAKE IT
37	35	19	ARETHA FRANKLIN FLASHBACK 75717/RHINO	GOSPEL GREATS
38	RE-ENTRY		NORMAN HUTCHINS JDI 1258 HS	BATTLEFIELD
39	NEW ▶		VARIOUS ARTISTS VERITY 43164	GOSPEL GREATS VOL. 6: PRAISE & WORSHIP
40	RE-ENTRY		CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!

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. HS indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

Documentary Affords Buffett Exploration Into Surround

THE CREATIVE DIRECTIONS enabled by the surround-sound-delivering DVD format are as unique as the individuals taking them. While some mix engineers prefer an "in the middle of the band" perspective, others place the artist in front of the listener, as in a concert setting. Still others take inspiration from film mixing, in which sound effects are planned to follow the action on the screen.

Another unique voice has been added to the fledgling multichannel-music era: Award-winning composer **Peter Buffett**, perhaps best known for the "fire dance" sequence in the film *Dances With Wolves*, has produced the first movie soundtrack album specifically written, recorded, and mastered to take full advantage of the DVD Audio format.

Triathlon, which documents the monumental training and competition of triathletes, is Buffett's latest soundtrack and is the long-sought realization of the composer's desire to create a more immersing experience for the listener. The *Triathlon* soundtrack (on Buffett's own Bison-Head Records label) is available on DVD Audio—featuring an uncompressed Meridian Lossless Packing (MLP) layer—as well as DVD Video, which also features surround sound, and VHS. For compatibility with the millions of existing players, the *Triathlon* DVD Audio also contains Dolby Digital- and DTS-encoded surround mixes and a 2-channel mix, ensuring play in any hardware bearing a DVD logo, including DVD Video players and DVD-ROM drives. The full, uncompressed MLP surround-sound track plays only in DVD Audio or combination players.

Buffett is a recording artist with a number of albums on the Narada, and now Hollywood Records, labels. His Hollywood Records contract, however, includes a clause allowing him to produce one outside soundtrack per year. Given the groundbreaking nature of *Triathlon* and the infancy of DVD Audio, Buffett describes this project as

a ground-up, grass-roots effort.

"I was so excited about surround," Buffett explains. "I was trying to get a thing released on VHS in [Dolby] Pro Logic in 1994, just because I thought the surround idea was obvious to music. It makes so much sense. So when DVD, period, came out, I was excited. Then when the [DVD] Audio specification was happening, that made me feel like audio was going to be taken seriously as a format. But the experience, to me, is just the surround: Although DVD Audio is amazing, and I'm sure it is really amazing with specific material, I don't consider myself an audiophile nut. If the music is good, the music is good. With the surround, you've got more places to put stuff. There's more room to breathe."

An Omaha, Neb., native and son of famed investor **Warren Buffett**, he built a business composing for commercial clients while working out of his home-based production studio in San Francisco. Living in Milwaukee for the past decade, he now composes and records music in his Euphonix CS2000- and Synclavier-based studio, located in his attic.

"When I got into [recording]—[in] the late '70s—it was a perfect time," Buffett states, "because the Prophet 5 [a polyphonic synthesizer made by Sequential Circuits] was soon to come out. You could buy a Teac 4-track [recorder] and get into it equally on the technology and music sides, so I grew up with both. I always wanted to mix songs, because for me, it's part of the songwriting process."

Buffett saw the documentary by first-time filmmakers **Eric Feller** and **Chris Accardo** as an opportunity to branch out creatively, as well as his first chance to own one of his own recordings.

"I was attracted to *Triathlon* because of the way it blended storytelling with momentum," he says, "which gave me the opportunity to do something more expansive with the music than films usually allow. The documentary filmmakers had no



by Christopher Walsh

money for music, so I said that I would do it if I could own the music. I saw this as an opportunity to do things with audio that the label was too slow to recognize, as most of them are. Generally, nobody would want to experiment with the idea. So even though it's music from this film, the film, really, was just a vehicle to let me do stuff with the music." As the DVD Audio specification is devoted primarily to audio, the *Triathlon* DVD Audio features the trailer from the documentary, as well as bonus material, including photos, Web links, and computer-generated video images created by **Andy O'Meara**, but not the full documentary itself.

In an effort to approach the recording and mixing of *Triathlon* without preconceived notions of a "correct" way to mix in surround, Buffett avoided listening to multichannel music mixes prior to recording and mixing *Triathlon*. With this project now behind him, he is anxious to experience his colleagues' work.

"I'm dying to hear it now," he confides. "I think everybody will want their whole catalog remixed. Now I see the difference: I use way more of everything in stereo, because you're trying to cram everything into this little space—more compression, everything. [In surround], you use less stuff, because you've got more room. You're not squeezing it in."

Buffett recorded *Triathlon* on the Synclavier in his studio, also making extensive use of Sonic Foundry's ACID, loop-based music

creation software.

"I'm a die-hard Synclavier user since 1986," Buffett says. "I've had the Euphonix CS2000 since '95 or '96. Because it's not a commercial studio, I can tailor it for my needs—most of my outboard gear is ancient. I don't have to keep up with some new standard. The Synclavier and the Euphonix have stayed up with software updates and things, so they're still viable."

Triathlon was mastered by **Bob Ludwig** at Gateway Mastering and DVD in Portland, Maine. The DVD authoring and menu design were provided by Gateway's **Brian Lee**. One of the world's leading mastering facilities, Gateway is at the forefront of DVD mastering and authoring.

"At this point, [Brian] was still writing code," Buffett says, "so they had no user interface—we're really on the edge of this. It was really fascinating. I was able to get the trailer for the film, some pictures of the studio, all these different things to put on there. It's kind of like a return to the album cover: Everybody was bemoaning the CD, but now you can get more information again. It's really fun for the artist, and I think it's going to be fun for people."

A HIGHLY ANTICIPATED paper to be delivered at the 110th Audio Engineering Society (AES) Convention, held May 12-15 in Amsterdam, is "The Digitally Interfaced Microphone: The Last Step to a Purely Digital Front-to-End Audio Signal Transmission and Processing Chain" by **Stephan Peus**, president of development of Berlin-based Georg Neumann GmbH. Neumann, manufacturer of many of the professional audio industry's most highly regarded microphones, will showcase the technology behind its latest development, Solution-D.

Though it is not the first manufacturer to build a digital microphone, Neumann may well succeed

with its offering, given the rapidly growing base of digital consoles and hard-disc-based recording formats in commercial and project recording environments.

A microphone is a transducer—a device that changes one form of energy into another: Sound pressure waves act upon a microphone's diaphragm and are converted into corresponding electrical voltage. In digital recording, acoustic waveforms picked up by a microphone and converted into electrical signals are then converted into digital form, at the console or storage medium, by an analog-to-digital converter, which changes electrical waveforms into corresponding discrete numeric values that represent the waveform's analogous voltage levels. Neumann's Solution-D will move the analog-to-digital conversion to the very front of the signal chain.

"The conversion takes place in the microphone," confirms Neumann USA product manager **Karl Winkler**, in advance of the AES Convention. "It is a novel approach to conversion that's not been seen before. It offers 130 decibels of dynamic range, which has never been done in the A-to-D conversion stage, at this resolution. That's part of the key."

"I think it's going to be a well-attended paper," Winkler predicts. "Everyone in the industry will be there to hear about this. I don't think this is going to fail. I think it's going to be real."

"I think AES Amsterdam is going to be a 'technology rollout,'" he continues, "with the paper given by Stephan Peus at the show itself. Then, from what I know right now, the microphone launch itself will happen at AES New York [Sept. 21-24], where they'll have more of a handle on pricing and a forecast of availability."

"The Digitally Interfaced Microphone" will be delivered on the afternoon of May 13.

AUDIO TRACK

NEW YORK

In all major recording markets and across musical genres, surround-sound mixing is on the rise. At Manhattan Center Studios, producer/engineer **Jimmy Douglass** created a 5.1 mix of **Missy Elliott's** *Miss E... So Addictive* on the Neve VR console in Studio 7 (the 2-channel CD's release date is Tuesday [15]). "I'm going to do as much surround as I can," says Douglass, who has recorded such artists as **Genuwine**, **Jay-Z**, **Bette Midler**, and **Aretha Franklin**. Also, I think that as people hear more of it, they're going to want to do more of it, especially current artists."

Producer/engineer **Eddie Kramer** remixed a 1-inch, 8-track recording of a **Jimi Hendrix** concert in Studio A at Clinton Recording. The mixdown went to a Studer A80 one-half-inch

analog deck loaded with BASF 900 tape. The project is for an upcoming installment in the ongoing MCA/Experience Hendrix series.

John Siket, with assistant **Raeann Zschokke**, mixed live material from **Phish** with producer/Phish keyboardist **Page McConnell** at Theater 99 Recording on the Lower East Side.

Recent sessions at Sound on Sound Recording include **Olivia** with producer **Rufus Black** and engineer **Charles Alexander**; **Destiny's Child** with engineers **Rob Fusari** and **Matt Hathaway**; and **Funkmaster Flex** with mix engineer **Steven George**, all in Studio B on the Solid State Logic 9072 J Series console. In Studio A, **Nate Dogg** worked with producer **Allstar** and engineer **Andy Blake-lock**; **David Clayton-Thomas** with producer **Steve Gutman** and engi-

neer **Mark Partis**; and **Dark Blue** with **Fusari** producing.

Luna's latest album was recorded at Jolly Roger Recording in Hoboken, N.J., by **Gene Holder**, who co-produced with the band.

On April 20, E-MU/ENSONIQ demonstrated its PARIS Pro Digital Audio Workstation with Version 3.0 software at the School of Audio Engineering Institute. Version 3.0 offers such features as 24-bit OMF File import/export, integrated MIDI support, a dedicated waveform editor, and a more intuitive user interface.

LOS ANGELES

Advanced Audio Rentals (AAR) helped producer **Brendan O'Brien** transform a Mediterranean-style villa overlooking the Pacific Ocean (Continued on next page)



The Hits Keep On Coming. More than 600 people attended the April 23 grand-opening party of the Hit Factory Criteria Studios in Miami; New York-based Hit Factory acquired Criteria in early 2000. The event doubled as a kickoff party for the 12th annual Billboard Latin Music Conference, which Hit Factory Criteria co-sponsored. Pictured at the Hit Factory Criteria, from left, are Fred Davis, attorney at Davis, Shapiro, and Lewit; Troy Germano, executive VP, the Hit Factory; Desmond Child, producer/songwriter; and Jerry Blair, executive VP, Arista Records.

AUDIO TRACK

(Continued from preceding page)

into a world-class studio, the better to record **Stone Temple Pilots'** latest project.

Using the library as a control room, O'Brien had AAR's **Paul Levy** set up an Otari Concept One console, Studer A827 24-track recorder, and Pro Tools system. A Sony 3348 digital multitrack recorder ran as an "archival" machine. Additional gear supplied by AAR included a Tascam DA-45 DAT machine, a Panasonic 3700 DAT machine, an 8-channel rack of Neve 1073 microphone pre-amplifier/EQ modules, and microphones that included a Telefunken 251, Neumann U 47s, MK 84s, KM 86s, and AKG 451s.

Studio Atlantis has purchased a Solid State Logic 9080J console with 959 Surround Sound Monitor Panel for Studio A, a 5.1 mix suite designed by Los Angeles-based design firm

studio bau:ton. Already equipped with a Neve VR, that console will be housed in the new 60-foot-by-60-foot tracking room, which is expected to open in mid-2002.

Elton John tracked at Sony Music Studios with producer **Pat Leonard** and engineers **Joe Chiccarelli** and **Jon Merritt**. In recent months, Chiccarelli has also recorded **Rufus Wainwright**, with Leonard producing, at Capitol Studios. And **Kronos Quartet** has recorded with producer **Gus Santaolla** at O'Henry Studios.

In order to accommodate increased demand for surround mixing, Cherokee Studios has redesigned Studio 2, a mix/overdub room. It will feature a 96-channel SSL 4000 G+ console. Recent sessions include Maverick artist **Showoff** with producer **Mark Trombino** in Studio 1 and **Anthrax** with **John Carpenter** in Studio 3, the

latter tracking for the upcoming *The Ghosts of Mars* soundtrack.

At Track Record, drummer **Matt Sorum** collaborated with engineer **Kevin Smith**, guitarist **Lanny Cordola**, and bassist **Chuck Wright** on songs for Sorum's upcoming release. **Eric Williams** assisted. Also, producer **Rick Nowels** and engineer **Randy Wine** overdubbed songs for **Geri Halliwell** with assistant engineer **Ai Fujisaki** in the Neve-equipped North Room.

Cypress Hill tracked their latest release in Studios A and B at Amerayan Studios with engineers **Troy Staton** and **Brandon Abeln**. Also tracking in Studio A was gospel artist **Aledriane Elmore** of Madison Records, with producer **Paul Jackson Jr.** **Kent Hitchcock** assisted.

Busta Rhymes tracked in Studio B at Paramount Recording Studios with producer **DJ Battlecat** and engineer **John Myers**. Also at Paramount, **Zakk Wylde** and **Ozzy Osbourne** both tracked new songs on Studio C's Focusrite console and mixed on Studio A's SSL 6056 with engineers **Barry Conley** and **Scott Gutierrez**.

Precision Mastering has been busy. Engineer **Tom Baker**, who mastered **Crazy Town's** "Butterfly," **Fuel's** "Innocent" and "Hemorrhage (In My Hands)," and **Buckcherry's** "Ridin'," has recently finished projects for **Cyclefly**, **Puya**, and **Fenix TX**, all for

MCA; Geffen's **Big Dumb Face**; and DreamWorks act **Papa Roach**.

Alanis Morissette was at Scream Studios working on her forthcoming Maverick album with mix engineer **Rob Jacobs**. **Lior Goldenberg** assisted. Also at Scream, **Live** was mixing with engineer **Tim Palmer**, assisted by **Alex Uychocde**; and **Matt Wallace** was producing and mixing **H2O**.

Slipknot was in Studio A at Sound Image Studios with producer **Ross Robinson**. **Mike Frazer** engineered, assisted by **Matt Lavella**. **Rick Springfield** was also in Studio A working on an A&E program with producer/engineer **Bill Drescher**.

NASHVILLE

Alison Krauss & Union Station have been tracking in the Neve room at Seventeen Grand Recording with engineer **Gary Paczosa** and assistant **Chris Scherbak**. Krauss also lent vocals to a **Willie Nelson** project. In the Euphonix room, producer **Brown Bannister** worked on **CeCe Winans'** upcoming release. **Steve Bishir** engineered with assistant **Hank Bishir**.

Recent mix sessions at East Iris Recording include **Chely Wright** with co-producer **Brad Paisley** and engineers **Justin Niebank** and **Kevin Szymanski**; **Kansas** with producer/engineer **Jeff Glixman** and Szymanski; and **Rustic Overtones** with engineers

David Leonard and Szymanski.

At Ocean Way Recording, recent sessions include **Holly Lamar** with producer **Byron Gallimore** and engineer **Julian King**; **Toby Keith** with producer **James Stroud** and King engineering; **Lennon Murphy** with producer **Jeff Pringle** and engineer **Warren Riker**; **Trisha Yearwood**, producer **Mark Wright**, and engineer **Greg Droman** recording strings for her forthcoming release; and **Collin Raye** with Stroud producing.

ON THE ROAD

Uncle Kracker's platinum album *Double Wide* was entirely recorded and mixed in Pro Tools by **Mike Bradford**, who co-wrote four songs and shared production duties with producer **Kid Rock**. While this alone is not especially newsworthy, nearly all recording and mixing took place in the back of a bus and in hotels across the U.S.—an indication of the profound impact technology is having on professional recording.

Bradford set up in the rear lounge of the tour bus, where most of the recording took place, with a Pro Tools system, MIDI rack, Mackie HUI interface, and a pair of Mackie HR824 powered monitors.

"We did a couple of things in Detroit—in a garage or my basement," Bradford adds, "but almost the whole album was recorded on the bus, even though space was tight."



Hit or Mix. HitMixers.com engineer Claudio Cueni and producer/songwriter QD3 (aka Quincy Jones III) celebrate the No. 1 album debut of 2Pac's *Until the End of Time*. Cueni was the primary mix engineer on the project, and QD3 co-wrote and produced some tracks from the album. Pictured, from left, are Cueni and QD3 at Skip Saylor Recording's SSL Axiom MT console, on which much of the album was mixed. (Photo: Lynn Carey Saylor)

PRODUCTION CREDITS

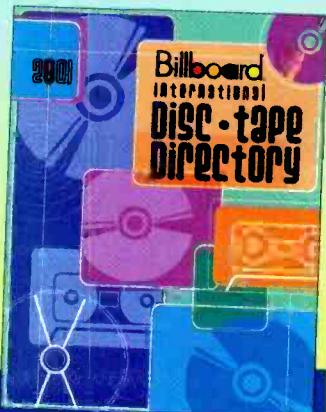
BILLBOARD'S NO. 1 SINGLES (MAY 12, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE CLUB PLAY	RAP
TITLE Artist/ Producer (Label)	ALL FOR YOU Janet/ J. Jam, T. Lewis, J. Jackson (Virgin)	MISSING YOU Case/ Tim & Bob (Def Soul/IDJMG)	AIN'T NOTHING 'BOUT YOU Brooks & Dunn/ K. Brooks, R. Dunn, M. Wright (Arista Nashville)	ALL FOR YOU Janet/ J. Jam, T. Lewis, J. Jackson (Virgin)	WHAT WOULD YOU DO? City High/ W. Jean, J. Duplessis, R. Toby, R. Pardio (Booga Basement/Interscope)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	ENTERPRISE (Burbank, CA) RECORD PLANT (Los Angeles) Jan Fairchild	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	TRACK HOUSE (Willingboro, NY) BOOGA BASEMENT (East Orange, NJ) Serge Tsai
CONSOLE(S)/ DAW(S)	Harrison MR4, Harrison Series Ten	SSL J9000, SSL 4000 G+/ Pro Tools	API Legacy/ Pro Tools	Harrison MR4, Harrison Series Ten	SSL 9000J/ Sony Digital, Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Studer A820, Studer A800	Sony 3348	Otari MTR 100 w/Dolby SR	Sony 3348
MIX MEDIUM	Quantegy 499	2" Quantegy 499, Pro Tools	Quantegy GP9, 1/2" ana- log	Quantegy 499	Sony 3348, Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	RECORD PLANT (Los Angeles) Jan Fairchild	SOUND KITCHEN (New York) Greg Droman, Todd Gunnerson	FLYTE TYME (Edina, MN) Steve Hodge	HIT FACTORY (New York) Serge Tsai
CONSOLE(S)/ DAW(S)	Harrison Series Ten	SSL 4000 G+	Neve VR72 Legend/ Pro Tools	Harrison Series Ten	SSL 9000J/ Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Studer A800	Ampex ATR 102	Otari MTR 100 w/Dolby SR	Sony 3348
MASTER MEDIUM	Pro Tools	Quantegy GP9 1/2", DAT	Quantegy GP9 1/2" analog, Quantegy DAT, BASF CD-R	Pro Tools	Sony 3348
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	STERLING SOUND Chris Gehringer	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Joe Yannece
CD/CASSETTE MANUFACTURER	EMD	UNI	BMG	EMD	UNI

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Songwriters & Publishers

ARTISTS & MUSIC

Log On For A License—In 10 Minutes

LicenseMusic.com Caters To Nontraditional Music Users

BY JIM BESSMAN

NEW YORK—LicenseMusic.com is gearing its fully automated, pre-cleared licensing service to the nontraditional sector of music users, primarily in the audiovisual industries.

"There are tens of thousands of customers out there—Web designers, presentation producers—who have always used music, but either from a 'wallpaper' file [with no regard to] quality, or they just stole it because they had no way to get a license," says Gerd Leonhard, the San Francisco-based company's founder/CEO. He says 70% of its sales are to Web-based applications and corporate customers.

"There are 150,000 corporations using music media that publishers don't sell to because they're not big enough," he continues, noting the prohibitive costs of sending these potential clients CDs of a publisher's entire catalog. "But they can come to us to listen to 60,000 tracks that are currently searchable online and do everything without having to leave the office."

"Everything" means the entire transaction, explains executive VP Steve Corn. "Our system is designed not only to search and preview—like a lot of other sites out there—but [to execute] the whole pricing and transaction process."

Corn contrasts the procedure with the time-consuming "arbitrary and unpredictable" nature of traditional licensing. "People who come to the

Internet look for a quick, easy solution—not another means to fax somebody but an alternative to complete a transaction. We can finish the whole thing in less than 10 minutes rather than weeks, which is a great advantage to nontraditional users in their 11th hour with no time to wait for a quote."

Visitors to the LicenseMusic site can search for music by genre, tempo, instrument, mood, subject, and region, as well as numerous other criteria. Featured music is from independent labels and leading production libraries and is pre-cleared with the artists, labels, songwriters, and publishers. Also, LicenseMusic transactions cost far less than licensing from a major artist.

"Traditionally, most of the money in music publishing comes from selling to films, TV, and advertising," says Leonhard. "People want the most well-known songs that get used over and over again, like 'Start Me Up,' 'Moon River,' and 'I Heard It Through the Grapevine.' But what's on our system allows us to reach out to buyers in the game business or to people in audio E-mail production or to Flash [animation] designers and to other nontraditional users who might have music on their Web page or on CD-ROMs for in-house product demonstrations."

These are low-volume, "low-ticket" deals," notes Leonhard, "meaning that they fetch \$100 to \$1,000—whereas the average motion picture

deal is \$15,000 for a song."

LicenseMusic's average transaction is \$500, says Leonhard. "It's very low because we service a lot of customers who don't get licensed otherwise," he says. "It could cost easily up to \$2,000 just to get it done by phone call, FedExing a CD, and going through a lawyer."

The site's "pricing engine" automatically calculates the license fee based on license term, type of use, broadcast medium, audience size, and other variables. "We don't ask for exclusivity or ownership, or ask users for a membership fee or to sign any restrictive contract," says Corn. "And we don't charge the content provider to put it on the site. We just take a portion of the sync fee when the money is made."

Leonhard says the company has close to 10,000 customers, most of whom are in Internet-related businesses. The service, adds Corn, is "cost-neutral" to publishers, "which is why we've signed big-content providers like [peer-music], Cherry Lane, Milan Records, and Chesky Records."

Other major catalogs among the 200 labels and publishers represented by LicenseMedia include DreamWorks Music Publishing, Arc Music, Harmonia Mundi, Warlock, and Knitmedia. Aircraft, JRT Music, and Valentino are among the production music libraries on board.

"To magnify the outreach," says Corn, "we've created strategic alliances with companies like Getty Images, which is one of the leading providers of stock footage and images; Gameproducer.com, which targets the game production industry; and Nibblebox.com, which is a network of college filmmakers and production people."

"We also have a groundbreaking deal with BMI's site so that people who go there to look up a song get linked to us for the sync license—which we can do in 10 minutes. This is remarkable, because music supervisors who go to BMI may find a song from a small-time publisher in the middle of nowhere, and just to find the copyright owner to start the licensing process could take a week."

Corn notes that LicenseMusic also licenses for traditional uses like film music (as in, for example, *Meet the Parents*) and TV and commercials.

"We license to large agencies like Young & Rubicam and Disney Stores," he says. "But our strength is the automated process. It can do \$50 as easily as \$5,000, leading to hundreds of thousands more clients than traditional publishers. We just licensed a track by an unsigned artist for a corporate CD-ROM project. I used to be an unsuccessful songwriter, and there was no way I could ever have placed my music in a corporate CD-ROM being separated by thousands of miles from the buyer."

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

AIN'T NOTHING 'BOUT YOU • Tom Shapiro, Rivers Rutherford • Sony/ATV Tree/BMI, Wenonga/BMI, Universal/ASCAP, Memphis/ASCAP

HOT R&B SINGLES

MISSING YOU • Tim Kelley, Bob Robinson, Joe Thomas, Joshua P. Thompson • Time4Flytes/BMI, Songs Of Dreamworks/BMI, Tallest Tree/ASCAP, Zomba/ASCAP, 563/ASCAP

HOT RAP SINGLES

MY BABY • Freddie Perren, Alphonso Mizell, Berry Gordy, D. Lussier • Jobete/ASCAP

HOT LATIN TRACKS

QUIERO • M.Cancel, R. Contreras, J. Greco • Dustelli/BMI, Mana Gita/ASCAP, Jimmy G's/ASCAP, WB/ASCAP

Stars Come Out To Celebrate Cherry Lane's 40th Anniversary

CHERRY LANE TURNS 40: Cherry Lane Music Group CEO Peter Primont hosted a party recently at his midtown Manhattan, N.Y., home celebrating the 40th anniversary of the company's founding by the legendary Milt Okun.

Formerly an arranger, Okun began copyrighting his arrangements of public-domain folk songs, then started working with songwriters. Tom Paxton, the first songwriter he signed, is still at Cherry Lane and attended the party. So did Peter Yarrow and Noel Paul Stookey of Peter, Paul & Mary, the company's first major commercial act.

The next big one, of course, was John Denver. His first chart hit, "Take Me Home, Country Roads,"

was co-written by Denver and Bill Danoff and Taffy Nivert of the late-'60s Washington, D.C., folk duo Fat

City. Danoff and Nivert's start with Okun was their "I Guess He'd Rather Be in Colorado," which PP&M's Mary Travers recorded ahead of Denver's version. The duo soon teamed with Jon Carroll and Margot Chapman in the Starland Vocal Band, whose huge hit with Danoff's "Afternoon Delight," on Denver's Windsong label, topped the charts in 1976.

"The interesting thing was that both 'Country Roads' and 'Afternoon Delight' had nothing whatsoever to do with what was on radio at the time," said Danoff at Primont's, noting that the former scored during the early '70s singer/songwriter era, while the latter came at the height of disco. "I realized I was getting older when people started coming up to me in bars and saying they had been conceived to 'Afternoon Delight.'"

Danoff and Nivert were married but divorced after the group disbanded in 1981. "I never stopped writing songs—but I stopped finishing them since I had no impetus without a group," says Danoff, who has since remarried. He has spent the past few years parenting and operating the Starland Café restau-

rant in Washington, D.C. He's now recording a new project, with Carroll producing.

Upcoming at Cherry Lane, meanwhile, is an extensive, lovingly produced Laura Nyro songbook, which is due in spring 2002 to coincide with a biography from St. Martin's on the late singer/songwriter. The book will include some of Nyro's artwork and handwritten notes regarding her songs. Okun produced Nyro's hit-heavy first album, *More Than a New Discovery*, which was originally released in 1966. Via a recent deal with Nyro's estate, Cherry Lane now administers the publishing of all the songs Nyro wrote after 1993 and administers the songwriter's share of her other songs published by EMI Music Publishing.

Also at the celebration, ASCAP's Karen Sherry announced the foundation's continuing funding (in conjunction with Cherry Lane) of the John Denver Music Camp Scholarship Program for underprivileged children, held at the Perry-Mansfield Performing Arts School and Camp in Colorado.

NEW FROM HAL LEONARD: Milwaukee-based print music publisher Hal Leonard Corp. has allied with McGraw-Hill Education to produce and distribute multimedia music educational products that complement and expand upon McGraw-Hill's current music programs. They'll include videos, CDs, and print music for kindergarten, elementary, high-school, and college students.

Also, Hal Leonard has greatly enlarged SheetMusicDirect.com, its joint-venture Web site with London print music publisher Music Sales Ltd. The content-enriched site now features thousands of the companies' combined catalog selections, which can be downloaded using Sibelius' Internet-enabling technology.

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

Words & Music



by Jim Bessman



Musicnotes Links With BMG And Famous. BMG Music Publishing and Famous Music Publishing have entered into long-term digital sheet-music distribution agreements with online sheet music store Musicnotes.com. Musicnotes can now pick from Famous' entire catalog of more than 100,000 titles for downloading and purchase on its Web site, plus thousands more from BMG's catalog. Pictured at Famous Music's New York office, from left, are Margaret Johnson, senior VP of finance and administration at Famous; Irwin Z. Robinson, chairman/CEO of Famous; Kathleen Marsh, CEO of Musicnotes; Peter Thall, Musicnotes' attorney; Nicholas Firth, president of BMG Music Publishing Worldwide; and Stanley Schneider, VP of legal and business affairs at BMG Music Publishing Worldwide.

Crescent Moon An International Star?

MAURICIO ABAROA'S move to Crescent Moon Records (*Billboard-Bulletin*, May 4), where he has taken the post of senior VP/GM, is evidence of the label's goal to become an incubator of new talent. At the same time, president **John McL. Doelp's** move to New York from Miami strengthens the company's resolve to market its releases in an international fashion.

"The artists we sign are multi-ethnic and bilingual," says Crescent Moon CEO **Emilio Estefan Jr.**, who created the label as a joint venture with Sony. "They all speak Spanish and English. And right now, we're ready to do international releases in



by Leila Cobo

places like Europe, Southeast Asia, and the Middle East."

Doelp says, "We're working on some plans for [Panamanian rock group] **Rabanes** in Europe; [for singer/songwriter] **Gianmarco** we're looking to Spain; and [pop artist] **Shalim** we can sell pretty much everywhere."

Shalim's disc, due in July, will be Crescent Moon's first pop release, following albums by English-language rock band **Vallejo** and **Rabanes**.

Crescent Moon also recently signed a pop girl trio whose tentative name is

SoBe Sol (SoBe as in Miami's South Beach). The members are U.S.-born of Guatemalan, Colombian, and Dominican descent and sing a mix of pop, Latin, and R&B. "We think it's going to be a huge band and a huge record," says Doelp.

Abaroa comes to Crescent Moon from the Latin Academy of Recording Arts and Sciences (LARAS), where he was senior VP/GM for the past 20 months. He also founded LARAS with National Academy of Recording Arts and Sciences and LARAS president/CEO **Michael Greene** in 1997. His departure from the organization has been extremely amicable, and, according to Greene, he will continue to work with the organization as a "volunteer leader." Greene is now interviewing candidates to take over Abaroa's post and says he'll make an announcement soon.

Prior to his work with LARAS, Abaroa was A&R director for Warner Music Mexico and responsible for signing acts like **Francisco Céspedes** and **Café Tacuba**. In addition, he was **Luis Miguel's** manager and worked as executive producer on several of his albums, including *Aries*, *Segundo Romance*, and *El Concierto*.

(Continued on next page)



ESTEFAN

Cuba Wins Caribbean Song Contest Amid Calls For Greater Cooperation

BY NIGEL WILLIAMSON

BARBADOS—Cuba's Ademilis Hernandez emerged victorious with the storming, uptempo salsa number "Ale Ale Arriba Arriba" at the 17th Caribbean Song Contest held April 28 here.

The contest, part of the four-day Caribbean Congaline Music Festival and Symposium, attracted entrants from seven countries and was broadcast live across the region.

Cuba also won two years ago. The contest was not held last year, but Barbados has now secured an agreement to act as the host for the next two years.

Hernandez, the 26-year-old former member of Cuban salsa group Canela, was presented with the prize by Stewart Krohn, president of the Caribbean Broadcasting Union.

Barbadian entrant Carolyn "Tassa" Forde came in second, with "Let Us Be Friends Again." Third place went to Trinidad's Chantal Small, with "Tears."

The need for unity and cooperation among the different Caribbean territories was a theme that dominated not only the song contest but many of the workshops and panel discussions at the accompanying symposium. A strategic nine-point plan to help the regional music industry was put forward by Dr. Keith Nurse of the Caribbean Export Development Agency.

He said the region faced the typical problems of "small domestic markets dominated by foreign imports and airplay." His plan called for greater investment in local initiatives, better copyright protection and administration, an anti-piracy campaign, greater development of the Internet and E-commerce, government initia-

tives on intellectual property and trading policy, the establishing of more regionwide industry bodies, and updated production facilities.

Allison Demas, a music industry attorney from Trinidad, also singled out foreign airplay and piracy as being responsible for the erosion of Caribbean artists' earnings. She praised the legislation enacted by the Barbados government, which requires radio stations to play 60% Caribbean music. She called on other island governments in the region to follow suit "if we want to end this constant seepage of our foreign earnings." The Caribbean music industry was estimated to be worth more than \$1.3 billion in 1999.

Delegates from across the Caribbean, the U.S., and the U.K. also heard Mia Mottley, the Barbadian minister of education and culture, urge Caribbean acts and labels to adopt a more aggressive attitude in promoting the region's talent to the rest of the world.

In a hard-hitting keynote address, Mottley said that those working in the Caribbean music industry should become "soldiers not dressed in green" and fight for the propagation of a specifically Caribbean musical perspective.

She called on these acts to help emancipate the region from "mental slavery" and said the Caribbean had suffered and been exploited under colonialism, imperialism, and now globalization. She said the region's musicians had a duty to promote the Caribbean's rich cultural heritage because they have "a greater power and reach than that of the politicians, preachers, and leaders since they influence the minds, souls, and bodies."

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	2	16	8	22	32	34	33	15	36	25	40	12	35	26	21	18	20	3	30	31	19	13	24	4	9	28	27	1	5	11	29	7	37	14	17	38				
ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)	2																																							
AMAME (Amber Mel, BMI)		16																																						
CANDELA (PSO, ASCAP/Orum, ASCAP)			8																																					
CARACOLITO (Que Loco)				22																																				
CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)					32																																			
DE VUELTA Y VUELTA (Tronca/WB, ASCAP)						34																																		
DEJAME AMARTE (Ser-Ca, BMI)							33																																	
DESPRECIADO (Vander, ASCAP)								15																																
DISCULPE USTED (Huma, BMI)									36																															
DULCE VENENO (Ventura, ASCAP)										25																														
EL ALMA AL AIRE (EMI April, ASCAP)											40																													
EL AMOR SONADO (Flamingo, BMI)												12																												
ENLOQUECEME (EMI April, ASCAP/Sony/ATV Latin, BMI)													35																											
ENSENAME A OLVIDARTE (Ser-Ca, BMI)														26																										
ENTRE TU Y MIL MARES (WB, ASCAP)															21																									
ESCLAVO Y AMO (Brambila Musical)																18																								
INFIEL (EMI April, ASCAP)																	20																							
LA BOMBA (Sony/ATV Discos, ASCAP)																		3																						
LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP)																			30																					
LA SILLA VACIA (Peer Int'l, BMI)																				31																				
ME DA LO MISMO (EMOA, ASCAP)																					19																			
ME DECLARO CULPABLE (Tn Ediciones, BMI/Arabara, BMI)																						13																		
NI QUE VALIERAS TANTO (Edimonsa, ASCAP)																							24																	
NO TE PODIAS QUEDAR (Seg Son, BMI)																								4																
PERO NO ME AMA (PMC, ASCAP)																									9															
POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)																										28														
POR BIEN DE LOS DOS (Not Listed)																											27													
QUE ME VAS A DAR (WB, ASCAP)																												1												
QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)																													5											
SIGUE SIN MI (Crisma, SESAC)																																								
SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabbur, ASCAP/Universal-MCA, ASCAP)																																								
TE QUISE OLVIDAR (BMG Songs, ASCAP)																																								
TOQUE DE AMOR (WB, ASCAP)																																								
TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)																																								
TU RECUERDO (BMG Songs, ASCAP/Viajes, ASCAP)																																								
UN IDIOTA (Rio Musical/Edimusa, ASCAP)																																								
Y YO SIGO AQUÍ (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)																																								
YO NO SOY ESA MUJER (Universal Musica, BMI/D/B/O Itself, BMI/Fersal Music, BMI/Careers-BMG, BMI)																																								
YO SI ME ENAMORE (Ventura, ASCAP)																																								

Hot Latin Tracks

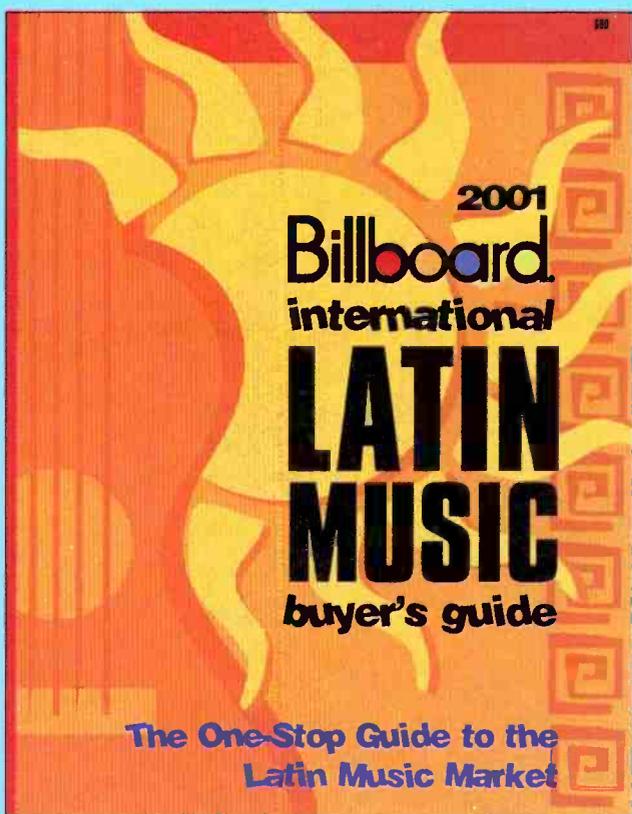


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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
				▶ No. 1 ◀	
1	1	1	11	JERRY RIVERA ARIOLA/BMG LATIN	QUIERO ARIOLA/BMG LATIN
2	2	3	25	JUAN GABRIEL ARIOLA/BMG LATIN	ABRAZAME MUY FUERTE E. MAGALLANES / J. GABRIEL

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NOTAS

(Continued from preceding page)

"We needed somebody in Miami like Mauricio who not only knows the U.S. Latin market but the entire Latin American market," says Estefan.

Abaroa says, "My main objective is that in a year's time it will be not only the best label for its roster but it will be identified as the best option by young, contemporary consumers in the U.S. and Latin America."

J&N EXPANDS: Miami-based indie J&N Records has renewed its distribution deal with Sony Discos for another two years, says J&N president **Juan Hidalgo**. The announcement was made after the label opened offices in Mexico City and released some of its tropical titles in Mexico.

J&N has been charting in the top 10 in the past year, thanks to a series of popular year-end compilations, including longstanding favorite *Merenhits*—a new edition of which J&N releases annually—and, now, *Bachatahits* and *Salsahits*.

"These kind of compilations become a trademark that finally everyone looks for," says Hidalgo. "This year we're also going to release *Bandahits*, *Rancherahits*, and *Mariachihits*." In addition, this year for the first time, J&N will release a series of compilations during the summer, titled *www.bachata.com*, *www.salsero.com*, and *www.merengue.com*.

Other upcoming J&N albums include a tribute to **Willie Rosario** featuring yet-to-be-announced contemporary *soneros* from Colombia, Venezuela, and Puerto Rico.

AFTER LEADING *Los Tres*, arguably the most commercially and critically successful Chilean rock group of the '90s, singer/guitarist/composer **Alvaro Henríquez** debuted in front of a live audience as the front man of a new group, **Los Petinellis**, May 4. This was Henríquez's first public appearance after a farewell concert by *Los Tres* last May. *Los Petinellis*, a four-piece group comprising Henríquez, **Camilo Salinas** (keyboards), **Cristián Espiñeira** (bass), and **Nicolás Torres** (drums), is named after Henríquez's mother. The band played a blend of old rock-'n'-roll and Chilean folk music.

NETRADIO LATIN LAUNCH: Webcaster NetRadio has announced the launch of a Latin music genre section on its Web site, which will include two new Latin music channels and a new Latin music Learn section in English and Spanish. NetRadio already includes Latin music channels Romance Latino and Latin Mix. The new additions are Tropical—featuring salsa, merengue, *cumbia*, *bomba*, Spanish rap, and reggae—and Alterlatino, featuring hard rock, grunge, pop, ska, and reggae. NetRadio.com's Learn section includes explanatory pages on different genres as well as links to NetRadio's music channels and recommended recordings. All channels are programmed by **Candy Cintron**, a radio and music industry veteran.

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

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	10	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	3 weeks at No. 1 SHHH!
2	2	45	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
3	4	6	CONJUNTO PRIMAVERA	FONOVISA 6104	ANSIA DE AMAR
4	8	12	LUPILLO RIVERA	SONY DISCOS 84276	DESPRECIADO
5	3	10	RICKY MARTIN	SONY DISCOS 84300	LA HISTORIA
6	7	24	VICENTE FERNANDEZ	SONY DISCOS 84185	HISTORIA DE UN IDOLO VOL. 1
7	5	6	SELENA	EMI LATIN 32119	LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995
8	10	37	AZUL AZUL	SONY DISCOS 83941	EL SAPO
9	9	7	BANDA EL RECODO	FONOVISA 6102	CONTIGO POR SIEMPRE...
◀ GREATEST GAINER ▶					
10	15	3	VARIOUS ARTISTS	ARIOLA 84338/BMG LATIN	BILLBOARD LATIN MUSIC AWARDS 2001
11	12	34	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
12	14	12	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN AÑO DE EXITOS
13	6	9	JERRY RIVERA	ARIOLA 82955/BMG LATIN	RIVERA
14	16	22	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO...EL HOMBRE Y SU MUSICA
15	13	7	GILBERTO SANTA ROSA	SONY DISCOS 84291	INTENSO
16	18	22	JUAN GABRIEL	ARIOLA 80227/BMG LATIN	ABRAZAME MUY FUERTE
17	20	3	LOS TUCANES DE TIJUANA	LIDERES 950082	32 CORRIDOS LIDERES
18	19	24	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
19	22	13	JUAN LUIS GUERRA 440	KAREN 930237/UNIVERSAL LATINO	COLECCION ROMANTICA
20	25	54	THALIA	EMI LATIN 26232	ARRASANDO
21	35	31	ALEJANDRO SANZ	WEA LATINA 84774	EL ALMA AL AIRE
22	17	10	HUEY DUNBAR	SONY DISCOS 84297	YO SI ME ENAMORE
23	34	64	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR
24	24	35	OV7	SONY DISCOS 83967	CD00
25	27	24	INTOCABLE	EMI LATIN 23730	ES PARA TI
26	31	46	JOAN SEBASTIAN	MUSART 2280/BALBOA	SECRETO DE AMOR
27	21	10	INTOCABLE	EMI LATIN 31412	14 GRANDES EXITOS
28	23	27	LOS ANGELES DE CHARLIE	FONOVISA 6096	UN SUEÑO
29	29	8	TIGRILLOS	WEA/EMI 87412/WEA LATINA	QUE LO BAILE BIEN
30	30	78	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO—FROM THE BEGINNING
31	11	7	GRUPOMANIA	UNIVERSAL LATINO 013815	MANIA 2050
32	46	6	CONTROL	EMI LATIN 31796	CONTROL
33	32	31	CHAYANNE	SONY DISCOS 84098	SIMPLEMENTE
34	26	31	LUIS MIGUEL	WEA LATINA 84573	VIVO
35	28	8	LOS SUPER SEVEN	LEGACY/COLUMBIA 61429/SONY DISCOS	CANTO
36	39	7	GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
37	RE-ENTRY		RICARDO MONTANER	WEA LATINA 86821	SUEÑO REPETIDO
38	38	2	VARIOUS ARTISTS	SONY DISCOS 84299	LO NUESTRO Y LO MEJOR
◀ HOT SHOT DEBUT ▶					
39	NEW		SOUNDTRACK	SURCO 024933/UNIVERSAL LATINO	AMORES PERROS
40	36	98	MANA	WEA LATINA 27864	MTV UNPLUGGED
41	44	3	LOS RAZOS DE SACRAMENTO Y REYNALDO	RCA 84122/BMG LATIN	CON BANDA Y DE PARRANDA
42	43	24	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE
43	RE-ENTRY		EL CHICHICUILOTE	LIDERES 950054	12 CHICHICUILOTAZOS CON BANDA
44	NEW		SPARX	FONOVISA 10326	PARA LAS MADRECITAS
45	41	62	SHAKIRA	SONY DISCOS 83775	MTV UNPLUGGED
46	40	14	VICTOR MANUELLE	SONY DISCOS 83768	INSTINTO Y DESEO
47	49	2	LA SECTA ALLSTAR	LITTLE FISH 65432	LA SECTA ALLSTAR
48	RE-ENTRY		GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
49	42	24	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001
50	45	15	LOS ACOSTA	FONOVISA 10133	NOMADAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN SHHH!	1 GILBERTO SANTA ROSA SONY DISCOS INTENSO	1 CONJUNTO PRIMAVERA FONOVISA ANSIA DE AMAR
2 PAULINA RUBIO UNIVERSAL LATINO PAULINA	2 VARIOUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001	2 LUPILLO RIVERA SONY DISCOS DESPRECIADO
3 RICKY MARTIN SONY DISCOS LA HISTORIA	3 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO COLECCION ROMANTICA	3 VICENTE FERNANDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
4 SELENA EMI LATIN LIVE, THE LAST CONCERT—HOUSTON, TEXAS...	4 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	4 BANDA EL RECODO FONOVISA CONTIGO POR SIEMPRE...
5 AZUL AZUL SONY DISCOS EL SAPO	5 SON BY FOUR SONY DISCOS SON BY FOUR	5 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE EN VIVO...
6 VARIOUS ARTISTS ARIOLA/BMG LATIN BILLBOARD LATIN MUSIC AWARDS...	6 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	6 LOS TUCANES DE TIJUANA LIDERES 32 CORRIDOS LIDERES
7 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	7 GRUPOMANIA UNIVERSAL LATINO MANIA 2050	7 INTOCABLE EMI LATIN ES PARA TI
8 VARIOUS ARTISTS SONY DISCOS/WEA LATINA NO. 1 UN AÑO DE EXITOS	8 VICTOR MANUELLE SONY DISCOS INSTINTO Y DESEO	8 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
9 JERRY RIVERA ARIOLA/BMG LATIN RIVERA	9 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2001	9 INTOCABLE EMI LATIN 14 GRANDES EXITOS
10 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	10 EL GENERAL MOCK & ROLL/LIDERES EL GENERAL IS BACK	10 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO
11 THALIA EMI LATIN ARRASANDO	11 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001	11 TIGRILLOS WEA/EMI/WEA LATINA QUE LO BAILE BIEN
12 ALEJANDRO SANZ WEA LATINA EL ALMA AL AIRE	12 ELVIS CRESPO SONY DISCOS WOW FLASH!	12 CONTROL EMI LATIN CONTROL
13 OV7 SONY DISCOS CD00	13 CELIA CRUZ RMM CELIA CRUZ & FRIENDS: A NIGHT OF SALSA	13 GUARDIANES DEL AMOR ARIOLA/BMG LATIN LO MEJOR DE GUARDIANES...
14 CHAYANNE SONY DISCOS SIMPLEMENTE	14 COMPAY SEGUNDO NONESUCH/AG LAS FLORES DE LA VIDA	14 LOS RAZOS DE SACRAMENTO Y REYNALDO RCA/BMG LATIN CON...
15 LUIS MIGUEL WEA LATINA VIVO	15 JERRY RIVERA SONY DISCOS NO ME OLVIDARAS... 20 GREATEST HITS	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). Numerical following: Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ◻ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). 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.

Universal Music Publishing Group

**Congratulates our 2001 ASCAP
LATIN AWARD WINNERS**

**Thanks for making us ASCAP Latin Music
PUBLISHER OF THE YEAR...
for the 3rd year in a row!**

POP/BALADA:

Imagname Sin Ti
(Imagine Me Without You)
(Rudy Perez, Mark Portman)

Solo Tu
(Rudy Perez)

TOP REGIONAL MEXICAN SONGS:

Que Voy A Hacer Sin Ti
(Rudy Perez, Edith Cabrera De Toledo)

Te Ofrezco Un Corazon
(Gustavo Adolfo Gonzalez Gurrola)

Mujer Mujer
(Jesus Scott)

TOP MERENGUE SONG:

Mi Niña
(Santiago Delgado Veloz)

TOP SALSA SONGS:

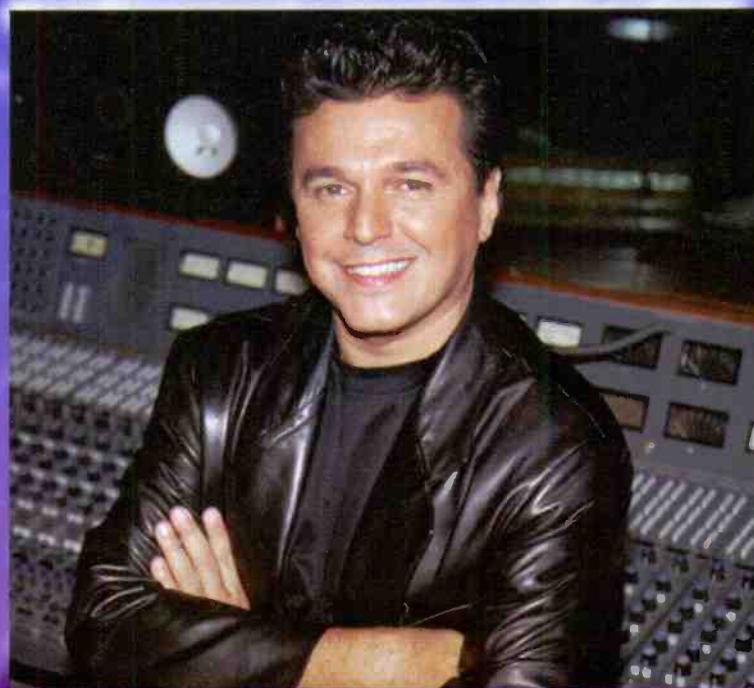
Muevelo
(Alan Garcia Olvera)

Que Se Yo
(Luis Enrique Mejia)

Amarte Es Un Problema
(Chein Garcia)

ROCK:

Cuchi-Cuchi
(Jose Luis Pardo, Mauricio Arcas)



**Special congratulations
to our writer
Rudy Perez
on being named
Billboard's Hot Latin Tracks
Producer of the Year.**



**UNIVERSAL MUSIC
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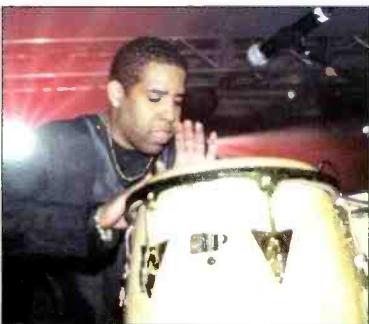
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2001 BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



Sandy Fox of Fox Law Group, center, presents the Ambassador Award to Frank Fiore, left, of Latinum Music and the 2001 Hope & Harmony Award to Willy Chirino for their efforts on behalf of the Diabetes Research Institute.



Unsigned artist Carsello performed during the Latino Impact Lunch at the conference.



Shown, from left, at the awards show after-party are Jon Secada; Maritere Secada; Veronica Lopez, brand manager at HBO Latino; and Elaine Brown, VP of on-air programming at HBO.



Los Tri-O member Manuel is pictured with a friend at the awards show after-party at Miami club Bongos.



Unsigned act Mambé is pictured during a performance at the Latino Impact Lunch at the conference.

MIAMI BEACH—The Billboard Latin Music Conference and Awards, held April 24-26 here, featured an array of performers and celebrity presenters, panels on industry issues, and showcases. It was capped by the Billboard Latin Music Awards Show April 26 at the Jackie Gleason Theater here. A who's who of Latin music stars and industry members attended both the conference and the awards show.



Winning the regional Mexican track of the year honor at the Billboard Latin Music Awards was Los Angeles Azules (Disa/EMI Latin).



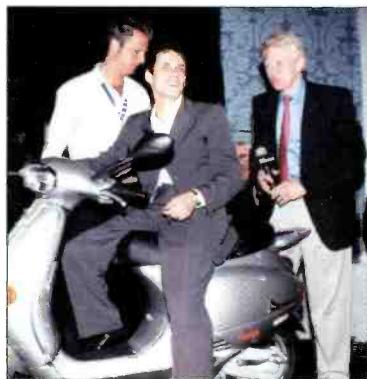
Grupo Límite, shown above, won the Billboard Latin Music Award for the regional Mexican album of the year, female group or solo artist.



The Songwriter's Panel sponsored by ASCAP at the Billboard Latin Music Conference provided aspiring writers the opportunity to receive feedback on their work from panelists. Pictured, from left, are moderator Alexandra Lioutikoff, ASCAP; Lewis Martinee, Extreme Music; Totty Saizarbitoria, Deston Songs; Omar Alfanno, Dreams Factory Productions; José Negroni, Sony Publishing; Rodolfo Castillo, Castillo Music Group; and Chein Garcia, Hey Chubby Music.



Sony Discos act OV7 is pictured on the awards show red carpet prior to the event.



Marc Anthony, center, is presented with the first Vespa from the Italian scooter manufacturer's new Miami store, after his interview at the Billboard Latin Music Conference. Pictured with Anthony, from left, are, Wade Caughman, owner of the Miami and South Beach Vespa stores, and Peter Laitmon, director of sales and marketing for Piaggio USA/Vespa.



Heineken USA district manager Lizette Garcia, right, presents the Heineken AMPT Recognition Award to LaMusica.com founder Little July during the Hit Factory Criteria Miami Gala.



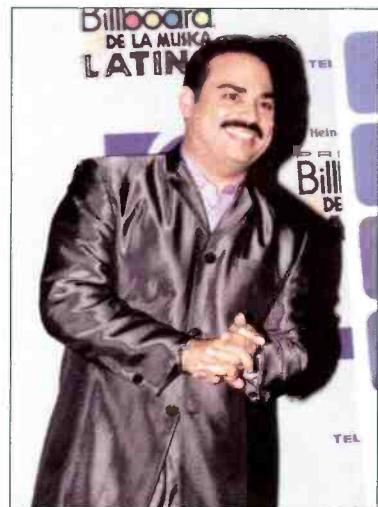
Maria Conchita Alonso and Julio Iglesias Jr. pose at the after-party at Bongos.



Pictured at the event with samplers and invited guests is Orlando Mendoza, right, account executive with Prime Access, marketing agency for Kool cigarettes, which sponsored Billboard's after-party.



Sony Discos artist Huey Dunbar is shown accepting his award for hot Latin track of the year, vocal duo.



One of the performers at the Billboard Latin Music Awards show was Sony Discos artist Gilberto Santa Rosa, who is known as El Caballero de la Salsa.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Sanity Considers Asian Expansion

New Managing Director Sees Opportunities For Retailer

BY CHRISTIE ELIEZER

SYDNEY—Leading Australian music retailer Sanity is eyeing Asian markets.

"There are certainly opportunities in Asia," says new Sanity Music managing director Ian Duffell, an international music-retail



DUFFELL

veteran who took up his newly created post May 1. Japan is seen as an initial entry market, as are Hong Kong and Singapore. Explaining the interest in Asia, Duffell says, "It's close to Australia, some of the markets are growing, and they're cleaning up the piracy problem."

With 265 stores, Sanity claims a 25% market share of the Australian music market. U.K.-born Duffell (who holds an Australian passport) certainly knows about building brands. He was marketing manager at Sony Corporation Japan when it launched the CD. He was then managing director of HMV U.K. from 1983 to 1987, before Virgin Group chairman Richard Branson enlisted him to run Virgin Retail's Asia-Pacific operations, based in Sydney.

Duffell was subsequently CEO of the Virgin Entertainment Group in the U.S. from 1992 to 1998, during which time 18 stores—including the flagship Times Square Megastore in New York—were opened.

Since then, he headed his own company, the California-based New Media Network (NMN), which closed its doors at the end of December last year. Working with brick-and-mortar retail partners, the company had planned to build traditional retail outlets that carried its in-store CD-manufacturing kiosks.

Duffell, who insists that NMN has only shut down until the climate for such ventures improves, says he intends to place CD-manufacturing kiosks in selected Sanity stores later this year.

Reporting to Brett Blundy, CEO of Sanity parent company Brazin, Duffell will also oversee Brazin's other music-related divisions—including the In2Music music-retail chain, online retailer/publisher sanity.com (of which Brazin owns 76%), and Sydney nightclub City Live (in which Brazin has a 55% stake)—as well as its fashion and lifestyle ventures.

Australia's music-retail and

'Ian is an experienced retailer who clearly understands the markets we are in.'

—BRETT BLUNDY, SANITY

fashion sectors have both undergone a downturn in the past 12 months. In February, Brazin announced a fall in interim profits to \$17.2 million Australian (\$9.1 million), despite a rise of 8.6% in overall sales. But Blundy says, "Ian is an experienced retailer who clearly understands the markets that we are in, and we are fortunate to have secured Ian as a part of our team."

Aside from the tight margins and flat level of music sales, Duffell says, "Australia has extremely high rents and fairly high labor

costs compared to most countries."

Of his move to Sanity, he adds, "I'm enormously impressed with Sanity stores because they've always created a [dynamic] environment. If you're going to encourage people to go and shop music, then you have to be exciting. Sanity has one of the largest market shares in the world for music retail, and, considering they didn't open until 1993, that's a tremendous achievement."

Duffell predicts that the upcoming economic downturn in Australia will see more independent music stores fall by the wayside, giving Sanity a greater opportunity to expand market share; he expects the 300th store to open by the fourth quarter. He adds that talks with E-tailer ChaosMusic about sharing resources will continue, with an aim of strengthening the sanity.com division.

Garou, Mylène Farmer, André Rieu, Hear'Say Among Platinum Winners

BY PAUL SEXTON

LONDON—The path to platinum may usually be paved by rock and pop performers, but the latest Platinum Europe Awards underlined that there are other ways to sell 1 million records.

Two albums in the latest survey, both from France, took their routes to record acclaim from the musical theater, and one from Holland rang the bell via the popular classics.

The magic number in April's platinum honors from the International Federation of the Phonographic Industry (IFPI)—for European sales of 1 million or more units—is a vibrant 19 million units. That's the grand total of copies sold during the continuing shelf lives of the nine albums on the list, which represent no fewer than six nations.

Some of the platinum-selling artists, such as Carlos Santana and Dido, are among the everyday names of 2001's record business, but there's also glory for French stars Garou and Mylène Farmer and U.K. sensation Hear'Say, as well as a major testament to the commercial strength of Dutchman André Rieu.

Way out front in April, now at 6 million copies sold in Europe, was Santana's *Supernatural*, one of

Arista/BMG's international sales dependables for some 18 months. It is *Music & Media's* No. 1 album for 2000, according to its European Top 100 Albums chart data. It is still charting in such territories as France, Italy, and Holland and has added another 1 million units to its sales total since its last Platinum Europe citation last November.

Rieu may not enjoy the same immediate recognition in the English-speaking industry, but the Dutch-born conductor is back on the IFPI's radar with *Strauss & Co.*—and in emphatic terms—as the Universal album climbs to 3 million certified sales. It's been almost a year since the so-called "Waltz King of Europe" was last on the European survey with the 1 million-selling *Fiesta/Das Jahrtausendfest*.

Reaching European platinum status for the first time in April was Quebec-born Garou, with his Columbia album *Seul* (Alone). The performer made his name in the role of Quasimodo in the hugely popular French stage musical *Notre Dame de Paris*, and his solo set has been a fixture in French-speaking markets for six months, further propelled by the single "Seul," which had an extraordinary run at No. 1 in France from (Continued on page 65)



Sony Japan Sales Down

BY STEVE McCLURE

TOKYO—Sales of Sony Music Entertainment (Japan)—Japan's biggest label—for the year ending March 31 fell 13% to 102.9 billion yen (\$814.9 million) due to lower sales of both domestic and international repertoire.

Sales for the entire SMEJ Group (which numbers 40 companies, including parent firm SMEJ) were also down, falling 12.3% to 198.9 billion yen (\$1.6 billion) in the year. But group profits doubled over the previous year to nearly 30 billion yen (\$237.6 million), according to a source close to the company, as cost-

cutting efforts, such as trimming promotional spending, began to bear fruit.

SMEJ has not released profit figures since the label was de-listed from the Tokyo Stock Exchange after becoming a wholly owned subsidiary of parent Sony Corp. Jan. 1, 2000.

Sales of domestic product fell 21% year-on-year to 47.4 billion yen (\$375.4 million), due to a lack of blockbuster hits on the order of rock band L'Arc-en-Ciel's July 1999 albums *ark* and *ray*, each of which sold 2.6 million units here. L'Arc-en-Ciel's great (Continued on page 64)

Warner Italy Restructures

New Exec Post Filled; Distribution Arm Closed

BY MARK WORDEN

MILAN—On April 25, while the rest of the country enjoyed its annual day off to celebrate the liberation by the allies in 1944, Warner Music Italy quietly unveiled a new regime.

The company announced two organizational changes that day, effective May 1. The first saw Massimo Giuliano installed in the newly created post of managing director of Warner Music Italy. The second concerned the closure of its distribution arm.

Milan-based Giuliano was previously managing director of both WEA Italy and the Warner Strategic Marketing division. His promotion follows the recent elevation of Warner Music Italy president Gerolamo Caccia Dominioni (better known as Gero Caccia) to the position of executive VP of Warner Music Europe. Giuliano reports to Caccia, who retains his role as president.

As Warner Music Italy managing director, Giuliano will take over responsibility for the CGD EastWest Italy label from Caccia. CGD EastWest, WEA, and Warner Strategic Marketing will not have managing directors under the new structure. Instead they will each be headed by general managers, all reporting to Giuliano.

Luciano Linzi, formerly new-media director of Warner Music Italy, becomes GM at CGD EastWest. He succeeds Fabrizio Giannini, who has left the company to join EMI Italy as senior director of new artists and new talent. At WEA, marketing director Paolo de'Toma becomes GM. That post at Warner

Strategic Marketing is filled by Umberto Candiolo, who moves from his former role as marketing manager at the Warner Fonit imprint.

Caccia tells *Billboard* that the changes "reflect the company's desire to maintain a high level of independence for the labels with a structure that is horizontal rather than vertical, while strengthening its central organization in terms of services and marketing. With valid general managers in all sectors, we will have a stronger and more decisive territorial presence."

Along with its new management structure, Warner Music Italy announced that its distribution is now to be handled by Log service Europe, based near Milan. The company will also handle product from Warner Home Video Italy. The 40 employees in the distribution operation of Warner Music International's Italian affiliate will be transferred to Log Service Europe, which is the Italian partner of specialist European distribution company Fiege Group.

Caccia says the change will allow the company to "concentrate on our core business, which is the development and promotion of new artists. By having a partnership with a distribution specialist, we can offer a more competitive service in compliance with the needs of a rapidly evolving market where speed is essential."

Giuliano points out that both developments reflect "strategic changes, rather than cost-cutting. The best changes come when a company is doing well."



CACCIA

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 05/09/01			GERMANY (Media Control) 05/09/01			U.K. (CIN) 05/06/01 Supported By worldpop			FRANCE (SNEP/IFOP/Tite-Live) 05/02/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	9	ZERO LANDMINE N.M.L. WARNER JAPAN	1	2	BUTTERFLY CRAZY TOWN COLUMBIA	1	NEW	IT'S RAINING MEN GERI HALLIWELL EMI	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO
2	3	PIECES OF A DREAM CHEMISTRY DEFSTAR	2	3	TEENAGE DIRTBAG WHEATUS COLUMBIA	2	1	DON'T STOP MOVIN' S CLUB 7 POLYDOR	2	2	"RIKROK" DUCENT BARCLAY/UNIVERSAL
3	1	GLOBAL COMMUNICATION GLAY UNLIMITED	3	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	3	NEW	PLAY JENNIFER LOPEZ EPIC	3	11	ALL FOR YOU JANET VIRGIN
4	8	HITORI THE GOSPELLERS KIOON	4	7	TURN THE TIDE SYLVER BYTE/UNIVERSAL	4	NEW	COLD AS ICE M.O.P. EPIC	4	NEW	HERE WITH ME DIDO ARISTA/ARIELA
5	7	STAND UP MAI KURAKI GIZA STUDIO	5	5	IT WASN'T ME SHAGGY FEATURING RICARDO GOLDRUSH/BMG	5	4	OUT OF REACH GABRIELLE GO! BEAT/POLYDOR	5	4	J'VOULAIS SULLY SEFIL V2
6	4	ASIATO 19 VICTOR	6	4	"RIKROK" DUCENT MCA/UNIVERSAL	6	NEW	IMITATION OF LIFE R.E.M. WARNER BROS.	6	9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
7	5	CORAZON DAPUMP AVEV TRAX	7	NEW	KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BMG	7	2	SURVIVOR DESTINY'S CHILD COLUMBIA	7	3	NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY
8	12	TENTAIIKANNSOKU BUMP OF CHICKEN TOY'S FACTORY	8	11	RIVERS OF JOY NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	8	10	LOVIN' EACH DAY RONAN KEATING POLYDOR	8	7	ELLE EVE ANGEL M6 INT./SONY
9	13	ASHITAGA ARUSA RE-JAPAN AVEV TRAX	9	10	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	9	8	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	9	6	R&B 2 RUE MATT BARCLAY/UNIVERSAL
10	6	NEW RYUITSU KAWAMURA VICTOR	10	8	WHOLE AGAIN ATOMIC KITTEN VIRGIN	10	7	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	10	8	ON A TOUS LE DROIT LIANE FOLY VIRGIN
11	2	ROKETO NO KINOSHITAE CHAGE & ASKA UNIVERSAL	11	15	SURVIVOR DESTINY'S CHILD COLUMBIA	11	7	LIQUID DREAMS O-TOWN JR/CA	11	5	SEUL GAROU COLUMBIA
12	20	ASHITAGA ARUSA URUFURUZE TOSHIBA-EMI	12	9	UPTOWN GIRL WESTLIFE RCA	12	NEW	CLINT EASTWOOD GORILLAZ PARLOPHONE	12	NEW	DREAM ON DEPECHE MODE VIRGIN
13	15	YATTA! HAPPTAI PONY CANYON	13	9	DREAM TO ME DARIO G MERCURY/UNIVERSAL	13	10	STAY STEPHEN GATELY ASM/MERCURY	13	10	WASSUU! DA MUTTZ WEA
14	17	YELL/BELL KOBUKURO WARNER JAPAN	14	16	CLINT EASTWOOD GORILLAZ PARLOPHONE	14	14	BUTTERFLY CRAZY TOWN COLUMBIA	14	13	WHAZZA! B-BOYS ULM/UNIVERSAL
15	19	MAYONAKAHA JYUNNETSU RINGO SHEENA TOSHIBA-EMI	15	12	ANOTHER DAY IN PARADISE BRANDY & RAY J WEA	15	13	ALL FOR YOU JANET VIRGIN	15	12	SOLAAR PLEURE MC SOLAAR EASTWEST
16	11	KIMINOTAMENIBOKUGAIR/HANASANA! ARASHI PONY CANYON	16	13	DREAM ON DEPECHE MODE VIRGIN	16	11	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	16	14	STARLIGHT SUPERMEN LOVERS BMG
17	10	MOMO NORIYUKI MAKIHARA WARNER JAPAN	17	NEW	LIEBFICKEN SOFAPLANE EPIC	17	16	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	17	NEW	PARLER TOUT BAS ALIZEE POLYDOR/UNIVERSAL
18	RE	OHIOKKAKE OTSUIRO KIYOSHI HIKAWA COLUMBIA	18	17	ONE IN A MILLION BOSSON EMI	18	18	TEENAGE DIRTBAG WHEATUS COLUMBIA	18	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA
19	RE	HANANO KUBIKAZARI YOUSUI INOUE FOR LIFE	19	NEW	ON THE MOVE BARTHEZZ UNIVERSAL	19	NEW	WHITE BOY WITH A FEATHER JASON DOWNS FEATURING MILK PEPPER	19	15	SUPREME ROBBIE WILLIAMS EMI
20	RE	ULTRA SOUL B'Z ROOMS	20	14	PLAY JENNIFER LOPEZ EPIC	20	10	STAR 69 FATBOY SLIM SKINT	20	NEW	PLAY JENNIFER LOPEZ EPIC
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	MISIA MARVELOUS ARISTA	1	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA	1	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA	1	1	DIDO NO ANGEL ARISTA/ARIELA
2	2	MASAHARU FUKUYAMA F UNIVERSAL	2	1	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	2	4	DIDO NO ANGEL CHEEKY/ARISTA	2	NEW	JANET ALL FOR YOU VIRGIN
3	10	ULFULS BEST!! TOSHIBA-EMI	3	NEW	VARIOUS ARTISTS URBAN RENEWAL—PHIL COLLINS TRIBUTE WEA	3	3	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	3	3	GAROU SEUL COLUMBIA
4	5	VARIOUS ARTISTS IMAGE 2 SONY	4	4	DIDO NO ANGEL ARISTA	4	11	SHAGGY HOTSHOT MCA	4	6	PATRICK BRUEL JUSTE AVANT RCA
5	3	HIKARU UTADA DISTANCE TOSHIBA-EMI	5	3	JANET ALL FOR YOU VIRGIN	5	NEW	GABRIELLE RISE GO! BEAT/POLYDOR	5	2	VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES RESTO DU COEUR/BMG
6	4	AYUMI HAMASAKI A BEST AVEV TRAX	6	5	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL	6	6	RONAN KEATING RONAN POLYDOR	6	9	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
7	12	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA-EMI	7	2	SAMY DELUXE SAMY DELUXE EMI	7	1	ASH FREE ALL ANGELS INFECTIOUS	7	4	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
8	11	VARIOUS ARTISTS LOVE LIGHTS WARNER JAPAN	8	7	SHAGGY HOTSHOT MCA/UNIVERSAL	8	15	ANASTACIA NOT THAT KIND EPIC	8	5	BEN HARPER LIVE FROM MARS VIRGIN
9	8	JANET ALL FOR YOU TOSHIBA-EMI	9	6	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	9	10	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	9	14	YANN TIERSSEN LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
10	9	YUKO NAKAZAWA TANPOPO PETITMONI MINIMONI TOGETHER!—TANPOPO PETIT MINI YUKO ZETIMA	10	8	CRAZY TOWN THE GIFT OF GAME COLUMBIA	10	2	JANET ALL FOR YOU VIRGIN	10	7	DAFT PUNK DISCOVERY LABELS/VIRGIN
11	7	COCCO SANGROSE VICTOR	11	9	BEE GEES THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL	11	NEW	ORBITAL THE ALTOGETHER FFRR/LONOON	11	18	CESARIA EVORA SAO VICENTE DI LONGE RCA
12	13	SMAP SMAP VEST VICTOR	12	10	ROXETTE ROOM SERVICE EMI	12	9	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	12	15	EVE ANGELI AIME-MOI M6 INT./SONY
13	14	CHIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI	13	NEW	MITTERMEIER MITTERMEIER & FRIENDS BMG KOLN	13	7	EVA CASSIDY SONGBIRD BLIX STREET/HOT	13	11	MICHEL SARDOU LIVE BERCY 2000 TREMA
14	6	GACKT REBIRTH NIPPON CROWN	14	14	MODERN TALKING AMERICA HANS/BMG	14	13	TOPLOADER ONKA'S BIG MOKA SONY S2	14	20	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
15	20	VARIOUS ARTISTS IMAGE SONY	15	13	VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC	15	8	HEAR'SAY POPSTARS POLYDOR	15	8	SHAGGY HOTSHOT BARCLAY/UNIVERSAL
16	15	DESTINY'S CHILD SURVIVOR SONY	16	17	DAFT PUNK DISCOVERY VIRGIN	16	14	DAVID GRAY WHITE LADDER EASTWEST	16	14	YANN TIERSSEN L'ABSENTE LABELS/VIRGIN
17	RE	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA-EMI	17	15	RONAN KEATING RONAN POLYDOR/UNIVERSAL	17	18	MADONNA MUSIC MAVERICK/WARNER BROS.	17	10	SANTANA SUPERNATURAL ARISTA
18	17	M-FLO EXPO EXPO RHYTHM ZONE	18	12	BILLY IDOL GREATEST HITS EMI	18	5	FEEDER ECHO PARK ECHO	18	12	LIANE FOLY ENTRE NOUS... VIRGIN
19	18	EVERY LITTLE THING 4 FORCE AVEV TRAX	19	16	JAN DELAY SEARCHING FOR THE JAN SOUL REBELS GROOVE ATTACK	19	12	GORILLAZ PARLOPHONE	19	NEW	DOLE GYNECO QUALITY STREET VIRGIN
20	RE	THE GOSPELLERS SOUL SERENADE KIOON	20	18	ANASTACIA NOT THAT KIND EPIC	20	RE	PAPA ROACH INFEST DREAMWORKS/POLYDOR	20	RE	HENRI SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL	1	1	DAMN (I THINK I LOVE YOU) STARMAKER ZOMBA	1	1	ME, MYSELF AND I SCANDAL'US FESTIVAL	1	2	DOWN DOWN DOWN LOLLIPOPS WEA
2	NEW	DREAM ON DEPECHE MODE MUTTER/REPRISE/WARNER	2	3	MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL	2	3	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FESTIVAL	2	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
3	1	GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-SIRE/WARNER	3	2	UPTOWN GIRL WESTLIFE BMG	3	4	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL	3	6	CLINT EASTWOOD GORILLAZ EMI
4	4	PLAYED-A-LIVE (THE BONGO SONG) DUO SAFRI MCA/UNIVERSAL	4	7	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	4	2	IT WASN'T ME SHAGGY FEATURING RICARDO	4	1	DREAM ON DEPECHE MODE EMI
5	2	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY	5	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL	5	8	"RIKROK" DUCENT MCA/UNIVERSAL	5	3	IMITATION OF LIFE R.E.M. WARNER BROS./WEA
6	8	SANDSTORM DARUDE POPULAR	6	4	SURVIVOR DESTINY'S CHILD COLUMBIA	6	5	WHOLE AGAIN ATOMIC KITTEN VIRGIN	6	4	LUCE (TRAMONTI A NORD-EST) ELISA SUGAR/UNIVERSAL
7	5	PLAY JENNIFER LOPEZ EPIC/SONY	7	6	PUREST OF PAIN SON BY FOUR EPIC	7	7	BUTTERFLY CRAZY TOWN COLUMBIA	7	5	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA
8	3	ALL FOR YOU JANET VIRGIN/EMI	8	13	ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER	8	6	WALKING AWAY CRAIG DAVID SHOCK	8	8	PLAY JENNIFER LOPEZ EPIC
9	7	WALK ON U2 INTERSCOPE/UNIVERSAL	9	8	BUTTERFLY CRAZY TOWN COLUMBIA	9	10	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA	9	9	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN
10	14	WHAT IT FEELS LIKE FOR A GIRL (IMPORT) MADONNA MAVERICK/WARNER	10	18	GET UR FREAK ON MISSY "MISDEMAENOR" ELLIOTT DEF/COLUMBIA	10	12	BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/UNIVERSAL	10	10	MAD ABOUT YOU HOOVERPHONIC COLUMBIA
11	9	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL	11	17	ELEKTRAWARNER	11	9	ALL FOR YOU JANET VIRGIN	11	13	SURVIVOR DESTINY'S CHILD COLUMBIA
12	NEW	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	12	14	OOCHEE WALLY QB'S FINEST FEATURING NAS COLUMBIA	12	13	MS. JACKSON OUTKAST LAFACE/ARISTA	12	11	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
13	13	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	13	9	PLAY JENNIFER LOPEZ EPIC	13	11	SURVIVOR DESTINY'S CHILD COLUMBIA	13	14	UPTOWN GIRL WESTLIFE RCA
14	6	DREAM ON (IMPORT) DEPECHE MODE MUTTER/REPRISE/WARNER	14	19	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	14	14	CASE OF THE EX MYA INTERSCOPE/UNIVERSAL	14	7	ALL FOR YOU JANET VIRGIN
15	10	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	15	10	ON THE MOVE BARTHEZZ PURPLE EYE	15	NEW	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5	15	18	LOVIN' EACH DAY RONAN KEATING POLYDOR/UNIVERSAL
16	16	BIZOUNCE OLIVIA J/BMG	16	12	KABOUTERDANS KABOUTER PLOP STUDIO 100/UNIVERSAL	16	20	MONSTERS SOMETHING FOR KATE MURMUR/SONY	16	NEW	LA MIA SIGNORINA NEFFA MERCURY/UNIVERSAL
17	12	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	17	12	PUF/SCHUOEN DEF RYMMZ VIRGIN	17	NEW	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	17	16	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
18	15	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETWORK	18	20	WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL	18	15	PLAY JENNIFER LOPEZ EPIC	18	12	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
19	NEW	GET UR FREAK ON MISSY "MISDEMAENOR" ELLIOTT THE GOLD MIND/EASTWEST/WARNER	19	15	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL	19	16	STAN EMINEM INTERSCOPE/UNIVERSAL	19	20	CRYING AT THE DISCOTHEQUE ALCAZAR TIME SKY SONIQUE UNIVERSAL
20	18	DON'T TELL ME MADONNA MAVERICK/WARNER	20	11	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA	20	NEW	YOU ALL OAT BAHAMEN S-CURVE/SMR	20	15	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	1	5	ONE WILD NIGHT BON JOVI MERCURY/UNIVERSAL	1	7	MICHAEL CRAWFORD MICHAEL CRAWFORD—THE DISNEY HOLLYWOOD/UNIVERSAL	1	1	VASCO ROSSI STUPIDO HOTEL EMI
2	1	JANET ALL FOR YOU VIRGIN/EMI	2	1	DESTINY'S CHILD SURVIVOR COLUMBIA	2	1	DIDO NO ANGEL ARISTA/BMG	2	5	GIORGIO GABER LA MIA GENERAZIONE HA PERSO CGD/WEA
3	2	SHAGGY HOTSHOT MCA/UNIVERSAL	3	1	ANOUK LOST TRACKS OINO	3	NEW	YOU AM I DRESS ME SLOWLY BMG	3	3	FRANCO BATTIATO FERRO BATTUTO COLUMBIA
4	3	VARIOUS ARTISTS GROOVE STATION 7 BMG	4	2	ANASTACIA NOT THAT KIND EPIC	4	2	CRAIG DAVID BORN TO DO IT SHOCK	4	7	AORIANO CELENTANO ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
5	5	LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL	5	7	JANET ALL FOR YOU VIRGIN	5	4	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	5	2	MINA SCONCERTO PDU/SONY
6	4	NELLY FURTAO WHOA, NELLY! DREAMWORKS/UNIVERSAL	6	4	DIDO NO ANGEL ARISTA/BMG	6	3	JANET ALL FOR YOU VIRGIN	6	4	DIDO NO ANGEL ARISTA/ARIELA
7	6	VARIOUS ARTISTS PURE DANCE 2001 UNIVERSAL	7	NEW	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	7	5	BEN HARPER LIVE FROM MARS VIRGIN	7	6	GIGI D'ALESSIO IL CAMMINO DELL'ETA RCA
8	8	SOUNDTRACK COYOTE UGLY CURB/WARNER	8	8	K3 ALLE KLEUREN ARIOLA/BMG	8	6	KYGLI MINOGUE LIGHT YEARS FESTIVAL	8	8	GORGIA SENZA ALI DISCHI DI CIOCCOLATA/BMG
9	12	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	9	10	ILSE DE LANGE LIVIN' ON LOVE WARNER	9	8	FAITH HILL BREATHE WEA	9	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA
10	7	2PAC UNTIL THE END OF TIME AMARU/DEATH ROW/INTERSCOPE/UNIVERSAL	10	13	DE SMURFEN 3, 2, 1 SMURFENHITS! EMI	10	9	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	10	11	EROS RAMAZZOTTI STILELIBERO ARIOLA
11	9	NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL	11	12	ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS	11	14	CREED HUMAN CLAY EPIC	11	9	PINO DANIELE MEDINA RCA
12	10	DIDO NO ANGEL ARISTA/BMG	12	11	BZN OUT IN THE BLUE MERCURY/UNIVERSAL	12	13	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	12	15	GORILLAZ GORILLAZ PARLOPHONE
13	15	SOUNDTRACK BRIDGET JONES'S DIARY ISLAND/UNIVERSAL	13	15	ST. GERMAIN TOURIST BLUE NOTE/EMI	13	RE	RONAN KEATING RONAN POLYDOR/UNIVERSAL	13	13	ELISA ASILE'S WORLD SUGAR/UNIVERSAL
14	11	BEE GEES THIS IS WHERE I CAME IN UNIVERSAL	14	9	JENNIFER LOPEZ J.L.O EPIC	14	20	COLDPLAY PARACHUTES EMI	14	12	ORNELLA VANONI UN PANINO UNA BIRRA E POI CGD/WEA
15	16	JENNIFER LOPEZ J.L.O EPIC/SONY	15	17	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	15	17	LINKIN PARK HYBRID THEORY WEA	15	16	ANASTACIA NOT THAT KIND EPIC
16	13	GORILLAZ GORILLAZ EMI	16	14	2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL	16	11	SHAGGY HOTSHOT MCA/UNIVERSAL	16	10	JANET ALL FOR YOU VIRGIN
17	NEW	EDEN'S CRUSH POPSTARS 143/LONDON-SIRE/WARNER	17	16	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	17	18	HAMPTON THE HAMPSTER HAMPSTERDANCE THE ALBUM SHOCK	17	14	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
18	NEW	TRAIN DROPS OF JUPTITER AWARE/COLUMBIA/SONY	18	19	KANE AS LONG AS YOU WANT THIS RCA/BMG	18	18	POWDERFINGER ODYSSEY NUMBER FIVE GRUD/UNIVERSAL	18	RE	LEANN RIMES I NEED YOU CURB/WEA
19	14	TIM MCGRAW SET THIS CIRCUIS DOWN CURB/WARNER	19	6	THE CORRS UNPLUGGED 143/LAV/WARNER	19	15	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	19	19	ALEX BRITTI LA VASCA UNIVERSAL
20	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL	20	RE	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV	20	15	JENNIFER LOPEZ J.L.O EPIC	20	17	JENNIFER LOPEZ J.L.O EPIC

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	05/19/01	SPAIN		(AFYVE/ALEF MB)	05/03/01
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA		1	NEW	DREAM ON DEPECHE MODE VIRGIN	
2	2	BUTTERFLY CRAZY TOWN COLUMBIA		2	1	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA	
3	3	SURVIVOR DESTINY'S CHILD COLUMBIA		3	NEW	IMITATION OF LIFE R.E.M. WARNER BROS./WEA	
4	4	TEENAGE DIRTBAG WHEATUS COLUMBIA		4	2	CLUB TROPICANA GYPSY TEENS MERCURY/UNIVERSAL	
5	6	ALL FOR YOU JANET VIRGIN		5	3	ME PONGO COLORADA PAP LEVANTE MUXXIC	
6	NEW	PLAY JENNIFER LOPEZ COLUMBIA		6	NEW	YO QUIERO BAILAR SONIA & SELENA VALE	
7	NEW	IT'S RAINING MEN GERI HALLIWELL EMI		7	NEW	UPTOWN GIRL WESTLIFE RCA	
8	10	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL		8	4	CARNAVALITO EP KING AFRICA VALE	
9	5	DREAM ON DEPECHE MODE MUTE		9	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	
10	9	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN		10	6	ALL FOR YOU JANET VIRGIN	
		ALBUMS				ALBUMS	
1	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA		1	1	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	
2	1	DIDO NO ANGEL CHEEKY/ARISTA		2	2	PAULINA RUBIO VIENE EL VERANO MUXXIC	
3	2	JANET ALL FOR YOU VIRGIN		3	4	PAPA LEVANTE TOMALACATE MUXXIC	
4	4	SHAGGY HOTSHOT MCA		4	3	ESTOPA ESTOPA ARIOLA	
5	3	RAMMSTEIN MUTTER MOTOR		5	6	SOUNDTRACK COYOTE UGLY CURB/WEA	
6	7	ANASTACIA NOT THAT KIND EPIC		6	5	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA	
7	9	LEANN RIMES I NEED YOU CURB		7	7	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN	
8	NEW	CRAZY TOWN THE GIFT OF GAME COLUMBIA		8	8	M-CLAN SIN ENCHUFE DRO/WEA	
9	10	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2		9	10	LEANN RIMES I NEED YOU CURB/WEA	
10	8	DAFT PUNK DISCOVERY LABELS/VIRGIN		10	NEW	DIDO NO ANGEL ARISTA/ARIOLA	

NEW ZEALAND		(Record Publications Ltd.)	05/06/01	PORTUGAL		(Portugal/AFP)	05/08/01
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK	ALBUMS	
1	1	DIDO NO ANGEL ARISTA/BMG		1	1	LARA FABIAN LARA FABIAN SONY	
2	2	SHAGGY HOTSHOT UNIVERSAL		2	2	MADREDEUS MOVIMENTO EMI	
3	5	CRAIG DAVID BORN TO DO IT SHOCK/BMG		3	5	DIDO NO ANGEL BMG	
4	RE	FAITH HILL BREATHE WARNER		4	4	BILLY IDOL GREATEST HITS EMI	
5	3	NELLY COUNTRY GRAMMAR UNIVERSAL		5	7	FAITH HILL BREATHE WARNER	
6	8	LINKIN PARK [HYBRID THEORY] WARNER		6	15	LINKIN PARK [HYBRID THEORY] WARNER	
7	6	SOUNDTRACK SAVE THE LAST DANCE FESTIVAL		7	3	ANJOS ESPELHO VIDISCO	
8	4	BEE GEES THIS IS WHERE I CAME IN UNIVERSAL		8	NEW	NELLY FURTAO WHOA, NELLY! DREAMWORKS/UNIVERSAL	
9	7	BOB DYLAN THE BEST OF VOL. 1 & 2 SONY		9	6	SHIVAREE I OUGHTTA GIVE YOU A SHOT IN THE HEAD... EMI	
10	NEW	GORILLAZ GORILLAZ EMI		10	NEW	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	

SWEDEN		(GLF)	05/09/01	DENMARK		(IFPI/Nielsen Marketing Research)	05/03/01
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	NEED TO KNOW (EENIE MEENIE MINY MOE) EXCELLENCE BONNIER		1	NEW	DREAM ON DEPECHE MODE VIRGIN	
2	2	UPTOWN GIRL WESTLIFE BMG		2	3	BUTTERFLY CRAZY TOWN SONY	
3	8	SURVIVOR DESTINY'S CHILD COLUMBIA		3	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL	
4	9	WHOLE AGAIN ATOMIC KITTEN VIRGIN		4	NEW	UPTOWN GIRL WESTLIFE BMG	
5	7	ROMEO SHEBANG BONNIER		5	1	BAREN KRAFTENS BEKAMPELSE BIG BROTHER	
6	10	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA		6	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	
7	6	THE CENTRE OF THE HEART ROXETTE EMI		7	6	I SEE RIGHT THROUGH TO YOU DJ ENCORE UNIVERSAL	
8	3	BUTTERFLY CRAZY TOWN COLUMBIA		8	5	SURVIVOR DESTINY'S CHILD SONY	
9	5	COME ALONG TITIYO SUPERSTUDIO/WARNER		9	NEW	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	
10	NEW	PLAY JENNIFER LOPEZ EPIC		10	NEW	TEENAGE DIRTBAG WHEATUS SONY	
		ALBUMS				ALBUMS	
1	NEW	BACKYARD BABIES MAKING ENEMIES IS GOOD BMG		1	1	VARIOUS ARTISTS M.G.P 2001—DE UNGES MELODI G UNIVERSAL	
2	3	DESTINY'S CHILD SURVIVOR COLUMBIA		2	3	ELVIS PRESLEY THE 50 GREATEST HITS BMG	
3	1	TITIYO COME ALONG SUPERSTUDIO/WARNER		3	4	JOHNNY LOGAN REACH FOR ME SONY	
4	2	ROXETTE ROOM SERVICE EMI		4	2	DIDO NO ANGEL BMG	
5	5	CREEDENCE CLEARWATER REVIVAL PLATINUM AMIGO		5	6	SORT SOL SNAKECHARMER UNIVERSAL	
6	7	JOHNNY CASH THE MAN IN BLACK COLUMBIA		6	8	LARS LILHOLT GLORIA RECART	
7	RE	GUNNAR WIKLUND MEST AV ALLT: GUNNAR WIKLUND ALLT DET BAS HMV		7	NEW	CREED HUMAN CLAY SONY	
8	6	OIDO NO ANGEL ARISTA/BMG		8	7	SISSEL KYRKEBO ALL GOOD THINGS UNIVERSAL	
9	RE	SAVAGE GARDEN AFFIRMATION COLUMBIA		9	9	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY SONY	
10	4	JANET ALL FOR YOU VIRGIN		10	5	SOREN KRAGH JACOBSEN ISALENA SONY	

NORWAY		(Verdens Gang Norway)	05/08/01	FINLAND		(Radiomafia/IFPI Finland)	05/07/01
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	ALBUMS	
1	1	BUTTERFLY CRAZY TOWN SONY		1	1	MAIJA VILKKUMAA MEIKIT, KETJUT JA VYAT WARNER	
2	2	SURVIVOR DESTINY'S CHILD SONY		2	3	CRAZY TOWN THE GIFT OF GAME SONY	
3	5	ONE IN A MILLION BOSSON EMI		3	2	THE RASMUS INTO PLAYGROUND	
4	3	UPTOWN GIRL WESTLIFE BMG		4	5	LEANN RIMES I NEED YOU WARNER	
5	4	IMITATION OF LIFE R.E.M. WARNER		5	7	ANSSI KELA NUMMELA BMG	
6	6	TEENAGE DIRTBAG WHEATUS SONY		6	8	LEEVI & THE LEAVINGS TORSTAI... 40 SEURAAVAA HITTI PYRAMIDI/JOHANNA KUSTANNUS	
7	9	A BETTER DAY MULTICYDE WARNER		7	4	BILLY IDOL GREATEST HITS EMI	
8	10	SONG TO BENJAMIN MR. MILO-N-DANNI UNIVERSAL		8	NEW	DESTINY'S CHILD SURVIVOR SONY	
9	8	TIC TAC CAPE BLUE JERSEY		9	6	DIDO NO ANGEL BMG	
10	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL		10	NEW	CREEDENCE CLEARWATER REVIVAL PLATINUM AMIGO	
		ALBUMS				ALBUMS	
1	NEW	DESTINY'S CHILD SURVIVOR SONY		1	2	RAFAGA OTRA DIMENSION LEADER	
2	1	STATUS QUO OLD TIME ROCK N' ROLL UNIVERSAL		2	1	RICKY MARTIN LA HISTORIA SONY	
3	2	O.D.E. VI SKA F'ST-AILL' MOT AILL' GIZA STUDIO		3	5	WALTER OLMOS A PURA SANGRE LEADER	
4	3	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART VIRGIN		4	3	RODRIGO EN VIVO EN EL LUNA PARK BMG	
5	NEW	CRAZY TOWN THE GIFT OF GAME SONY		5	4	LENNY KRAVITZ GREATEST HITS EMI	
6	5	DAFT PUNK DISCOVERY VIRGIN		6	8	OIDO NO ANGEL ARISTA/BMG	
7	4	JANET ALL FOR YOU VIRGIN		7	6	ALEJANDRO SANZ EL ALMA AIRE WARNER	
8	6	CREED HUMAN CLAY EPIC		8	7	CRISTINA AGUILERA MI REFLEJO BMG	
9	7	OIDO NO ANGEL BMG		9	7	RICARDO ARJONA LO MEJOR DE RICARDO ARJONA BARCA	
10	9	GUNNAR WIKLUND MEST AV ALLT: GUNNAR WIKLUND ALLT DET BAS NORSKE GRAM		10	9	CHAYANNE SIMPLEMENTE SONY	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

HAVING LAUNCHED the British-born David Gray's global success, Ireland is ready to offer up one of its own as its next major musical export. The Downpatrick three-piece **Relish** made an immediate impact on the Irish market when its debut album, *Wildflowers*, entered the charts at No. 6. The band's sound is a pleasing mixture of commercial soul, pop, and funk influences based around **Ken Papenfus'** strong vocal pyrotechnics, which at times recall **Jeff Buckley** and **Stevie Wonder**. Relish's label, EMI, is now planning a big push in the U.K., starting with the single *You I'm Thinking Of*, due for release June 25, with the album—produced in part by **John Leckie** (**Radiohead**, **the Stone Roses**)—to follow in autumn. **U2** is understood to have personally requested Relish to join the bill for its prestigious homecoming concert in Slane Castle this August. Part of Relish's appeal is that it is seen as representing the new multicultural Ireland—brothers Ken and **Carl Papenfus** are black and hail from a family who fled South Africa during the apartheid era, and both sides of the sectarian divide in the North are represented in their lineup.

NICK KELLY

AFTER ALMOST HALF A CENTURY with U.K. new-wave veteran act **Squeeze**, **Glenn Tilbrook** has gotten around to recording his debut solo album. "Basically Squeeze disintegrated around me two years ago," he says. "I was very comfortable with the group being me and **Chris Difford**, but he felt the group wasn't really going anywhere. I realized he was right." The wittily titled *The Incomplete Glenn Tilbrook* is being released May 21 on the singer/songwriter's own Quixotic Records. It doesn't include any contribution from Difford, who always wrote the words to Tilbrook's music on such Squeeze hits as "Cool for Cats." "I think Chris and I will continue writing together, because that's where we click. But I felt on the first solo record, I needed to establish my own voice," Tilbrook says. "Being the age I am and not having had any recent commercial success makes it difficult to claw your way back into the mainstream. But we're giving the solo record our best shot, and the album has been well-received so far."

NIGEL WILLIAMSON

SURISTÁN DISCOS is a new Madrid-based label launched April 26 by the owners of leading Madrid small live venue Suristán. The name means "lands of the south," and music from Africa and Latin America predominates, as does southern Spanish flamenco. The central Madrid club has

gained a reputation for the quality of its live acts, which have included world-class Cuban stars **Compay Segundo**, **Pablo Milanés**, and **Rubén González**. The label's first release is *Bizeti* by **Africa Lisanga**, a group of Madrid-based Africans. Suristán's product is distributed by indie label Nuevos Medios. "We don't want to limit ourselves only to world music," says **Armando Ruah**, one of the label's three owners. "We hope to release at least three albums a year, and the next one will probably be a compilation of hip-hop and other material that our resident DJ plays after the live acts finish." Madrid is now experiencing an explosion of cultural blending seen much earlier in such European cities as Paris, London, or Berlin, and both the club and label hope to be in its vanguard.

HOWELL LLEWELLYN

IN FINLAND, LOCAL ROCK BAND **the Rasmus** is doing anything but "F-F-F-Falling," the name of its No. 1 single. After seven weeks at No. 2, the song rose to the top position in late April, with the album *Into* also taking the No. 1 spot. The band moved from Warner Music Finland Playground Music—a Scandinavian joint venture of Mute, Beggars Banquet, and Play It Again Sam—two years ago. Vocalist **Lauri Ylonen** says, "We wanted to make grandiose-sounding songs with huge choruses, so it works live and people can party with it." The album has been licensed for release in several European countries outside Scandinavia, including Germany and France.

JONATHAN MANDER

MALKIT SINGH HAS MADE IT to *The Guinness Book of World Records* as the best-selling artist in *bhangra* music, a genre that originated in the North Indian state of Punjab but became hugely popular across the Indian diaspora in the '80s and '90s. As one of the pioneering bhangra superstars out of the British-Asian scene, **Singh** has sold an average of 260,000 copies of each of his albums, published by the Birmingham, U.K.-based Oriental Star Agencies, totaling sales of more than 4.9 million records since he began his career in 1985. Singh was born in June 1963 in the Punjab village of Hussainpur. An icon in the world of Punjabi music, he is known as the unofficial King of Bhangra. He moved to England in 1984 to further his career. He released his first album, *Nach Gidhe Wich* (Dance With Us), that same year, but his breakthrough came with the massive hit "Kurri Garam Gayee, Kurri Naram Gayee" (The Girl Is in Love) in 1987.

NYAY BHUSHAN

Canadian Acts Take Up Film Work

Lower Costs, Threat Of U.S. Strikes Increase Opportunities

BY LARRY LeBLANC

TORONTO—While Canada's film-music community eternally hopes for a milestone film soundtrack that could propel a Canadian artist or songwriter toward national or international success, providing music for films here for many remains a less-than-alluring prospect.

Still, Canadians are seeing increased opportunities to write or perform music for Canadian-based film and TV productions. The past year has—partially due to threatened strikes by two U.S. entertainment unions—been an enormous boon for music-film production in Canada, as opportunities increased with so-called “runaway” productions from the U.S.

Even without the threat of any union work stoppage, however, the Canadian film and TV production centers of Toronto and Vancouver—bringing in a combined estimated total of more than \$2 billion Canadian (\$1.3 billion) annually—would still be brimming with U.S. and U.S./Canadian co-productions taking advantage of the low Canadian dollar.

“Film and TV revenue for Canadian songwriters is certainly growing from being broadcast around the world,” notes Paul Spurgeon, general counsel of Canadian performing right society SOCAN.

The leaders in supervising film and TV music in Canada are Toronto-based Ron Proulx International and Vancouver- and Toronto-based S.L. Feldman & Associates, which is also Canada's premier booking agency. “Many films are being shot in Canada because of the [low] Canadian dollar,” founder Ron Proulx says. “Having said that, Canada is also where the [production] talent is.”

Headquartered in Toronto—and with offices in Los Angeles; Montreal; Edmonton, Alberta; London; Sydney; and Shannon, Ireland—Alliance Atlantis Communications is one of the largest TV producers and distributors in the world. The company says it intends to make increased use of music in its productions.

“We are starting to [produce] more commercial films, and it makes sense to start thinking about soundtracks,” says Ted East, Alliance Atlantis senior VP of development and production for motion pictures. “Auteur filmmakers like Atom Egoyan and David Cronenberg typically use composers for the music in their films, but for comedies or thrillers, that doesn't always work, and we have to use source music.”

Alliance Atlantis has in recent years produced such films as Egoyan's *Felicia's Journey*, Cronenberg's *eXistenZ*, and Thom Fitzgerald's *The Hanging Garden*. Among its TV productions have been the series *E.N.G.*, *Traders*, *Due South*, and *Gene Roddenberry's Earth: Final Conflict*.

Alliance Atlantis' objectives will almost certainly merit discussion when Canadian composers, music supervisors, filmmakers, and producers meet at the first Soundvision 01

Conference, to be held June 9 in Toronto. Also certain to be discussed at the event, affiliated with the annual three-day North by Northeast music festival and conference, are the recent film successes of respected Toronto-based singer/songwriters Oh Susanna and Blaise Pascal.

In 1999, Oh Susanna picked up a



YORK

Canadian Genie Award for the song “River Blue,” featured in the Amnon Buchbinder film *The Fishing Trip*. Her songs have since been featured in two American films, *Lucky Town* and *The Truth About Tully*.

Pascal's standing exploded last year after being featured in the closing credits of the Canadian film *New Waterford Girls* and on the teen TV drama series *Time of Your Life*. Pas-

cal also wrote and recorded the theme song for the Disney/Alliance TV series *In a Heartbeat*, launched last year in the U.S.

“Blaise's track in *New Waterford Girl* certainly increased her profile,” says Pascal's publisher, Robert Ott, GM of BMG Music Publishing Canada, which also handled Oh Susanna's “River Blue.” “Oh Susanna was sitting in my office when Ron [Proulx] called saying he needed a track. I literally put him on hold and asked Suzie if she'd do it. The track was written, recorded, and put into the film within four days.”

EMI Music Publishing Canada president Michael McCarty cautions that such opportunities are infrequent. “It's usually worth more for the self-esteem of the artist than it is to anybody's bottom line,” he says. “For it to be meaningful financially, the film has to be used outside Canada. Also, unless there are specific promotional tangibles involved—the way the music is used or marketed—the promotional value is usually nonexistent. It is usually used as background, source, or incidental music.”

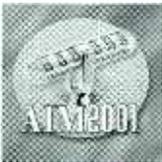
(Continued on next page)

8th Annual AIM Awards Celebrate Malaysia's Rural And Urban Music

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The eighth annual Anugerah Industri Muzik awards ceremony, held April 28 here at the Putra World Trade Centre, continued to walk its traditional tightrope between rural and urban tastes.

The show was held in front of an audience of some 2,000 people, including Minister of Domestic Trade and Consumer Affairs Muhyiddin Yassin and Information Minister Mohd Khalil Yaakob. It showcased a diverse range of Malaysian music



that stretched from the Islamic devotional music (*nasyid*) and ethnic pop favored by rural Malaysians to the slick, modern-day pop songs and no-holds-barred, eardrum-bashing rock favored by their city-dwelling counterparts.

Pop ballad singer Nora won the best pop album honor for *Kirana* (BMG). Her recording of “Menyemai Cinta Bersamamu” (Sowing the Seeds of Love With You) won the best song award for its writers, Azlan Abu Hassan and Isahak Ahmad (alias Uchu), and the best musical arrangement award for Hassan. At the other end of the musical spectrum, *nasyid* act Rabbani won awards for overall best album and best *nasyid* album for *Iqrar* (Oath), on EMI, and best group vocal performance.

Among the acts performing that

night were Warner's Black Maria (best new artist) and New Southern Records act Kamikaze (best rock album for *Inspirasi* [Inspiration]). Between them they gave the show its hardest-rocking moments. Best new English-language act and album nominee Ferhad (signed to the local Positive Tone label) added a soul and gospel flavor to the 3½-hour event.

Aziz Bakar, chairman of music industry trade group AIM, told *Billboard* that the show “tried to showcase the diversity of Malaysian talent that we have.”

Solo artist Rabbit walked away with the awards for best new English-language act and best new English-language album for the electronica set *Tales of the Nocturnal Man* (Positive Tone).

A total of 19 awards were presented at the show, voted for by a wide-ranging panel of music industry and media representatives. The thorny issue of piracy surfaced throughout the event, whether as comedy material by comedian and host Afdlin Shauki or as Bakar's more somber reminders of the threat piracy poses to the industry. Bakar said, “We've presented awards to a lot of talents over the years, but there won't be any more talents to award if the piracy situation persists.”

The awards show was broadcast live by terrestrial TV station ntv7 and Malay radio station EraFM. It was also Webcast on ntv7's Web site quest7.com by IT/music company Cyber Music Asia.

newsline...

HMV MEDIA GROUP has announced a 12.2% year-on-year growth in sales for the quarter that ended April 28. No more detailed figures have been issued, although in a May 4 statement the company claimed that the overall figure included 13.9% growth at HMV and 3.4% growth at U.K. bookselling chain Waterstone's. Comparable-stores sales growth was 6.5%, with 7.7% at HMV and 3.4% at Waterstone's. HMV Media Group has also confirmed that it has successfully renegotiated its bank credit facilities, with the modification of certain financial ratio covenants in return for an interest rise of 0.25% per annum on its borrowings, effective May 3.

TOM FERGUSON

MTV NETWORKS EUROPE has relaunched its VH1 Export feed, renaming it VH1 European in a move designed to expand the VH1 brand across the continent. The channel, presented in English, offers localized content, with Pan-European playlists and programming aimed at the 25-44 demographic. The service is available via cable and direct-to-home satellite in 32 territories. MTV's regional offices will implement local marketing campaigns to promote the new channel.

LARS BRANDLE

U.K. RIGHTS BODY the Mechanical Copyright Protection Society (MCPS) has revised its licensing guidelines to make it easier for mobile-phone ring-tone suppliers to obtain licenses and to ensure more accurate royalty payments. The first ring-tone royalties paid to MCPS members will be distributed in June, with rates maintained at 10 pence (14 cents) per ring tone or 10% of revenue earned, whichever is higher. The scheme also provides MCPS members with line-by-line accounting of royalties to publishers and writers. MCPS membership and media director Dominic McGonigal says, “MCPS and its members have been licensing U.K. ring-tone providers for over two years, and there is no doubt that this is a growth revenue-earner for rights holders at the moment. MCPS and its members believe we have a grip on this sector and that our new scheme will encourage the growth of this valuable market.”

GORDON MASSON

UNIVERSAL MUSIC AUSTRALIA managing director Paul Krige has exited to “pursue other interests.” South Africa-born Krige took the role in 1994 when the company was formed as MCA Records Australia with a staff of 38. After the April 1999 merger with PolyGram, Universal Australia had a staff of 174. At the time of his departure, the label claimed a 9% market share. Krige was widely credited for helping establish Australia as the biggest per capita market globally for Live, White Zombie, and Marilyn Manson.

CHRISTIE ELIEZER

MOBILE ENTERTAINMENT FORUM (MEF), representing the interests of wireless entertainment companies worldwide, has formed a steering group to focus on recording, music publishing, and broadcasting issues. Former Zomba Group and Capitol Records executive Ralph Simon has been named chairman of the group. Simon, chairman of Los Angeles-based YourMobile Networks, says the group aims to bring standards and enhanced revenue to music publishers, labels, TV networks, ad agencies, and movie studios as they increasingly deal with the mobile-phone sector. “There's been widespread confusion regarding the complex nature of music licensing in this emerging wireless world,” says Simon. Executives from MEF-affiliated companies took part in the first MEF conference April 24-26 at Disneyland Paris.

ADAM WHITE

SONY JAPAN SALES DOWN

(Continued from page 61)

est-hits set, *Clicked Singles Best 13*, was SMEJ's biggest-selling album in the year ending March 31, with sales of more than 1.6 million units.

International repertoire fared even more poorly, with sales down 27.1% to 17.1 billion yen (\$136 million), reflecting foreign product's overall weakness in the Japanese market and a relative dearth of releases by big-name foreign acts in the year. SMEJ's top-selling international-repertoire album was the various-artists compilation *Max Best*, which sold more than 1.6 million copies.

Sales of video software rose 7.4% to 4.3 billion yen (\$34.1 million), due mainly to the burgeoning popularity of DVD titles.

In SMEJ's “miscellaneous/others”

category of operations, sales rose 10.8% to 34 billion yen (\$269.1 million), accounting for 33% of SMEJ's overall sales. Boosting that result was manufacturing and distribution carried out on behalf of other labels, notably Johnny's Entertainment, home of popular male idol groups such as KinKi Kids, and Zetima Records, to which female idol group Morning Musume is signed.

Without disclosing exact figures, Shigekazu Takeuchi, the executive responsible for SMEJ's corporate planning department, says revenue from SMEJ's bitmusic online-downloads service remains small, given the narrow bandwidths that still prevail on most Japanese Internet connections.

Triple Triumph For Ricky Martin At World Music Awards

BY MARK DEZZANI

MONACO—Amid reports that producer Marcor International is considering moving the timing of the annual World Music Awards (WMA) next year to March or April, Sony's Ricky Martin got on with the business at hand, walking away with three WMA accolades May 2 at the Sporting Club here.



BERMAN

Monaco-based Marcor's WMAs, now in their 13th year, honor the best-selling artists around the world based on statistics supplied by the International Federation of Phonographic Industry (IFPI)—other than in Spain and Italy, where the statistics are supplied by the local trade press.

IFPI chairman/CEO Jay Berman says, "It is the only [awards] show that has a global perspective. We keep saying to people that music is a universal language—this is the show

that proves it."

He adds, "What we're finding is that national repertoire is increasingly significant in most markets, and at the same time, major acts are becoming global acts."

At the event, Martin picked up awards as the world's best-selling male pop artist, male dance artist, and male Latin artist. Three acts picked up two awards each: the Beatles (for pop/rock group and British group), Backstreet Boys (for pop group and American group), and Enya (for new-age artist and Irish artist).

Other awards went to Britney Spears (female pop artist), Sisqó (R&B artist), Eminem (rap artist), Carlos Santana (rock artist or group), Christina Aguilera (female Latin artist), Shania Twain (Canadian artist), Nelly (new male artist), and Anastacia (new female artist). Rod Stewart picked up the Diamond Platinum Lifetime Achievement Award in recognition of career sales of more than 100 million units worldwide.

"The uniqueness of this ceremony

is that it is based on actual sales figures of albums sold around the world," notes EMI Recorded Music senior VP Rupert Perry. "In that respect it's a true barometer of people going and buying music."

Other international award winners included Yannick (African artist), Cheb Mami (Arabic artist), Ayumi Hamasaki (Asian artist), Elva (Chinese artist), Savage Garden (Australian group), Alsou (Russian artist), and B2 (Russian group). Perry says the WMAs are "absolutely global. You see a whole range of superstar artists here from their own individual countries that have also sold in other markets. Virtually all countries and all regions of the world are represented."

Not all of the international acts make it to the TV show, which is edited down to two hours and broadcast



BURGER

on the ABC Network. But BMI VP for government relations Fred Canon says world artists still have a chance to shine. "The international artists who are extraordinary performers can sometimes be included in the American broadcast."

European winners included Lara Fabian (Benelux artist), the Vengaboys (Benelux group), Héléne Segara (French artist), Peter Maffay (German artist), Pur (German group), Eros Ramazzotti (Italian artist), Aqua (Scandinavian group), and Gola (Swiss artist). The event was co-presented by actress Carmen Elektra and Sisqó. Proceeds from ticket sales to the show go to Monaco-based children's charity Monaco Aide.

The show will be broadcast in 160 countries worldwide during May and June. In addition, organizers say, U.K. radio production house/syndicator Unique Broadcasting syndicates reports on the show to 23 million radio listeners worldwide.

"What is really powerful in the package is the broadcast schedule

in so many major markets around the world," says Sony Music Entertainment Europe president Paul Burger. "Although there are a lot of awards shows, this is one of the few shows that gets broadcast worldwide."

The ABC show will air during prime time May 28 in the U.S. Last year's airing garnered a 6.1% Nielsen rating and an 11% share, just behind NBC's flagship news program *Dateline*, which had a 6.3% rating and a 12% share.

Burger is enthusiastic about the show's impact in the U.S. "It's important in terms of being a showcase opportunity in America," he says. "It's not a program that sells records in the U.S., but it is a program that gives artists an opportunity to gain very important exposure. It also gives international artists an opportunity to mix in with American artists in a program that is packaged extremely well for the American public. That's really its great strength."

CANADIAN ACTS TAKE UP FILM WORK

(Continued from preceding page)

Ott argues that film and TV provide alternative avenues of exposure for newcomers. "This is a great way to get unsigned artists some exposure to the point where they can get a major [label] deal."

Fraser Hill, who oversees film and TV activities at EMI Music Canada, agrees, saying, "It is an artist-development tool. On average, I send 300-400 packages to my contacts in Toronto, Los Angeles, and London per release."

Unlike virtually any other country in the world, Canada has a cultural system almost entirely dominated by outsiders, and this includes filmmaking. Nearly all Canadians go to the movies, and most movies shown here commercially come from Hollywood. Most Canadian children pass into adulthood without ever seeing a Canadian feature-length film.

"Canadian films are generally low budget—\$5 million-\$7 million films, not \$30 million-40 million films," notes Vancouver-based Janet York, VP at Feldman and head of its seven-member film/TV music department. "Americans spend millions on their soundtracks; here music is an afterthought. If there's an overrun in production, Canadian producers take it out of the music budgets, which are skimpy to begin with."

Proulx adds, "It's dicey how much support a Canadian film feature will get. There's more potential for exposure in [providing music for] television."

In the past two years, Proulx has overseen music for such TV series as *In a Heartbeat*, *Undergrads*, and *Screech Owls* and for such TV mini-series as *Me and My Shadows: The Life of Judy Garland*, *Haven*, and *Further Tales of the City*.

Proulx began music supervising in 1994 while at Feldman. After a short stint at Greenlight Communications,

he created Ron Proulx International in 1997 and immediately oversaw music for two Canadian films that achieved sizable international recognition: *The Hanging Garden*, featuring music by Canadians Jane Siberry, Ashley MacIsaac, and Holly Cole, and *The Sweet Hereafter*, featuring Mychael Danna's lush soundtrack and Canadian actress/singer Sarah Polley.

In 1998, Proulx supervised music for the film *Jacob Two Two Meets the Hooded Fang*, which earned two Genies in 1999, for best score and best song.

In the past year, Ron Proulx International—which also includes

music supervisor Chris Robinson and administrator John Jay Hebert—oversaw music for a string of films, including *Century Hotel*, *Possible Worlds*, *Kevin of the North*, *New Waterford Girl*, and *My 9 Wives*.

Since being launched in 1988, Feldman's film and TV department has overseen music for more than 70 projects. Four years ago, Feldman and Nettwerk Productions formed a label co-venture, Unforscene Music, which has released a number of film soundtracks—including *Inventing the Abbotts*, *Kissed*, and *The Brothers McMullen*—in addi-

tion to a soundtrack to the syndicated TV series *Due South*.

Feldman has also supervised other film soundtracks, including *Two If by Sea* (TVT), *Over Canada* (Warner Music Canada), *Last Night* (Sony Classics), *National Lampoon's Senior Trip* (Capricorn), and *Iron Eagle II* (Epic).

Among its current projects are the upcoming Bruce MacDonald film *Clair's Hat*, starring Mickey Rourke and Juliette Lewis, and *Rare Birds*, a comedy starring William Hurt, with York acting as executive producer.

Feldman is also now supervising

music for several TV series, including *The Chris Isaak Show*, *Big Sound*, and the North American version of *Queer as Folk*, developed by Showtime/Warner Bros./Temple Street and based on the U.K. series of the same name. Filmed in Toronto, the series has a recently released RCA soundtrack featuring Canadians Love Inc., Carole Pope, and Barry Harris.

"*Queer as Folk* has broken every musical boundary there is for TV," says Toronto-based Feldman music supervisor Michael Perlmutter. "We have placed over 200 music tracks in 22 episodes."

GAROU, MYLENE FARMER, ANDRÉ RIEU, HEAR'SAY AMONG PLATINUM WINNERS

(Continued from page 61)

mid-January until the end of March.

Julie Borchard, senior VP of marketing at Sony Music Europe, reports that the single and the album have each topped 1 million units sold in the French, Belgian, and Swiss markets. "Columbia France has a very aggressive target in mind, and they have the tools to achieve it," she says.

Garou was due to complete a European tour May 11 and is planning summer shows in France and a fall TV special there. Sony's wider international plan for him includes an English-language album due for release this time next year.

Adding more flavor to the French stock were the consistently big-selling chanteuse Farmer, reaching 1 million sales of her Polydor set *Innamoramento*, and Mercury's soundtrack album *Romeo et Juliette—De La Haine*. The latter reflects the lasting pop-

The meteoric rise of Hear'Say has been well-documented, but its inclusion in the April awards is still remarkable.

ularity of the stage show in France, where the soundtrack went to No. 1 and the production continues its run into next year.

Topping 2 million sales apiece in April were Italian tenor Andrea Bocelli, with the Polydor set *Sogno*, and Cheeky/Arista's Dido, who at press time is in her 12th consecutive week at No. 1 on European Top 100 Albums with *No Angel*. Arista estimates worldwide sales of that release at 7 million, while Bocelli is no stranger to

Platinum Europe status, having hit the mark in 1999 with both *Sogno* and *Sacred Arias*.

The meteoric rise of Hear'Say—from audition-seeking wannabes on the hit TV series *Popstars* to the real-life equivalent—has been well-documented, but the Polydor quintet's inclusion in the April awards is nevertheless remarkable. Many acts reach their first 1 million with predominantly domestic sales, but Hear'Say has hit the seven-figure mark totally through British sales: The *Popstars* album has not been released elsewhere in Europe yet.

"We're just at European radio now with the single ['Pure and Simple'] and gearing up for releases over the next month," says Polydor head of international Greg Sambrook. "All the superlatives have pretty much been said, and now it's a case of knuckling down, converting inter-

national [markets], and developing [Hear'Say] as an act in their own right." Universal is "still formulating" a plan for the act's U.S. release.

Polydor had a second U.K. hit, in an outstanding month for the label's various European companies, in the familiar guise of Irish heartthrob Ronan Keating. The former Boyzone front man's solo debut, *Ronan*, hit 2 million in European sales, doubling its money since a first appearance for 1 million last September. Sambrook says that its success has been "pretty much spread" around Europe, with Germany a key market.

The recent British No. 2 hit "Lovin' Each Day"—co-written by Rick Nowels and former New Radicals leader Gregg Alexander—is charting across Europe, with top 10 slots in Germany and Italy as Keating embarks upon a U.S. launch.

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Dusty Groove Cleans Up With Mix Of Bricks And Clicks

BY MATTHEW S. ROBINSON

Most music retailers either start in the world of bricks and mortar and then open an online version of their stores or they specialize as an Internet-only operation. But Chicago-based indie Dusty Groove America stands out for going in the opposite direction. The company started as a pure-play E-commerce Web store five years ago and has slowly transformed itself into a bricks-and-clicks operation.

Having made its start as a hobby business in the apartment of co-founder John Schauer, Dusty Groove—which specializes in funk, soul, jazz, and hip-hop as well as rare and used vinyl—now commands a collection of more than 8,000 titles and an annual revenue of more than \$2 million.

Schauer, who works behind the boards at Northwestern University's WNUR, and partner/CEO Rick Wocjik, a one-time DJ for WHBK Chicago and a former buyer for Reckless Records, began accumulating inventory on cross-country record-buying trips together that date back to the mid-1980s. They began selling records online for fun in 1995.

"We often ended up coming home with more albums than we could ever hope to listen to," Wocjik

admits. "That gave us the idea to start selling them."

In April 1996, Schauer and Wocjik launched a tiny Web site, dusty-groove.com. They soon began allowing customers to browse the inventory at the company's offices as well.

In August 1997, Dusty Grooves moved its retail operations to a larger space. Four months later, it began opening on weekends to the public.

"We found ever-increasing demand and a strong synergy between online and brick sales," Wocjik says.

Last month, Dusty Groove moved again, to an even bigger location at 1120 N. Ashland Ave. "We should be here for a long time," Wocjik muses. "Of course, that's what we said about our last space."

Though Dusty Groove's foot traffic accounts for only 5% of total sales, Wocjik is planning to expand his open hours to include Thursdays. "Our customers are very supportive," he says, "and we do all we can to return the favor."

With its warehouse and retail space arranged alphabetically by artist and genre, Dusty Groove is easy to navigate for both walk-in customers and order-filling staff.

Through special proprietary software, customers are able to deal directly with Dusty Groove's own shipping system, rather than having to work through a middle-

man. And, once an order has been placed by one customer, it immediately becomes unavailable to others.



As a result, Dusty Groove is often able to get albums to customers more quickly than local record stores can.

"We get stuff out faster than

Amazon and CDnow," Wocjik says proudly. "Often, the same day. All our shipping is handled in-house. We don't use anybody else for fulfillment."

In an attempt to maximize its bricks-and-clicks synergies, Dusty Groove recently opened a "take-out window," which allows customers to place their orders online, drive by the store, and pick them up.

"It will allow us to keep connected to our customers and service them five days a week," Wocjik explains.

In addition to its Web site, Dusty Groove has recently opened a toll-

free line (888-DUSTYGR) to make musical research and shopping easier. The number is not a big part of the store's service, Wocjik admits. But it's an acknowledgment that some people still want to get on the phone and talk to somebody.

"Many of our customers come to us because they are not being serviced elsewhere," Wocjik says. "Our ability to service them is the key to our success."

While Wocjik says that more than 50% of those who come through the door have already visited the Web site and have done (Continued on next page)



Aerosmith, Clapton Are Certified Platinum

BY JILL PESSELNICK

LOS ANGELES—Aerosmith earned its 22nd gold and 17th platinum award with *Just Push Play* (Columbia), while Eric Clapton's *Clapton Chronicles* (Reprise/Warner Bros.) became the artist's 11th platinum album, according to April certifications issued by the Recording Industry Assn. of America.

Lenny Kravitz's *Greatest Hits* (Virgin) became the best-selling album of his career with its certification for sales of 3 million units. MCA Nashville artist Lee Ann Womack received her first multi-platinum award for 2 million copies sold of *I Hope You Dance*.

Teen acts continued to earn sales awards in April, with Backstreet Boys' self-titled *Jive* album reaching the 14-million mark, and labelmate Aaron Carter earned a double-platinum award for *Aaron's Party (Come Get It)*. Popstars group Eden's Crush received its first gold single for "Get Over Yourself" (143/London-Sire).

Columbia's Billy Joel earned the first two platinum singles of his career with "My Life" and "It's Still Rock and Roll to Me." Jazz legends John Coltrane and Dave Brubeck both received their second gold awards for *Blue Train* (Blue Note) and *Dave Brubeck's Greatest Hits* (Columbia), respectively.

Uncle Kracker, 3LW, and the Corrs were honored with their first platinum awards in April, while Keith Urban, Sonicflood, Paulina Rubio, and Third Day received their first gold certifications.

MULTI-PLATINUM ALBUMS

Backstreet Boys, *Backstreet Boys*, Jive, 14 million.

Meat Loaf, *Bat Out of Hell*, Epic, 14 million.

Red Hot Chili Peppers, *Blood Sugar*

Sex Magik, Warner Bros., 7 million.

Bob Dylan, *Bob Dylan's Greatest Hits*, Columbia, 5 million.

Billy Joel, *River of Dreams*, Columbia, 5 million.

Blood, Sweat & Tears, *Blood, Sweat & Tears*, Columbia, 4 million.

Lenny Kravitz, *Greatest Hits*, Virgin, 3 million.

Marc Anthony, *Marc Anthony*, Columbia, 3 million.

Bon Jovi, *Crush*, Island, 2 million.

Soundtrack, *Coyote Ugly*, Curb, 2 million.

Aaron Carter, *Aaron's Party (Come Get It)*, Jive, 2 million.

Lee Ann Womack, *I Hope You Dance*, MCA Nashville, 2 million.

Dave Matthews Band, *Everyday*, RCA, 2 million.

Blood, Sweat & Tears, *Blood, Sweat & Tears Greatest Hits*, Columbia, 2 million.

Various artists, *Wow Worship*, Integrity, 2 million.

PLATINUM ALBUMS

Dave Matthews Band, *Everyday*, RCA, its sixth.

Aerosmith, *Just Push Play*, Columbia, its 17th.

Eric Clapton, *Clapton Chronicles*, Reprise/Warner Bros., his 11th.

The Corrs, *In Blue*, 143/Lava/Atlantic, their first.

Various artists, *Songs 4 Worship: Shout to the Lord*, Integrity.

3LW, *3LW*, Nine Lives/Epic, its first.

Uncle Kracker, *Double Wide*, Top Dog/Lava/Atlantic, his first.

GOLD ALBUMS

Janis Joplin, *Janis*, Columbia, her seventh.

Dave Matthews Band, *Everyday*, RCA, its seventh.

John Coltrane, *Blue Train*, Blue Note, his second.

Aerosmith, *Just Push Play*, Columbia, its 22nd.

Donnie McClurkin, *Live in London & More*, Verity, his second.

Travis Tritt, *Down the Road I Go*, Columbia Nashville/Sony Nashville, his seventh.

Sara Evans, *Born to Fly*, RCA Nashville, her second.

Dave Brubeck, *Dave Brubeck's Greatest Hits*, Columbia, his second.

Various artists, *Songs 4 Worship: Holy Ground*, Integrity.

Keith Urban, *Keith Urban*, Capitol Nashville, his first.

Jim Johnston, *World Wrestling Federation: WWF the Music, Vol. 5*, Koch, his second.

Sonicflood, *Sonicflood*, Gotee, its first.

Various artists, *Drew's Famous Hal-loween Party Music*, Turn Up the Music.

Trick Daddy, *Thugs Are Us*, Slip-n-Slide/Atlantic, his third.

Soundtrack, *Gladiator*, Decca.

112, *Part III*, Bad Boy/Arista, its third.

Third Day, *Offerings*, Essential/Jive, its first.

Paulina Rubio, *Paulina*, Universal Music Latino, her first.

Soundtrack, *Remember the Titans*, Walt Disney.

PLATINUM SINGLES

The Emotions, "Best of My Love," Columbia, their first.

Billy Joel, "It's Still Rock and Roll to Me," Columbia, his first.

Billy Joel, "My Life," Columbia, his second.

GOLD SINGLES

Billy Joel, "Tell Her About It," Columbia, his sixth.

Eden's Crush, "Get Over Yourself," 143/London-Sire, its first.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Banda Machos, *Mi Guitarra y Yo*, WEA Latina, their first.

Azul Azul, *El Sapo*, Sony Discos, its first.

GOLD ALBUMS

Juan Luis Guerra, *Collecion Romantica*, Karen Publishing, his first.

Jerry Rivera, *Rivera*, BMG U.S. Latin, his second.

El Chichicuilote, *12 Chichicuilotazos Con Banda*, Lideres Entertainment Group, its first.



NARM Wins Award. The National Assn. of Recording Merchandisers (NARM) was honored with the Impact Award from the Gospel Music Assn. (GMA) April 23 during the GMA's Gospel Music Week 2001 events in Nashville. Pictured, from left, are GMA president Frank Breeden, NARM executive VP Jim Donio, and Jeff Moseley, chairman of the GMA's board of directors. The Impact Award recognizes the contribution of a non-artist individual or organization to the gospel music industry. Through the promotion of Christian music to general-market retailers, including many years of Dove Awards point-of-purchase campaigns, NARM is credited with assisting in last year's 9% increase in mainstream sales of Christian music. The GMA reports that sales of contemporary Christian and gospel music are seeing double-digit increases in 2001. At the end of the first quarter, both mainstream and Christian bookstore album sales were up a total of 17% over first-quarter 2000.

newsline...

TRANS WORLD ENTERTAINMENT is projecting a fiscal first-quarter earnings loss, in contrast to a profitable first quarter a year ago. The company is anticipating a loss of 5 cents per share on revenue of \$309 million. In last year's first quarter, it posted positive income of 18 cents per share on revenue of \$310 million. Trans World is blaming the decline on "the competitive retail environment" and tough comparisons with last year's strong sales. Full results will be announced May 16. For the full fiscal year, which ends Feb. 2, 2002, the retailer expects earnings of 70 cents-80 cents per share on revenue of \$1.45 billion. Last year, it had earnings of 83 cents per share on revenue of \$1.42 billion.

VIRGIN ENTERTAINMENT GROUP and American Express are collaborating on Blue for Music, a co-branded marketing campaign at Virgin Megastores. During the promotion, American Express members using the Blue card—a credit card equipped with a smart chip that stores digital information to identify card holders—will receive a 30% discount when they use Blue to purchase select albums. The campaign will spotlight four to five acts each month, beginning in May with Eric Clapton, Depeche Mode, Eliza Carthy, and Living End, as well as the soundtrack to *The Brothers*. The albums will be featured in branded endcap displays and at listening posts throughout Virgin Megastores. New point-of-sale terminals that incorporate smart-card readers will be installed in all U.S. Virgin Megastores and will be used to activate the card member CD offer for the featured CDs. Virgin and American Express are also promoting the music-buying campaign with a new co-branded Web site, virginmega.com/amexblue, where visitors can purchase music and apply for Blue cards.

EDEL ENTERTAINMENT, the North American arm of Hamburg-based edel music, has inked a deal to use ViaTech Technologies' eLicense system for E-commerce services. Natick, Mass.-based ViaTech says its system—to be used by edel and its affiliates, including RED Distribution—offers encoding, content protection, digital rights management, and clearinghouse services. The single "It Happens Every Time" by edel act DreamStreet was recently made available as a free download at Dreamstreet.com, using ViaTech technology.

PEPSICO AND AD AGENCY BBDO WORLDWIDE are being sued by R&B singer Doris Troy for unfair use of her 1963 hit "Just One Look" in the rebroadcast of an early-'90s Pepsi commercial. The suit, filed in U.S. District Court in the Northern District of California, seeks damages in excess of \$1 million. Troy's "Just One Look" was featured in a 1991 Pepsi ad starring Cindy Crawford that was re-aired during this year's Super Bowl after being voted the company's most popular commercial in a Web promotion. Troy claims that her previous agreement with Pepsi did not authorize the rebroadcast of the commercial. PepsiCo had not yet seen the suit and was unable to comment; BBDO did not return calls.

AMERICA ONLINE IS SPONSORING MADONNA'S Drowned World 2001 tour and offered its users tickets to the U.S. shows before they went on sale. America Online and Maverick Records, Madonna's label, are both owned by AOL Time Warner. In an effort to generate new subscribers, consumers not already using the Internet service were offered a special toll-free number on May 6 to join AOL and purchase tickets on a first-come, first-sold basis. Current AOL users were offered a chance to buy a limited number of tickets online May 7. The advance tickets were made available as part of a recent alliance between the Internet giant and Ticketmaster. Additionally, AOL subscribers will have the opportunity to win tickets through a series of online contests and promotions throughout the duration of the tour.

ARTISTDIRECT POSTED a first-quarter net loss of \$17.2 million, or 46 cents per share, vs. net loss of \$36.7 million, or \$2.47 per share, in the same period last year. The company credits cost-cutting for the gains. Revenue fell to \$3.4 million from \$4.5 million on lower ad sales. Chairman/CEO Marc Geiger says the company—which operates an online music network and a talent agency—is focusing its efforts on its proposed record label with Interscope Records co-founder Ted Field (**Billboard Bulletin**, April 3).

DUSTY GROOVE

(Continued from preceding page)

their own research at home, the new store also offers Internet kiosks. This enables customers to expand their searches just inches away from the actual albums.

Currently, the site does not feature sound files or cover art, although it does offer an internal search engine and a weekly mailing list that keeps fans up to date about new finds.

"We go way past artists' names and such," Wocjik says. "We cross-reference artists and genres in ways which help people make connections they might not have thought of otherwise."

"It's such a competitive environment," he adds. "We are forced to rethink the wheel every day."

Those efforts are paying off. Basing its offerings on actual stock instead of projected availability, Dusty Groove is able to keep costs and operations in-house and in check. Wocjik reports that the store has seen revenue grow by at least 75% each year.

As Dusty Groove has grown, so too has its customers. The company, which started out catering to college consumers and record buyers outside the U.S., has seen a tremendous growth in domestic customers over the age of 30.

Wocjik attributes this change to the wiring of America. "It used to be mostly university accounts," he recalls. "Now there are many more personal accounts."

And what are most of Dusty Groove's customers searching for these days?

"Right now, we are selling a tremendous amount of French reissues as well as Brazilian albums," Wocjik says. "Seventies soul is huge for us."

Wocjik also cites strong markets for "well-engineered compilations designed for the discerning music enthusiast" and catalog sales from labels such as Blue Note and Luaka Bop.

"We've moved over 150 units of Shuggie Otis, and I think EMI is very happy with that," Wocjik says. "Our sales equaled 50% of Chicago's sales, even though we are not involved with SoundScan."

Though he bemoans the fate of many such albums, which, he asserts, "do not get the attention they deserve from the labels," Wocjik is also happy with the situation because it gives his company a greater opportunity to shine. "That's where we can really get behind an album and make a difference," he says.

And unlike other retailers, Dusty Groove does not charge more for hard-to-find albums. "We do not penalize our customers for being connoisseurs," Wocjik explains.

"There will always be a space, and there will always be things that fall between the cracks," Wocjik says. "And the retailer that can fill that space will find its customers."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price VHS/DVD
			◀ NO. 1 ▶		
1	NEW		TOURING BAND 2000 Epic Music Video Sony Music Entertainment 54010	Pearl Jam	19.95/ 24.97
2	1	4	ON BROADWAY Spring House Video Chordant Dist. Group 44403	Mark Lowry	24.95 VHS
3	3	20	THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
4	2	2	WHAT IT FEELS LIKE FOR A GIRL Warner Reprise Video 38539	Madonna	9.97 DVD
5	6	21	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
6	22	9	FOUR-EYED BLONDE Myrrh Video Word Video 86122	Chonda Pierce	16.98 VHS
7	7	21	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
8	9	12	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
9	12	268	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
10	4	12	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
11	5	2	METROPOLIS 2000: SCENES FROM NEW YORK Elektra Entertainment 40226	Dream Theater	19.95/ 24.97
12	11	4	DIG Epic Music Video Sony Music Entertainment 79548	Mudvayne	9.97 DVD
13	13	28	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
14	RE-ENTRY		BECAUSE HE LIVES THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER ● Spring House Video Chordant Dist. Group 44396	Various Artists	29.95 VHS
15	14	13	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
16	20	11	BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
17	16	11	TIMELESS—LIVE IN CONCERT ● Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
18	17	77	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
19	15	37	AARON'S PARTY (COME GET IT)—THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
20	19	9	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
21	21	34	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
22	RE-ENTRY		ALL DAY SINGIN' AT THE DOME ▲ Spring House Video Chordant Dist. Group 44360	Bill & Gloria Gaither And Their Homecoming Friends	29.98
23	NEW		GRAVEL PIT Epic Music Video Sony Music Entertainment 79553	Wu-Tang Clan	9.97 DVD
24	24	11	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 29.97
25	23	72	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 29.97
26	RE-ENTRY		PLATINUM'S ON THE WALL Columbia Music Video Sony Music Entertainment 54022	Destiny's Child	14.95/ 19.97
27	25	60	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/ 24.97
28	26	13	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
29	32	62	DEATH ROW UNCUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
30	30	33	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
31	38	190	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
32	28	16	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	29.98 DVD
33	27	20	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
34	31	105	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
35	36	87	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 24.97
36	35	20	E. ▲ Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/ 24.97
37	34	17	LIVE IN LONDON AND MORE... ● Verity Video 43150	Donnie McClurkin	19.95 VHS
38	37	266	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 24.97
39	29	39	THE VELVET ROPE TOUR—LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
40	39	76	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2001, Billboard/BPI Communications.

Former Abbey Road And Warehouse Exec Ogilvie Joins Calif. One-Stop

LOOK WHO'S BACK: Bruce Ogilvie, the former owner of super-one-stop Abbey Road Distributors and one-time chairman of Warehouse Entertainment, has bought into Super Discount CDs & DVD, a one-stop based in Irvine, Calif. Ogilvie, who will

serve as CEO of the one-stop, declines to reveal terms of the deal, except to say he has acquired a one-third interest in the company and will co-own it with David Hurwitz and Jeff Walker, who founded Super Discount CD back in 1990.

Ogilvie founded Abbey Road in 1980 and built it into one of the premier one-stops of the day before selling it to Alliance Entertainment in 1994 for \$35.5 million. After spending a year with Alliance, Ogilvie left in 1995 and the following year took on the role of chairman at Warehouse Entertainment, where he successfully led the company out of Chapter 11. Since then, Ogilvie has not been involved in the music business.

Super Discount CD, which employs 45 people, was on track to do about \$20 million in revenue this year but recently took on some new customers because of the difficulties of Pacific Coast One-Stop. So the company is now on track to do \$30 million, says Hurwitz. Ogilvie should help "keep the company growing," he says, labeling Ogilvie a good fit. "Adding Bruce is a huge boost to our team," Hurwitz says. "He has done this already, and his vision is similar to ours."

Ogilvie says that while he owns one-third of the company, the two founders have agreed to "create a voting trust, and I will vote their stock," which effectively gives Ogilvie control of the company. Ogilvie explains, "Jeff and David had to make a big decision: Did they want to let somebody come in and take control of their company? Did they want to own one-third of something bigger or one-half of something smaller?"

Ogilvie will assume the position of CEO and oversee the big picture for the company. But he will only work three days per

week, allowing him freedom to spend time with his family. Hurwitz and Walker will run the business day-to-day.

Hurwitz reports that he and Walker will split the role of COO, saying that in addition to the big picture, "Ogilvie can give each of us help when needed."

While Ogilvie's goal is to help grow the business, he realizes it won't be an "easy battle" and notes that most one-stops are hurting right now. "I don't know

Hurwitz says the company will put more capital into increasing inventory and improving "fill" percentages. Between the new credit facility, the upgraded systems, plans for automation, and landing Ogilvie as a partner, "all of our ducks are in a row," he says. "Bruce coming here is icing on the cake. Everything is lined up for us to take off."

GETTING CREDIT: Tower Records has successfully concluded negotiations to extend for one year its \$225 million revolving-credit facility with a consortium of banks led by Chase Manhattan.

The move enables Tower to finance and maintain existing operations and accelerate its plan to reduce working capital, improve cash flow, and use company strategies for sustained growth, according to a company statement. As part of the agreement for the extended revolver, Tower has agreed to take on a restructuring officer from the retail consulting firm Policano & Manzo.

According to Tower spokeswoman Louise Solomon, that executive "is on board to help us be more profitable. We're looking to make our processes more efficient in order to accelerate comparative-store sales growth."

NEEDING CREDIT: Pacific Coast One-Stop has 30 days to find funds—either through a new lender or equity investor—to pay in full the funds owed to its Coast Business Credit-supplied revolving-credit facility or liquidate, according to the May 2 Chapter 11 filing by the company.

The document, which was filed in the U.S. Bankruptcy Court in the Central District of California in Woodland Hills, says the debtor, in exchange for new temporary financing of \$537,000 from Coast Business Credit, must have a commitment letter from a replacement investor by the end of that time period or immediately commence liquidation to pay off the revolver. If a replacement investor is found, Pacific Coast has an additional 60 days to complete the deal, and if unsuccessful, it must commence immediate liquidation to pay off the revolver.

The document states that as of April 6, Pacific Coast owed Coast Business Credit \$13.5 million. The time period begins if and when the bankruptcy court approves the loan.

The filing also states that in April Coast Business Credit filed a complaint against Pacific Coast in the Los Angeles Superior Court for breach of loan agreement, fraud, breach of personal guarantees, and other charges.

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KEYNOTES
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why all the [one-stops] are shooting themselves in the foot," he says.

He says he intends to build the business by concentrating on independent retailers and will avoid other one-stop growth areas, such as E-commerce. "Some businesses we won't do because they make no economic sense," he says.

Hurwitz says he is optimistic that the company can grow the business. It just received a commitment from GE Capital for an \$8 million revolving-credit facility, which is secured. Also, the company has spent the past two years upgrading its systems. "We went to a paperless warehouse last July and can do batch picking," he says. "Our next step is to look at sortation devices."

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Moss Bros. Get Boost From Ex-Metallica Bassist

OH, BROTHERS: The Moss Brothers are back, and boy do they have a cool story to tell this time around. The two Bay Area boys, 12-year-old **Reuben** (lead and rhythm guitar, vocals, violin, and most of the songwriting) and 15-year-old **Evan** (drums, vocals, bass on one track, and songwriting), released their debut album, *On the North Side of the Tree*, in 1999 (Child's Play, Billboard, Nov. 6, 1999).

Charmingly ragged and surprisingly accomplished, the rockin' little disc received a considerable amount of attention, eventually leading to the Moss Brothers' acquisition of a bass player: one **Jason Newsted**, late of **Metallica**.

Now comes its follow-up, *Electrifi-*

cation—just in time for the touted garage-rock revival. And as might be expected, it's a quantum leap forward for the brothers. (As anyone who's spent time around children knows, two years in the lives of kids represents a universe of changes.) Reuben's songwriting is even wittier and more assured than the first time around, as he tackles such age-appropriate subject matter as the joys of summer vacation ("Out of School Anti-Blues"), the woes of overscheduling ("3 Hour Day"), and his own diminutive stature ("Off the Charts").

The kid's got an impressively pithy way with words. Consider this closing verse from the fanciful "Heaven Got



by *Moira McCormick*

Overpopulated," which appears to address Reuben's fear that the Pearly Gates will be closed by the time he gets there (and which, Reuben takes pains to assure us in his liner notes, is "all fiction. I wrote this to amuse myself, like writing a comic strip"): "**Kurt Cobain** and **Frank Lloyd Wright**/And someone else will die tonight/Heaven has grown so very well/But without **Hitler**, 'cause he's in hell."

He also has a slyly but good-naturedly satirical way of ribbing parents for their foibles: "TV Crisis" portrays a kid who's so hooked on the tube that he eventually ends up "in some private nut house, in the Southern Hemisphere."

"I wrote this," says Reuben in his notes, "to make fun of the TV-brainrotting cliché that adults use to warn their kids."

Newsted's participation came about initially through the Moss Brothers' manager/producer, **Marshall Lamm**, whose indie label is Marshall Lamm Productions. "Jason walked into Yoshi's [in December 1999], where Marshall works," says Reuben, "and he gave Jason our first CD." Newsted then "contacted Marshall and said, 'Come to my house, and we'll talk.'"

Lamm and the boys took Newsted up on his offer and visited the bassist, who was still with Metallica at the time, at home. "We thought we'd just have a little chat," says Reuben. "We thought he'd tell us two things: a) practice and b) keep writing songs. Instead, what he said was, 'Let's jam.' And we didn't play Metallica songs—he'd learned ours."

The collaborations continued, and "pretty soon, we started doing gigs together—about once a month, at clubs, parties, and community events," Reuben says.

That began last spring. Reuben notes that when the Moss Brothers went to Dallas over the summer, Metallica was playing there, and the boys got to see the hallowed foursome in concert. "We got to sit on the stage," Reuben says enthusiastically. Plus, Newsted performed with the brothers at two of their four Dallas gigs, and the three appeared on a local radio station.

Naturally, the next step was recording, and Newsted offered to play bass on the new album. "We rehearsed at his house," says Reuben. *Electrification* was recorded in November.

"I think our songs have become more complex on this album," Reuben observes. "On the first album, I wrote those songs when I was 8."

There's no question that Newsted's involvement has helped draw more attention to the Moss Brothers. We wonder, though, if this is a double-edged sword: Is the bassist's presence

drawing the focus away from the boys? If so, says Reuben, it's certainly not due to any showboating by Newsted, who has "tried to stay in the background." Indeed, Newsted's name does not appear on *Electrification*.

"He's very good at critiquing our songs," says Evan, "and not in a bad way." The boys, incidentally, weren't die-hard Metallica fans before meeting Newsted. As Evan puts it, "I liked some of their songs, but I didn't own any of their CDs. After we met Jason, I bought their CDs. I have great respect for Metallica."

The Moss Brothers' parents (Dad's a real estate broker, and Mom's a writer) have done an exemplary job in letting the boys follow their rock'n'roll muse without letting it interfere with school, friends, etc. "We don't have to miss school for anything music-related," says Evan. "We do play some nights, but we've never gone on past 10 o'clock. I think I'm a normal kid."

In fact, the boys are pretty much putting the band on hold for the summer while they pursue camp activities. They've let it be known that maybe in August they'll be available for gigs.

The Moss boys are philosophical about their chances of major success. "We could get big," says Evan, "or it could all stop. We're just gonna go where it takes us."

EXECUTIVE TURNTABLE

HOME VIDEO. **Jerry Shevick** is promoted to executive VP of documentary and reality programming for Hearst Entertainment Productions in Los Angeles. He was senior VP of documentary and reality programming.

Justine Brody is named VP of marketing and promotions for New Line Home Entertainment in Los Angeles. She was director of marketing for Warner Home Video.

Universal Studios Home Video promotes **Yuko Sakamoto** to director of publicity and **Matt Kalinowski** to manager of Internet publicity in Universal City, Calif. Universal Studios Home Video also names **Cristina Mancini** manager of publicity in Universal City. They were, respectively, senior publicist, publicity assistant, and manager of creative services for New Line Home Video.

DISTRIBUTION. **Bob Keskey** is named senior VP of fulfillment services for Alliance Entertainment in Coral Springs, Fla. He was operations manager for United Parcel Service.

Universal Music and Video Distribution promotes **Billye Sluyter** to senior director of field merchandising and **Bryan Mead** to senior director of artist development in Universal City, Calif. They were, respectively, director of field merchandising and an artist development representative.

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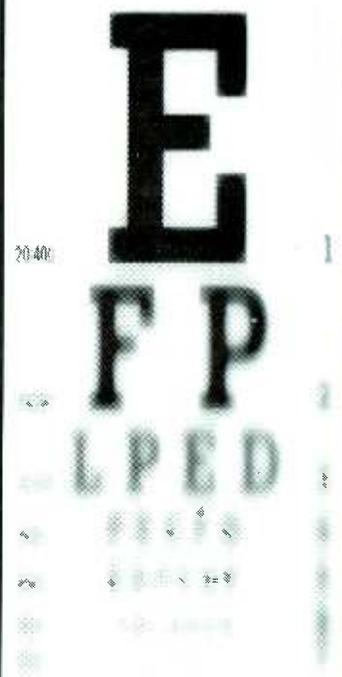
MAY 19, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	29	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2 No. 1
2	5	6	TWILA PARIS SPARROW 51782(11.98/16.98)	BEDTIME PRAYERS
3	2	132	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
4	6	230	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	4	12	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
6	3	10	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
7	7	10	VARIOUS ARTISTS WALT DISNEY 860694(11.98/17.97)	DISNEY'S GREATEST: VOL. 2
8	8	279	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	15	158	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
10	9	131	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
11	14	228	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
12	10	244	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
13	11	29	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
14	13	218	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
15	12	96	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
16	17	205	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
17	16	62	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
18	20	35	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
19	19	44	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
20	25	130	CEDARMONT KIDS CLASSICS ● BENSON 82216(3.98/5.98)	BIBLE SONGS
21	23	24	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
22	18	28	WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
23	22	199	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
24	24	23	THE COUNTDOWN KIDS MADACY 50572(2.98/4.98)	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
25	RE-ENTRY		VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE 75729/RHINO(3.98/6.98)	PLAYTIME FAVORITES

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.

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Bayside Layoffs Tied To Changes At Tower; Oglgio Gets Wilson 'Live'; AFIM Gives Awards

BAYSIDE CUTS STAFF: During a not especially newsy Assn. for Independent Music (AFIM) convention May 2-5 at the Biltmore Hotel in Los Angeles, most of the corridor talk centered on Bayside Entertainment Distribution's unexpected May 2 layoff of 11 of its 19 sales reps.

We caught up with Bayside COO **Mark Viducich**, who explained that the downsizing was based on a move toward automatic replenishment at sister company Tower Records. Almost all of the reps who were let go primarily serviced Tower stores.

Viducich added that in the case of new releases, product would be allocated to stores based on the sales history of similar releases.

Bayside's move appears tied to Tower's increasing emphasis on streamlined operations. During a May 5 panel on distribution, moderator **George Scarlett**, Tower's VP/director of product and vendor management, let it drop that the West Sacramento, Calif.-based chain would soon be moving to centralized buying. Traditionally, each Tower store handled its own purchasing.

BON MOT: Quote of the week, from former *Billboard* director of charts **Tom Noonan**, during an AFIM panel: "Right now I'm a consultant, which is a record executive out of work."

AFIM QUICK HITS: Oglgio Records has picked up the **Brian Wilson** concert set, *Live at the Roxy Theatre*, for retail distribution. The two-CD collection, originally on Brimel Records, was previously available only through the Internet. Oglgio president **Carl Caprioglio** says the retail version of the album, due June 19, will include previously unreleased versions of "Sloop John B" and "Barbara Ann" and a new interview with Wilson... Alt. country singer/songwriter **Gillian Welch** has formed a new indie label, Acony Records. The company will reissue Welch's first two albums, originally released by the now-defunct Almo Sounds. A new record by the singer/songwriter is scheduled for August. The label will be distributed by DNA.

INDIES WINNERS: On May 5, AFIM handed out its annual Indie Awards, recognizing the best among 2000's releases in 41 genre categories. The awards show, held during a banquet at the Biltmore, was co-hosted by Newbury Comics senior VP **Duncan Browne**, master of musical arcana **Dr. Demento**, and the hilarious singer/song-



by Chris Morris

writer (and recent Red House Records signee) **Loudon Wainwright III**, who also performed a warmly received set. The evening was highlighted by performances from singer/songwriter **Jonatha Brooke**, gospel singer **David Gough**, "tribal music" unit **Sonic Tribe**, and guitarists **Strunz & Farah**.

'Right now I'm a consultant, which is a record executive out of work.'

— TOM NOONAN,
FORMER BILLBOARD
DIRECTOR OF CHARTS

The winners were as follows:
Acoustic blues: *Back on Top*, **Pinetop Perkins** (Telarc).

Acoustic instrumental: *Gratitude: Groovemasters Vol. 3*, **Al Petteway and Amy White** (Solid Air).

Alternative rock: *Lost Souls*, **Doves** (Astralwerks).

Americana: *Flying Saucer Blues*, **Peter Case** (Vanguard).

Big-band jazz: *Buddy Collette Big Band in Concert*, **Buddy Collette Big Band** (Bridge).

Bluegrass: *Carry Me Across the Mountain*, **Dan Tyminski** (Dobie Shea).

Celtic/British Isles: *Lost in the Loop*, **Liz Carroll** (Green Linnet).

Children's music: *Pillow Full of Wishes*, **Cathy Fink and Marcy Marxer**, Rounder.

Children's storytelling: *Um Hmm*, **Ysaye M. Barnwell** (Sounds True).

Contemporary folk: *Covenant*, **Greg Brown** (Red House).

Contemporary jazz: *Life in the Tropics*, **the Rippingtons** (Peak/Concord).

Contemporary world: *Chimurenga Explosion*, **Thomas Mapfumo and the Blacks Unlimited** (Anonym).

Country: *A Lifetime in the Making*, **the Whites** (Ceili Music).

Cover design: *Practice Tape No. 1*, **Bill Evans**, design by **Evan Evans** and **Edoardo Chavarin** (E3).

Dance: *The Mirror Conspiracy*, **Thievery Corporation** (ESL).

Electric blues: *Wicked*, **Shemekia Copeland** (Alligator).

Electronica: *Igizeh*, **Banco De**

Gaia (Six Degrees).

Ensemble classical: *Karl Weigl: String Quartets 1 & 5*, **Artis Quartett Wein** (Nimbus).

Extreme rock: *Spit*, **Kittie** (Ng/Artemis).

Gospel: *The Fairfield Four and Friends—Live From Mountain Stage*, **the Fairfield Four** (Blue Plate Music).

Hip-Hop: *Art Official Intelligence: Mosaic Thump*, **De La Soul** (Tommy Boy).

Historical: *Arhoolie Records 40th Anniversary Collection 1960-2000*, various artists (Arhoolie).

Jazz and cabaret vocals: *How Can I Keep From Singing*, **René Marie** (MaxJazz).

Latin: *Jam Miami*, **Sandoval, Sanchez, Corea, and Escovedo** (Concord).

Liner notes: *The Best of Broadside 1962-1988*, various artists, notes by **Jeff Place** (Smithsonian Folkways).

Mainstream jazz: *Octet Plays Trane*, **David Murray Octet** (Justin Time).

New age: *Sun Spirit*, **Deuter** (New Earth).

North American native music: *Peacemaker's Journey*, **Joanne Shenandoah** (Silver Wave).

Orchestral classical: *Britten: Billy Budd*, **Philip Langridge, Simon Keenlyside, John Tomblinson, London Symphony Orchestra and Chorus, and Richard Hickox** (Chandos).

Packaging: *The Best of Broadside 1962-1988*, various artists, packaging by **Scott Stowell** (Smithsonian Folkways).

Pop: *The Friends of Rachel Worth*, **the Go-Betweens** (Jet Set).

Rap: *Lets Get Free*, **Dead Prez** (Loud).

Reggae: *Humble African*, **Culture** (VP).

Rock: *Bachelor No. 2*, **Aimee Mann** (Super Ego).

Seasonal music: *In the Christmas Spirit*, **the Chenile Sisters** (Cantoo).

Singles: "Camera One + 2," **Josh Joplin Group** (Artemis).

Solo classical: *Rosza: Concertos for Violin and Cello*, **Yoel Levi/Atlanta Symphony Orchestra with Robert McDuffie**, violin, and **Lynn Harrell**, cello (Telarc).

Soundtrack/cast recordings: *Genghis Blues*, featuring **Kongarol-Ondar & Paul Pena** (Six Degrees).

Spoken word: *Dark: Stories of Madness, Murder and the Supernatural*, various narrators (Listen & Live Audio).

Traditional folk: *Poor Man's Troubles*, **Bruce Molsky** (Rounder).

Traditional world: *Night Silence Desert*, **Kayhan Kalhor & M.R. Shajarian** (Traditional Crossroads).

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	2	KRS-ONE HEATSEAR 8242*/KOCH (11.98/17.98)	No. 1 THE SNEAK ATTACK 2 1 week at No. 1
2	1	2	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
3	RE-ENTRY		ESTEBAN DAYSTAR 8832 (18.98/25.98)	LIVE!
4	3	4	ANI DIFRANCO RIGHTFOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
5	4	11	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
6	5	4	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
7	NEW		REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE
8	7	41	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
9	6	7	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
10	9	4	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY
11	11	9	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
12	8	2	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD) HS	WEBSTER HALL TRANZWORLD 4
13	12	7	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP
14	10	18	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
15	14	24	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
16	13	6	CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98) HS	ANSIA DE AMAR
17	22	3	JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD)	CLUB NATION AMERICA
18	30	2	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98) HS	FRIENDS
19	19	2	KEOKI MOONSHINE 80146* (17.98 CD) HS	JEALOUSY
20	20	69	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
21	17	9	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
22	24	7	BANDA EL RECODO FONOVISA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE ...
23	15	9	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
24	18	4	VARIOUS ARTISTS TOMMY BOY 1423 (12.98/18.98)	MTV PARTY TO GO REMIXED
25	27	22	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
26	31	10	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
27	NEW		PETE ROCK BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS
28	33	47	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
29	28	4	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM
30	25	48	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
31	26	4	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION
32	29	5	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190/TVT (10.98/16.98) HS	CROSS ADDICTED
33	32	15	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
34	16	2	MOGWAI PIAS/SOUTHPAW 490*/MATADOR (15.98 CD) HS	ROCK ACTION
35	41	4	PAUL OAKENFOLD DRAGONFLY 1085/HYPNOTIC (16.98 CD) HS	DRAGONFLY PRESENTS: A VOYAGE INTO TRANCE
36	35	12	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
37	42	2	J.T. THE BIGGA FIGGA/DAZ DILLINGER GET LOW 1020/BAYSIDE (10.98/16.98)	GAME FOR SALE
38	RE-ENTRY		SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
39	34	27	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
40	21	2	MODEST MOUSE K 131* (14.98 CD) HS	SAD SAPPY SUCKER
41	NEW		DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101 (10.98/15.98)	I STILL BELIEVE
42	RE-ENTRY		REV. CLAY EVANS AND THE AACR MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY
43	37	7	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98) HS	TRIBUTE TO QUARTET LEGENDS VOLUME 1
44	NEW		CANDIRIA CENTURY MEDIA 8049 (15.98 CD)	300 PERCENT DENSITY
45	36	40	JIMMY BUFFETT ● MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS THURSDAYS SATURDAYS
46	23	2	ANTI-FLAG FAT WRECK CHORDS 623* (14.98 CD) HS	UNDERGROUND NETWORK
47	RE-ENTRY		ESTEBAN DAYSTAR 0022 (11.98/14.98)	ALL MY LOVE
48	39	9	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
49	RE-ENTRY		DOTTIE PEOPLES ATLANTA INT'L 1026B (10.98/15.98) HS	SHOW UP & SHOW OUT
50	RE-ENTRY		BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numbers following Platinum or Diamond symbols indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino) *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Aimster Takes Precautions To Avoid Napster's Legal Troubles

AIMSTER VS. RIAA: With Napster usage on the decline, the Recording Industry Assn. of America (RIAA) appears to be increasing its focus on going after other peer-to-peer technologies that facilitate the swapping of free music. One such company is moving quickly to rebuff RIAA policing.

Distributors of the peer-to-peer software Aimster have filed a complaint against the trade group, claiming that the RIAA has targeted it for copyright infringement. Aimster distributor AbovePeer says it received a cease-and-desist letter from the RIAA at the end of April. In papers filed April 30 in U.S. District Court in Albany, N.Y., AbovePeer claims that it is protected by the Digital Millennium Copyright Act and seeks a declaration that it has "no obligation or liability" to the RIAA.

Aimster users can swap music via instant-messaging "buddy lists" on the America Online, Microsoft, and Yahoo! services. "We don't have any knowledge of what goes through this network, since it's all encrypted," says AbovePeer CEO Johnny Deep.

An RIAA representative says, "We have been trying to meet with

Aimster's management, but they have canceled twice. They obviously would rather litigate than resolve the issues between us."

PROMOTING VIA IM: Swapping files isn't the only popular function for instant-messaging technologies. Music companies are also using instant messaging to form a personal link with consumers and build up audiences for their artists or services.

Jeff Price, owner and GM of New York-based indie SpinArt, is using the instant-messaging component of Napster to promote his act **Apples in Stereo**. Price says he finds Napster users who have several Apples songs displayed on their hard drives, then sends a message asking if they are fans. If they answer yes, he E-mails a link to a Web site where they can find free tracks.

Recently, he directed users to EMusic, where SpinArt had posted an unreleased song by **Marbles**, a side project of Apples principal **Robert Schneider**. Through EMusic, users may also pay a monthly fee to access the entire SpinArt catalog, which includes material by **Vic Chesnutt**, **Jason Falkner**, and **Frank Black**. Price says SpinArt is about to close a deal with Napster to make Chesnutt, Falkner, and others featured acts on the service. He says SpinArt staffers will instant-message random users who download the acts' tracks and give them gift certificates to indie-rock E-tailer InSound.com.

Meanwhile, **Radiohead** fans will soon be able to have information on the revered U.K. rock act delivered directly to them online, thanks to a new promotion between Capitol Records and Active Buddy Inc. The instant-messaging campaign is part of the promotional effort for the Radiohead album *Amnesiac*, due June 5 in North America. Through instant-messaging, Radiohead fans will be able to ask questions and receive information about the band, including tour dates, Web links, and biographical data.

Also, Echo Networks, which allows users to create personalized radio streams, recently forged a deal that will make its proprietary player, which also offers instant messaging, compatible with the MSN and Yahoo! messaging applications (**Billboard Bulletin**, April 6). Echo users will be able to send messages to friends on the MSN and Yahoo! services, directing them to a Web site to hear the Echo user's preferred music stream.

NAPSTER SECURITY: The latest version of Napster's file-swapping software, Napster 2.0 Beta 10 for Windows, includes technology from Relatable that allows for the random tracking of music through its "acoustic fingerprints."

That means songs are identified through "a small amount of data that represents the unique sound recording of a file" rather than file names.



by Brian Garrity

"With Beta 10, we are introducing fingerprinting technology into Napster so that we may begin collecting fingerprints to form the foundation for a database that we will soon begin to use to identify files and more accurately block those files that rights holders have asked us to exclude from the Napster community," the company said in a statement.

Meanwhile, Bertelsmann's Digital World Services (DWS) says it is testing two security systems for Napster and that the file-swapping network is on track for the launch of its new subscription service, scheduled for July 1. One system would secure files during transfer between users; the other would prevent the new Napster player from being hacked. Users will have to download the new player in order to listen to Napster files. "We're on time for the July launch and are testing systems right now that have so far been successful," says a DWS spokeswoman.

In addition to DWS, Napster is in talks with other technology companies, including Microsoft, to possibly incorporate its software into the new service. A Napster spokeswoman would not elaborate on the type of Microsoft software the company is considering.

MOVING OFFLINE: Some of the latest developments at online music companies are happening offline. In a recent conference call discussing first-quarter financial results, ArtistDirect chairman/CEO **Marc Geiger** downplayed the company's online network and emphasized its plans to start a record label and expand its talent agency in conjunction with Interscope Records co-founder **Ted Field** (**Billboard Bulletin**, May 4).

Jeff Vilensky, who tracks ArtistDirect stock for Bear Stearns in New York, says the company's move offline makes sense, given Field and Geiger's experience in the traditional music industry. "While the online advertising economy is weak, and while all the problems and issues with delivering digital music get sorted out, they're positioning their business to capitalize on what they know best," he says.

In the case of ArtistDirect, the development of an offline business that could ultimately be tied back in with online operations—for example, selling merchandise on the Internet for a concert the company is promoting—is compelling, Vilensky says. And, for the time being, records and concerts constitute "a real business, whereas the online business right now is a little bit more questionable as to how it's going to shake out."

Such question marks are prompting others to pursue similar strategies. In an attempt to build its brand offline, information and E-commerce site Music.com has launched an eponymous magazine with publisher Milor Entertainment Group.

The magazine—which offers a mix of music and technology content—launched as a quarterly, with distribution of 250,000 copies and a cover price of \$4.99. Plans are in the works for it to publish monthly starting next year. Each issue comes with a locked-content CD, *Disc Space*, that links back to the Music.com site and offers as many as 40 music tracks that can be purchased as downloads. The disc in the spring 2001 issue contains tracks by **Smash Mouth**, **98°**, **Diana Krall**, **Blink-182**, **Maxi Priest**, and others.

ADSEYE WEBCASTERS: While the Internet economy continues to fight for viability, a new study shows that advertisers, at least on the surface, are very interested in placing ads on the Web. New research by Arbitron and the Digital Media Assn. reveals that two-thirds of Webcasters have been called by agencies placing Webcast ads. In a similar study conducted last year, nearly half of the agencies said they had never been approached by Webcasters trying to sell advertising—

which indicates that despite the shakeout in the dotcom sector, much has changed in the past 12 months.

Arbitron Webcast Services GM/VP **Bill Rose** says Webcasters agree that the medium's greatest strength is its ability to deliver a targeted message to people who listen or watch online. According to the study, a high percentage of Webcast ad dollars comes from direct advertisers (42%), with one-third from interactive agencies and only one-quarter from traditional ad firms. Two-thirds of Webcast advertising is being bought by brick-and-mortar companies and slightly more than one-third (34%) by dotcoms. In looking for potential advertisers, Webcasters are targeting automotive companies first, followed by entertainment (24%), music (20%), dotcoms (15%), and alcohol companies (13%).

The survey, by Arbitron Webcast Services, consists of 62 interviews with senior executives at Internet-only Webcasters, representative firms, content-delivery networks, technology companies, and broadcasters. The surveys were conducted from February through April.

Additional reporting for this issue's column was provided by **Matt Benz**, **Eileen Fitzpatrick**, **Wes Orshoski**, and **Frank Saxe**.

TRAFFIC TICKER

Top Online Retail Sites

Unique Visitors (in 000s)

TOTAL VISITORS AT WORK & HOME	
1. amazon.com	18,229
2. bmgmusic.com	6,347
3. barnesandnoble.com	4,877
4. cdnow.com	4,694
5. columbiahouse.com	3,921
6. buy.com	2,668
7. walmart.com	2,313
8. bestbuy.com	2,216
9. towerrecords.com	512
10. samgoody.com	247

PERCENTAGE OF VISITORS MALES 18+

1. buy.com	67.4%
2. samgoody.com	64.7%
3. bestbuy.com	57.5%
4. towerrecords.com	55.4%
5. columbiahouse.com	51.5%
6. cdnow.com	51.3%
7. amazon.com	46.6%
8. bmgmusic.com	45.9%
9. barnesandnoble.com	44.6%
10. walmart.com	38.4%

PERCENTAGE OF VISITORS FEMALES 18+

1. walmart.com	56.6%
2. bmgmusic.com	49.9%
3. barnesandnoble.com	49.1%
4. amazon.com	46.1%
5. columbiahouse.com	43.8%
6. bestbuy.com	37.3%
7. towerrecords.com	35.7%
8. cdnow.com	34.0%
9. buy.com	29.8%
10. samgoody.com	15.9%

Source: Media Metrix, March 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

MAY 19, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		TRÖUBLE IN SHANGRI-LA REPRISE 47372/WARNER BROS.	STEVIE NICKS	5
◀ NO. 1 ▶ 1 week at No. 1					
2	NEW		SURVIVOR COLUMBIA 61063/CRG	DESTINY'S CHILD	1
3	1	2	ALL FOR YOU VIRGIN 10144	JANET	2
4	3	2	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD EPIC 85195	SOUNDTRACK	34
5	6	18	O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	24
6	NEW		YOU ARE SO GOOD TO ME SQUINT 8620/WORD	WATERDEEP	—
7	11	24	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	36
8	7	10	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
9	NEW		POPSTARS 143 31164/LONDON-SIRE	EDEN'S CRUSH	6
10	5	2	THIS IS WHERE I CAME IN UNIVERSAL 549626	BEE GEES	33
11	10	7	DROPS OF JUPITER ● AWARE/COLUMBIA 69888/CRG	TRAIN	15
12	9	5	LIVE IN NEW YORK CITY ▲ COLUMBIA 85490*/CRG	BRUCE SPRINGSTEEN & THE E STREET BAND	92
13	2	2	SET THIS CIRCUS DOWN CURB 78711	TIM MCGRAW	4
14	13	33	NO ANGEL ▲ ARISTA 19025 HS	DIDO	16
15	8	3	BRIDGET JONES'S DIARY ISLAND 548797/IDJMG	SOUNDTRACK	43
16	4	3	THE VOICE DECCA 458695 HS	RUSSELL WATSON	97
17	16	20	WHITE LADDER ▲ ATO 69351/RCA HS	DAVID GRAY	66
18	14	3	THE PRODUCERS SONY CLASSICAL 89646	ORIGINAL BROADWAY CAST	163
19	RE-ENTRY		1 ▲ APPLE 29325/CAPITOL	THE BEATLES	38
20	RE-ENTRY		REVELLING/RECKONING RIGHTEOUS BABE 024	ANI DIFRANCO	117

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

Home Video

MERCHANTS & MARKETING

California DVD Replicators Face Challenge Of Rolling Blackouts

BY DEBBIE GALANTE BLOK

As California audio and video replicators head into their peak production periods, threats of



JVC Disc America's Sean Smith says that because of California's tough environmental regulations, the replicator won't be able to depend on back-up power sources to get through the energy crisis.

rolling blackouts and rising energy costs have sent many plants scrambling to devise conservation plans to avoid shutdowns and

missed deadlines.

During the summer, replication plants typically work overtime to duplicate an avalanche of titles scheduled to hit stores during the fourth quarter. But meeting deadlines will be difficult for companies operating in California because of the state's ongoing energy crisis.

The Independent System Operator (ISO) is the state agency that controls California's electricity grid. During periods of reduced resources and increased demand, energy reserve levels drop; if they drop too far, utility companies begin rotating random, hour-long power outages to points on the grid.

"We will bring them back in an hour and, if necessary, go to the next group. That would go on until the emergency was over," says a Southern California Edison power plant spokesman. "It could be days or weeks before a plant is affected. If they do get interrupted, then they'll go to the back of the line before they are interrupted again."

If a shutdown does occur, replicators say, the key is a quick

restart after the power is turned back on. Molds need to be cleaned out before the equipment can be started up again. "If the shutdown is orderly, it will likely only take about a half an hour to restart after a two-hour shutdown," says Anthony Angelini, president/COO of Zomax, which operates plants in Concord and Fremont, Calif.

To prepare for the expected rolling blackouts, JVC Disc America, which operates one California plant, is setting up a pager notification system with the ISO that is expected to be in place by June.

"We could be down one or two

hours every 12-14 days," says JVC VP/plant manager Reid Montgomery. "So, every morning the ISO will be providing us with an overview of what the day will look like and which plants will likely go down."

SuperDVD, a new replicator in Hayward, Calif., has experienced two rolling blackouts since the energy crisis began late last year and has begun finding other replicators to handle its workload.

"SuperDVD is lucky because we have very good working relationships with other replicators in the Bay Area," says SuperDVD pro-

duction VP Ichiro Kodaka, "and we can farm out work without missing our deadlines."

But start-up companies looking for financing haven't been so lucky. One newcomer, who chose not to be directly quoted, says the company has had to prove to potential investors that it has the energy situation under control. As a solution, the company's new plant will be putting in diesel power generators as well as co-generation units that can run on reconverted heat. The replicator is also using smaller utility companies for energy rather

(Continued on page 74)

Video Streaming Service CinemaNow Plans To Reduce Free Online Offerings

ONLINE SURVIVORS: With half a million users per month—plus financial backing from Lions Gate Entertainment, Microsoft, and Blockbuster—the online video streaming service CinemaNow has managed to survive the dotcom crash.

Originally a division of the former Trimark Pictures, the Web company is now 60%-owned by Lions Gate Entertainment, which bought Trimark for \$50 million last year.

CinemaNow offers about 1,000 feature films, as well as such short films as *Mr. Bill*. CinemaNow executive VP **Bruce Eisen** says that users often watch films over the course of several visits. "Most are not watching a feature-length film all in one sitting," he says. "On average they watch about 15 minutes, leave, and come back."

Currently, most of the site's offerings can be watched free of charge. But that's about to change.

"Right now, about 75% of our content is free and 25% is available on a pay-per-view or subscription basis," Eisen says. "By the end of the year that ratio will flip."

Prices for the paid programming range from \$1.99 to \$2.99 for a 48-hour viewing window. Additionally, there is a \$9.95 monthly subscription rate for unlimited access. The site also generates revenue from advertising.

Eisen says CinemaNow's library of 1,000 films has generated more than \$1 billion in traditional distribution, proving that the content is something consumers are willing to pay for.

While most of the paid subscriptions launched by the music industry have failed, Eisen says, the planned summer launch of new services will increase the development of paid content services on the Web. "All of those previous services failed because they just didn't have the content," he says. "The announcements that have been made will offer something consumers want, and they will signal that the free ride is over."

As CinemaNow's streaming services take hold, the company is also looking into other business opportunities to expand its revenue. Eisen says the company is in discussions with Blockbuster to develop a video-on-demand service with the retailer, which recently dropped plans for a similar service with Enron. "We're in the midst of speaking

with them, and I'd be very surprised if we didn't end up doing something with them," Eisen says. In addition, CinemaNow will be expanding into overseas markets this year.

TWO FOR ONE: The online DVD store RentMyDVD.com has snagged a yearlong promotion with New York-based retailer the Wiz.

Starting May 13, consumers who purchase a DVD player at any of the Wiz's 42 stores will receive a coupon good for a month of free rentals when they sign up at RentMyDVD. In order to qualify, consumers must commit to using the service for at least one paid month. The coupons are valid until April 30, 2002.

RentMyDVD offers three different rental plans designed to fit various consumer viewing habits. Prices range from \$13.95 a month to rent any two DVDs at a time to \$49.95 to rent 10 DVDs at a time. The online store stocks more than 12,000 titles.

In another consumer giveaway, consumers who rent any three of nine DVDs or VHS titles from Warner Home Video or its affiliated labels New Line Home Entertainment and HBO Home Video will receive a \$100 gift certificate toward a Club Med vacation. Included in the promotion for June are *Proof of Life*, *The Pledge*, *Thirteen Days*, *Sugar & Spice*, *State and Main*, and *Disappearing Acts*. July titles are *Sweet November*, *Valentine*, and *Crossfire Trail*.

Consumers who rent any one title can also enter a sweepstakes for a free Club Med vacation. Five retailers will be selected for a Club Med getaway as well. Warner is offering an in-store merchandising kit highlighting the sweepstakes and promotion. Retailers can order the kit by calling 800-891-1311.

WATCH YOUR MANNERS: Warehouse Music advertising staffers **Rob Cohen** and **David Wollock** have an etiquette parody book that went on sale at the chain May 8. The 300-page HarperCollins book, *Etiquette for Outlaws*, advises readers how to act in such high-pressure situations as being pulled over by the police, how much to tip adult entertainers, and how to dress for the mosh pit.



Replicator SuperDVD experienced two shutdowns as a result of California's rolling blackout program to reduce energy usage.

Microsoft Web Site Makes Deal With VastVideo For Its Videoclips

VastVideo has signed a deal with Microsoft to feature the company's videoclips on WindowsMedia.com.

The Microsoft site recently relaunched, adding sports and news content to its entertainment offerings. VastVideo's content will be featured in the site's lifestyle guide.

VastVideo licenses and provides digital clips of health, sports, cooking, business, travel, and educational videos to a variety of Internet sites, which, combined, have 75 million monthly users, according to the company.

The New York-based technology firm also provides VideoAnswers software, which allows consumers to find answers to general questions by searching its database of videoclips. Instead of offering a printed answer to the ques-

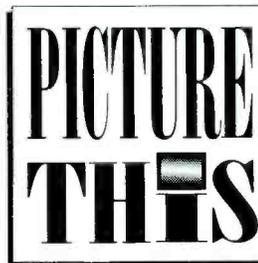
tion, as inquiry Web site AskJeeves.com does, VastVideo answers the question by providing a videoclip that presents an explanation or demonstration. The clips are also used as a way for consumers to preview special-interest videos before purchase.

The company has more than 17,000 clips covering more than 500 categories, and all will be encoded in the Windows Media Format.

In addition to selling videos on the VastVideo site, the company has agreements with the Barnes & Noble Web site and Yahoo! Shopping.

The deal with WindowsMedia.com also makes VastVideo content accessible through the media guide on the Windows Media Player.

EILEEN FITZPATRICK



by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	3	5	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
2	NEW ▶		THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
3	1	7	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.98
4	2	6	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
5	4	9	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
6	8	6	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	24.95
7	5	4	PLAYBOY 2000-THE PARTY CONTINUES	Playboy Home Video Universal Music & Video Dist. 0886	Various Artists	2001	NR	19.98
8	7	7	PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. 0885	Various Artists	2001	NR	19.98
9	9	5	FARSCAPE: VOLUME 2	A.D.V. Films 002	Ben Browder Claudia Black	2001	NR	14.98
10	NEW ▶		PLAYBOY'S 2001 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music & Video Dist. 0888	Brande Roderick	2001	NR	19.98
11	28	10	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
12	11	2	ESCAFLOWNE: VOL. 5-PARADISE AND PAIN	Bandai Entertainment Pioneer Entertainment 71147	Animated	2001	NR	19.98
13	22	38	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
14	10	4	BIG MOMMA'S HOUSE	FoxVideo 2000779	Martin Lawrence	2000	PG-13	14.98
15	6	6	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington	2000	PG	19.99
16	14	4	CLEOPATRA	FoxVideo 2001482	Elizabeth Taylor Richard Burton	1963	NR	14.98
17	NEW ▶		FARSCAPE: VOLUME 3	A.D.V. Films 003	Ben Browder Claudia Black	2001	NR	14.98
18	21	2	THE PRODUCERS	MGM Home Entertainment 100157	Zero Mostel Gene Wilder	1968	PG	14.95
19	17	31	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
20	13	13	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 001	Ben Browder Claudia Black	1999	NR	14.98
21	23	19	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
22	26	3	PRINCESS MONOKE	Miramax Home Entertainment Buena Vista Home Entertainment 64312	Animated	2000	PG-13	19.99
23	24	2	SCARY MOVIE	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams	2000	R	19.99
24	34	6	GUNDAM WING: VOL. 10	Bandai Entertainment Pioneer Entertainment 71163	Animated	2001	NR	14.98
25	15	4	BLAZIN'	Ground Zero Entertainment 3001	Cuban Link	2001	NR	19.98
26	18	2	THE PATRIOT	Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.95
27	12	12	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
28	20	9	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
29	27	16	THE UP IN SMOKE TOUR ▲ ²	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
30	33	23	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
31	25	49	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
32	NEW ▶		CANDY	Anchor Bay Entertainment 11025	Ewa Aulin Richard Burton	1968	R	14.98
33	30	15	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
34	37	4	RULES OF ENGAGEMENT	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson	2000	R	14.95
35	19	5	MERCY STREETS	Signal Hill Pictures Providence Entertainment 10311	Eric Roberts Stacy Keach	2001	PG-13	24.98
36	31	14	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
37	16	5	SAMURAI X: THE MOTION PICTURE	A.D.V. Films 003D	Animated	2001	NR	19.98
38	32	9	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
39	40	3	CHARLOTTE CHURCH IN JERUSALEM	Sony Classical Video Sony Music Entertainment 89608	Charlotte Church	2001	NR	14.95
40	NEW ▶		CENTER STAGE	Columbia TriStar Home Video	Amanda Schull Zoe Saldana	2000	PG-13	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	2	7	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
2	3	5	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
3	4	9	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
4	1	2	SPACE COWBOYS (PG-13)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones
5	5	7	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
6	NEW ▶		FINDING FORRESTER (PG-13)	Columbia TriStar Home Video 05717	Sean Connery Robert Brown
7	6	6	REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington
8	10	7	THE CONTENDER (R)	DreamWorks Home Entertainment 43813	Joan Allen Jeff Bridges
9	12	3	MEN OF HONOR (R)	FoxVideo 2001670	Robert De Niro Cuba Gooding, Jr.
10	8	7	THE 6TH DAY (PG-13)	Columbia TriStar Home Video 04961	Arnold Schwarzenegger
11	11	3	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
12	14	23	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
13	7	3	BOUNCE (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 21655	Ben Affleck Gwyneth Paltrow
14	9	4	THE LEGEND OF BAGGER VANCE (PG-13)	DreamWorks Home Entertainment 86398	Matt Damon Will Smith
15	13	6	DANCER IN THE DARK (R)	New Line Home Video Warner Home Video 5198	Bjork
16	16	5	RED PLANET (PG-13)	Warner Home Video 18954	Vai Kimer Carrie-Anne Moss
17	18	29	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
18	19	13	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
19	17	2	THE YARDS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 18276	Mark Wahlberg Joaquin Phoenix
20	15	2	BAMBOOZELED (R)	New Line Home Video Warner Home Video 5197	Damon Wayans

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock
2	NEW ▶		THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 21617	Animated
3	1	2	THE MUMMY: THE NEW ULTIMATE EDITION (PG-13) (29.98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz
4	3	2	FINDING FORRESTER (PG-13) (24.95)	Columbia TriStar Home Video 05989	Sean Connery Robert Brown
5	2	2	LITTLE NICKY (PG-13) (24.98)	New Line Home Video/ Warner Home Video 5160	Adam Sandler
6	4	3	SPACE COWBOYS (PG-13) (26.98)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones
7	5	4	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
8	NEW ▶		SUPERMAN: THE MOVIE SPECIAL EDITION (PG) (24.98)	Warner Home Video 1013	Christopher Reeve Gene Hackman
9	NEW ▶		THE COMPLETE SUPERMAN COLLECTION (PG) (79.92)	Warner Home Video 21305	Christopher Reeve Gene Hackman
10	6	6	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 60601	Cameron Diaz Drew Barrymore
11	9	24	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
12	7	4	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 22853	Denzel Washington
13	NEW ▶		THE EMPEROR'S NEW GROOVE: THE ULTIMATE GROOVE (G) (39.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 22311	Animated
14	11	9	MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
15	NEW ▶		SUPERMAN II (PG) (19.98)	Warner Home Video 11320	Christopher Reeve Gene Hackman
16	10	3	BILLY ELLIOT (R) (24.98)	Universal Studios Home Video 21134	Jamie Bell Julie Walters
17	17	85	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
18	14	6	THE 6TH DAY (PG-13) (27.96)	Columbia TriStar Home Video 05074	Arnold Schwarzenegger
19	8	2	ROCKY (PG) (24.98)	MGM Home Entertainment 1001736	Sylvester Stallone Talia Shire
20	12	2	THE ROCKY COLLECTION (PG) (89.96)	MGM Home Entertainment 1001737	Sylvester Stallone Talia Shire

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CALIFORNIA DVD REPLICATORS FACE CHALLENGE OF ROLLING BLACKOUTS

(Continued from page 72)

than relying on the troublesome Southern California Edison or Pacific Gas & Electric. However, using smaller suppliers may only be a short-term solution, since the ISO will order cutbacks from them as well.

Other larger replicators with plants outside California are beginning to redirect their workloads out of the state. Panasonic Disc Services, JVC Disc America, Crest National, and Zomax, for instance, are prepared to send business elsewhere.

"We have four other factories around the world and are prepared to do business there if we have to," says Bob Pfannkuch, president of Panasonic, which operates one plant in Torrance, Calif. He says replicating materials for all major titles have been and will continue to be sent to all of Panasonic's other locations. "Although we don't plan to make the titles elsewhere, we are prepared to do so if we lose power." Most important, replicators need on-site contingency plans if power is cut, but backup power sources can create added problems.

JVC, for example, has an on-site generator as part of its disaster-recovery program. However, because of California's stringent

environmental laws, JVC cannot run the unit more than one hour without violating state emission laws, according to senior VP of marketing Sean Smith. The result is a frustrating tug of war.

"That's typical for California: They tell you you must cut back usage and suffer destructive business practices, but you cannot supplement the required demand without violating other laws and incurring other penalties," Smith says.

But cutting back overall energy usage appears essential because of cost increases that are expected to run between 40%-60% this year. As a result, some replicators are looking for ways to cut down their energy needs.

SuperDVD, for example, is considering installing electric injection molding machines, which consume 50% less energy than the commonly used hydraulic injection molding machines. Installing the new machines could save the plant between \$8,000 and \$9,000 per machine per year, says SuperDVD's Kodaka. "This is huge for even a medium-size replicator with 10 to 20 lines."

In addition, the company is taking other conservation steps. "I have also installed heat exhaust

systems on all the DVD production equipment to draw as much heat as possible away from the machines," Kodaka says. "My theory is you have to blow the hot air out first before you try to cool the facility with air conditioning."

Zomax has also been implementing conservation efforts for quite some time and, in fact, its Fremont plant has won several energy-saving awards. Angelini says an enthusiastic staff and increased attention to the little things—such as turning off lights—help.

"We have timers on all of our lights, and if someone leaves without shutting off the lights, they will automatically go off at 7 p.m.," Angelini says. "Also, the facility is controlled by a computer system that is tied to pagers. Our manager gets paged when equipment goes down or when it gets too hot or cold in one room. He can monitor these things while he's here or can dial in from home."



Bring It On. A trip to the Blockbuster video store in Bloomington, Minn., won Cheryl Somvachai, center, a pair of diamond earrings when she rented the Universal Studios Home Video title *Bring It On*. The title is part of the six-month Universal Million Dollar Movie Game promotion that awards various prizes, including a \$1 million grand prize, when consumers rent selected Universal videos. Somvachai was the first winner in the promotion. Pictured with her are Blockbuster store manager Misty McDuffy, left, and Universal sales rep Steve Pechter, right. The contest ends May 31.

Billboard

MAY 19, 2001

Top Special Interest Video Sales

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
NO. 1					NO. 1				
1	1	5	WWF: DIVAS IN HEDONISM World Wrestling Federation Home Video 281	14.95	1	1	123	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
2	2	5	WWF: BEST OF RAW-VOL. 2 World Wrestling Federation Home Video 280	14.95	2	2	69	LIVING YOGA COLLECTION Living Arts 1070	17.98
3	3	5	WWF: NO WAY OUT World Wrestling Federation Home Video 268	19.95	3	3	61	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
4	4	14	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98	4	5	115	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
5	5	10	WWF: ROYAL RUMBLE World Wrestling Federation Home Video 267	19.95	5	4	105	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
6	6	24	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Redline Entertainment 77002	15.95	6	6	60	POWER YOGA FOR BEGINNERS: STAMINA Living Arts 1078	9.98
7	8	38	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	7	7	130	TOTAL YOGA Living Arts 1080	9.98
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9	9	4	ECW: BARELY LEGAL Pioneer Entertainment 71630	19.98	9	9	342	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
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14	15	15	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95	14	17	11	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98
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SOUTHERN DISTRICT OF NEW YORK

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RMM RECORDS & VIDEO CORP.

Debtor.

CHAPTER 11

Case Nos. 99-B-40449 (JHG)

NOTICE OF AUCTION SALE AND HEARING ON CONSIDERATION OF APPROVAL OF SALE OF DEBTOR'S PROPERTY FREE AND CLEAR OF ALL LIENS AND ENCUMBRANCES, SUBJECT TO HIGHER OR BETTER OFFERS PURSUANT TO SECTION 363(b) OF THE BANKRUPTCY CODE

TO ALL PARTIES ON THE ANNEXED SERVICE LIST:

PLEASE TAKE NOTICE that on the 31st day of May, 2001, at 11:00 a.m., or as soon thereafter as counsel may be heard, a hearing ("Hearing") will be held before the Honorable Arthur J. Gonzalez, United States Bankruptcy Judge, in Courtroom 617 of the United States Bankruptcy Court, Alexander Hamilton Custom House, One Bowling Green, New York, New York (the "Bankruptcy Court"), in respect of the Application ("Application") of RMM Records & Video Corp., the debtor and debtor-in-possession ("Debtor"), for authorization and approval of the sale of the Debtor's assets and business free and clear of all claims, liens and encumbrances pursuant to that either: (a) that certain Asset Purchase Agreement (the "Sony Agreement") between the Debtor and Sony Discos Inc., ("Sony"), or (b) that certain Asset Purchase Agreement (the "Universal Agreement") between the Debtor and Universal Music & Video Distribution Corp., ("Universal"), subject to higher or better bids; (ii) establishing bidding procedures, overbid protections and break-up fees; (iii) approving the assumption and assignment of executory agreements and establishing a cure claims bar date; (iv) fixing the manner and scope of notice; and (v) other related relief.

PLEASE TAKE FURTHER NOTICE that the terms and conditions of sale are set forth in the Sony Agreement and the Universal Agreement, respectively, and the supporting motion papers, which are available for inspection: (i) at the Bankruptcy Court's Website (www.nysb.uscourts.gov); or (ii) during regular business hours at the office of the Clerk of the United States Bankruptcy Court for the Southern District of N.Y. You may obtain a copy by contacting Michael E. Lehman, Esq. Lehman, Lehman & Gruber, 70 South Orange Avenue, Livingston, New Jersey 07039, telephone (973) 740-0770.

PLEASE TAKE FURTHER NOTICE, that:

- Pursuant to §363(f) of the Bankruptcy Code, the sale shall be free and clear of all claims, defenses, setoffs, mortgages, lien encumbrances, the same, if valid, to attach to the proceeds of the sale.
- That the Debtor intends to seek approval of either the Sony Agreement or the Universal Agreement, and intends to close under one of those agreements unless a higher or better offer is made and approved by the Bankruptcy Court. Additional offers and competitive bids will be considered at the Hearing subject to the terms and conditions set forth below and in the Application.
- Any and all offers and competitive bids must be made in writing and submitted to the Debtor at least 2 business days prior to the sale hearing (by May 29, 2001) together with a 10% earnest money good faith deposit; any and all competitive bids submitted as higher or better offers must comply with the bidding procedures. A hearing to approve the bidding procedures and a topping fee has been scheduled for May 16, 2001. Interested parties should contact the undersigned for details.
- Any and all competitive bids must be substantially similar or better in all material terms to those provided in the Sony Agreement, except for the purchase price, which the bid must exceed.
- The hearing referenced in this notice may be adjourned from time to time without further notice to creditors or other parties of interest, other than by announcement in Court of such adjournment on the date of the hearing.
- All claims for cure costs and accrual costs or otherwise arising from executory agreements to be assumed and assigned must be filed with the Clerk of the United States Bankruptcy Court, Alexander Hamilton U.S. Customs House, One Bowling Green, New York, New York 10004, with copies to the undersigned not later than the close of business on May 25, 2001. All disputes regarding the number of albums still due from artists to the Debtor under their agreements must be filed with the Clerk of the Court with copies to the undersigned not later than the close of business on May 25, 2001. Contracts to be assumed and the number of albums still due from artists to be detailed in Exhibit G and H to the Application, respectively.
- Objections, if any, to the Application shall be in writing and shall set forth in detail the basis of the objections and the relationship of the objectant to the Debtor. Any such objection must be filed with the Clerk, United States Bankruptcy at the aforementioned address, with a copy to the undersigned, at least seven (7) days prior to the return date of the Application.

Dated: New York, New York
May 3, 2001

Michael Lehman, Esq.
LEHMAN, LEHMAN & GRUBER
Counsel to the Debtor
70 South Orange Avenue
Livingston, New Jersey 07039
973.740.0770

Alan D. Halperin, Esq.
HALPERIN & ASSOCIATES
Counsel to the Creditors' Committee
Carnegie Hall Tower
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Update

CALENDAR

MAY

May 14, **Fourth Annual Music and Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Los Angeles. 213-202-5735.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 14-21, **Fourth Annual Hip-Hop Appreciation Week**, Riverside Church, New York. 201-521-9742.

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, **More Than a Feeling Gospel Forum**, BMI, New York. 718-659-5269.

May 16, **Music in Commercials: The New Trends**, presented by AIMP, BMI, New York. 212-758-6157.

May 16, **10th Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9494.

May 17, **ASCAP/Real Stories: Artist, Management, and Label Relationships**, ASCAP, New York. 212-621-6243.

May 17, **Urban Music: Dealing With a Changing Industry**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Metro, Chicago. 312-786-1121.

May 18, **Rock 'n Soul to Erase MS**, Century Plaza Hotel & Spa, Los Angeles. 310-449-2878.

May 21, **2001 Touchstone Awards Luncheon**, presented by Women in Music, New York Marriott Marquis, New York. 212-253-9940.

May 22, **Understanding Basic Trademark Law in Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

May 24, **ASCAP Concert Music Awards**, Walter Reade Theatre, New York. 212-621-6318.

May 24, **22nd Annual W.C. Handy Blues Awards**, Orpheum Theatre, Memphis. 323-653-1588.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Holland. 31-35-625-4422.

May 31-June 2, **Forte Riga International Music Industry Forum**, International Exhibition Centre, Riga, Latvia. forte.lv.

Submit items for *Lifelines*, *Good*

Works, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail jppesselnick@billboard.com.

GOOD WORKS

ROCKIN' FOR A CURE: On June 5, Epic Records is releasing the benefit CD *Keeping the Dream Alive—RACE to Erase MS*. The album features new mixes of **Macy Gray's** "I Try," **Destiny's Child's** "Jumpin', Jumpin'," and **Mandy Moore's** "Candy." Hits by **Donna Summer**, **Gloria Estefan**, and **Jamiroquai** are also included, as is a version of "Lean on Me" that is performed by **98°**, **Wyclef Jean**, **Jim Belushi**, **Mercedith Brooks**, **Montel Williams**, **Sophie B. Hawkins**, **Donny Osmond**, and others. VH1 and Tommy Hilfinger are presenting the Rock 'n Soul to Erase MS concert in conjunction with the CD release. The event, which takes place Friday (18) at Los Angeles' Century Plaza Hotel & Spa, will feature performances by **Stevie Wonder** and **Brian McKnight**. It will air June 23 on VH1. Both the CD and the concert will benefit the Nancy Davis Foundation for Multiple Sclerosis. Contact: **Brooke Primero** at 310-274-7800.

HATS OFF FUNDS: The Hats off to High Hopes event April 22 at Nashville's Wildhorse Saloon raised \$100,000 for the High Hopes organization, which provides therapy and education services to children with special needs and their families. Songwriters **Mark D. Sanders** and **Tim Nichols** hosted the sixth annual event. Contact: **Darlene Bieber** at 615-846-3878.

LIFELINES

BIRTHS

Boy, Stephen, to **Steve and Brit-tany Popovich**, April 20 in Cleveland. Father is head of A&R/promotions for Cleveland International Records.

Boy, Jack Paris Wright, to **Twila Paris and Jack Wright**, April 29 in Nashville. Mother is a Sparrow recording artist.

DEATHS

Billy Higgins, 65, of liver and lung failure, April 16 in Inglewood, Calif. Higgins was a jazz drummer. He is survived by four sons, two daughters, and a brother.

Dick Howard, 61, of complications from renal disease, April 27 in Los Angeles. Howard was a talent agent and manager who worked with such acts as the Judys, Tammy Wynette, Mel Tillis, and Marie Osmond. In the 1960s, he

was a talent booker for the ABC rock music program *Shindig*. He also worked with country music manager Jim Halsey to open the Hollywood office of the Jim Halsey Agency. Howard managed the TV and motion picture careers of many country artists while working for Halsey. He later joined the William Morris Agency to represent a variety of country acts. Howard is survived by two nieces, a nephew, and a cousin. In lieu of flowers, the family suggests donations be made in Howard's name to the National Kidney Foundation.

Reuben Dobbis, 78, of cancer, April 28 in New York. Under the stage name Ruby Dee, Dobbis led his own kazoo band. He often opened shows at Passaic, N.J.'s Capitol Theatre. Dobbis is survived by a son, a daughter, two grandsons, a sister, and a brother.

Programming

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Clear Channel Tries New Biz Tactics President Randy Michaels Addresses Back-Sells, Critics

BY FRANK SAXE

NEW YORK—"An amazing amount of money is being spent promoting bad records that are never going to be hits," Clear Channel Radio president Randy Michaels asserts. "If the labels could focus their promotion dollars on stuff that has a shot, it seems to me they can spend less money and we'd have less noise."

With nearly 1,200 radio stations across the U.S., Clear Channel Communications is looking for new ways to capitalize on its relationship with the record industry. A number of high-level executives and programmers are meeting on a regular basis, and within the next month or so they are expected to begin revealing new ideas.

Michaels and Clear Channel—the largest U.S. radio conglomerate—have been criticized for what some call heavy-handed tactics. The one-time morning jock, meanwhile, insists that many competitors are merely "afraid" of the changes Clear Channel is making and "jealous" of what the company has built.

THE WKTU EXPERIMENT

Although Clear Channel has said it wants to find new sources of revenue from record labels, its first experiment ended quickly, and no repeat is planned. After just one week, its top 40/dance WKTU New York scrapped a program in which it sold back-announcements identifying artists, song titles, and retailer information.

WKTU GM Scott Elberg, who initially signed off on the test, says the mentions simply added too much "clutter" to the station's programming. "We tried it once, it didn't work, and it is something never to be heard again."

Sam Goody and Epic Records bought a dozen live-read spots following Jennifer Lopez's "Play," promoting her album *J.Lo* as well as 12 traditional, 60-second spots promoting new albums by both Lopez and Anastacia. "What was very clear from the very beginning was that this was not a pay-for-play program," says Sam Goody East Coast marketing manager Chris Nadler.

Nadler adds that the retailer was not able to select when its back-announcements would air—that decision was left to WKTU's programming department, which decided when the track would be played.

Epic, which paid \$15,000 for the advertising campaign, says it was happy with the outcome, and sales manager Steve Kennedy says he is disappointed WKTU will no longer take the ads. Kennedy says he saw a 21% spike in Lopez's sales and a 27% rise in Anastacia's sales coinciding with the ad program.

Those numbers come as little surprise to Elberg. Although he says the station will never run such an ad campaign again, he agrees that the live-read announcements made an impact. "I think the consumer is so conditioned to [typical] spots that these jumped out at them as being something different."

Although the WKTU experiment was brief, it may not be the last time a record label or retailer approaches a station to buy a front- or back-sell. Among the stations Nadler says he would consider buying ads from are New York's R&B WQHT

(Hot 97) and country WYNY (Y-107). Crosstown modern rocker WXRK (K-Rock) is also on his short list, but so far any deal has been hung up in Infinity Broadcasting's legal department.

WXRK PD Steve Kingston says he is not opposed to back-selling outright and feels it does not necessarily detract from the station's on-air credibility. "One of the biggest complaints from listeners, and certainly the biggest complaint from record labels, is that announcers don't effectively back-sell and identify the music and artists on the radio."

Kingston admits, though, that it could put added pressure on a programmer to add a song out of "revenue concerns." That said, Kingston believes paid back-sells could be both a service to the artist and the listener. "Properly managing this will maintain it as a program enhancement. Abuse it and it becomes a paid-for infomercial."

While Michaels says he gives stations a lot of latitude to try things, he doubts few other stations will try to offer labels a paid-for back-sell. "As a programmer, it is probably something I would not want to try. I don't want to be in the business of adding pressure [on a programmer] over adding a record so we can get a back-tag. I just don't think it's going to be part of our initiative. I don't want to tell you at this point that any idea is off the table, but that's not one that's high on the list."

OTHER OPTIONS POSSIBLE

Although the WKTU experiment did not work out as well as some had hoped, Michaels says Clear Channel is seeking other on-air options for labels to promote their artists—and make a buck for their stockholders.

One option still under consideration is a pay-for-play spin. If done properly, with full on-air disclosure, such an arrangement can be legal, according to officials at the Federal Communications Commission.

"Would I eliminate a whole string of commercials for a record that a label thinks is going to be a hit, with the proper ID? I probably would," Michaels says. "I think that would be a win for the program director [and] a win for the audience."

While few radio listeners would miss the blaring car commercials or pitches for weight-loss pills, label executives might not be willing to pay. If a 60-second spot on Clear Channel's top 40 WHTZ (Z-100) New York can be sold for as much as \$800, a label would typically have to pay three times that much—consider

(Continued on next page)

newsline...

JOHNSON DEFENDS BET SALE. Black Entertainment Television (BET) founder/chairman Robert Johnson continues to be questioned about his decision to sell the nation's largest black-owned media company to Viacom. Speaking to the Capital Press Club, Johnson said that he was after the best deal he could get and that only Viacom could offer him the tax-free deal at the best price. As for fears that Viacom will make wholesale changes to BET, Johnson said it would be a "conspiracy theory" to think Viacom would take its \$3 billion investment and "turn it against its core market." Addressing a crowd largely consisting of African-American journalists, Johnson said black media companies have an unfair burden placed on them by the community to spend more time and money on social issues than general-market media companies do.

INTERNET DEVELOPER GETS FUNDING. RadioCentral has secured \$2.5 million in additional funding from the Ackerley Group, owner of rhythmic top 40 KUBE and classic rock KJR-FM Seattle; FBR CoMotion, the venture capital firm that has made previous investments in the company; and Good Guys, the high-end specialty electronics retailer. San Francisco-based RadioCentral creates interactive radio programming for consumer brand and content Web sites. "We see a tremendous amount of strategic opportunity between RadioCentral and consumer electronics," says Ronald Unkefer, chairman/CEO of Good Guys, which operates 79 stores in California, Nevada, Oregon, and Washington.

FORMER FCC HEAD JOINS FINANCIAL FIRM. Former Federal Communications Commission (FCC) Chairman William Kennard is joining investment firm the Carlyle Group as a managing director of its telecommunications and media practice. Carlyle manages more than \$12 billion in funds worldwide—although very little of that has been in the telecom sector. A number of former government officials are on its payroll, largely from Republican administrations.

WEB LISTENING HABITS SIMILAR. Some radio listening habits may translate to the Internet, according to statistics in the latest Webcast ratings report produced by MeasureCast. It also shows that, similar to terrestrial radio, on the Net the most-listened-to day is Thursday, with 20% of all online listening coming that day. The peak listening hour was noon PDT, followed by 8 a.m. PDT. In fact, 81% of all listening occurred between 5 a.m. and 5 p.m. PDT. The report also found that the largest single age group listening to Internet radio is the 25-34 cell, accounting for more than one in four Web listeners. Online listening remains largely male, however; only 29% of users are female. Overall, the weekly MeasureCast numbers show that during the week of April 30, online listening continued to rebound from the blackout imposed by a number of radio groups over the American Federation of Television and Radio Artists contract issue (Billboard, April 21), led largely by Internet-only radio stations.

NOTED. A Spokane, Wash., man has been sentenced to 42 days in jail for assaulting a federal marshal who tried to shut down a pair of pirate radio stations he was operating. Mark Alan Rabenold was also ordered to pay \$630 in court costs. Rabenold pleaded guilty to trying to run down the marshal with his car last February... When 3Com announced it was scrapping its Kerbango Internet-radio receiver project, it said it would take one month to find a buyer for the division. No buyers have come forward, so the development team has been laid off... As the '80s format continues to be hot on radio, former MTV VJ Martha Quinn will host *Martha Quinn's Rewind*, a daily show focusing on music and artists from the '80s. The show, based at Clear Channel's KIOI San Francisco, debuts May 21 on four other Clear Channel stations: KMSX San Diego, WLOL Minneapolis, KTCL Denver, and KISN Salt Lake City, with plans to roll out nationally... NBG Radio Network has inked a deal with Radio Express to distribute its *Bigg Snoop Dogg Radio* and *Hollywood Hamilton's Weekend Top 30* programs internationally. Bigg Snoop Dogg Radio features multi-platinum-selling hip-hop artist Snoop Dogg, co-host Frantastic, and DJ Jam—Snoop and Dr. Dre's personal DJ—and features new tracks from Dogg House Records artists, interviews, and Snoop's favorite music.

With reporting by Frank Saxe in New York.



MICHAELS



Etheridge Breathes Deep. As Oxygen Media continues expanding its music-based programming, it begins a series of in-studio concerts. The first, to air in July, will feature Island/Def Jam recording artist Melissa Etheridge, whose new album, *Skin*, will be released July 10. As part of the cable network's interactive effort, viewers were able to vote via the Internet for the concert's set, Etheridge's wardrobe, and the opening number. The concert special is hosted by Simran Sethi, who also hosts Oxygen's *Daily Remix* music program. Pictured at the April 20 taping, from left, are Oxygen Media VP of music and talent Julie Insogna, actress Lucy Lawless, Tipper Gore, Etheridge, and Sethi.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	26	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 7 weeks at No. 1
2	4	5	22	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
3	2	2	33	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
4	5	4	12	ANGEL ISLAND ALBUM CUT/DJMG	LIONEL RICHIE
5	9	12	10	THANK YOU ARISTA 13922* †	DIDO
6	3	3	15	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
7	6	6	37	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
8	8	9	14	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
9	7	7	31	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
10	11	11	41	BACK HERE HOLLYWOOD 164040 †	BBMAK
11	10	10	34	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
12	16	14	54	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
13	17	18	88	AMAZED BNA 65957 †	LONESTAR
14	18	13	14	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
15	15	15	32	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
16	12	8	59	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
17	14	16	68	BREATHE WARNER BROS. 16884 †	FAITH HILL
18	13	17	84	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
19	20	20	82	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
20	19	19	36	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
21	21	22	4	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
22	22	21	7	PERFECT WORLD DDE ALBUM CUT	PETER CETERA
23	23	23	7	THIS IS WHERE I CAME IN UNIVERSAL 587696* †	BEE GEES
24	24	25	9	WHOLE NEW YOU COLUMBIA ALBUM CUT	SHAWN COLVIN
25	25	24	7	ALL THE WAY COLUMBIA ALBUM CUT	JOURNEY

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	26	THANK YOU ARISTA 13922* †	DIDO 9 weeks at No. 1
2	2	2	16	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
3	4	5	13	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
4	3	4	32	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
5	6	8	13	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
6	5	3	33	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
7	7	6	28	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
8	9	9	24	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
9	8	7	16	JADED COLUMBIA 79555* †	AEROSMITH
10	10	10	17	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
11	13	15	14	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
12	18	20	5	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
13	11	11	22	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
14	19	19	11	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
15	12	12	33	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
16	16	16	36	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
17	14	14	38	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
18	15	13	19	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
19	17	17	40	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
AIRPOWER					
20	21	24	4	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
21	22	23	7	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
22	24	25	4	IMITATION OF LIFE WARNER BROS. ALBUM CUT †	R.E.M.
23	27	27	6	WALK ON INTERSCOPE ALBUM CUT †	U2
24	23	22	22	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
25	26	26	6	UNFORGIVEN GO-GO'S ALBUM CUT/BEYOND †	GO-GO'S

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 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. (C) 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. † Video clip available. © 2001, Billboard/BPI Communications.

CLEAR CHANNEL

(Continued from preceding page)

ering the average song is at least three minutes long—to have a record aired once.

Michaels concedes, "It's probably not cost-effective for the record companies to do that."

One method that Clear Channel will probably use to make money—estimated by some to be as much as \$20 million annually—is to select dedicated independent record promoters, or indies, to act as liaisons between its PDs and the labels (Billboard, March 24).

"There was some consideration early on to take indie promotion in-house, and I just don't think it can be done," says Michaels. "But I do want to have a couple of business-like controlled relationships, so we are looking at forming not one but a limited number of alliances for purposes of interfacing with the record industry."

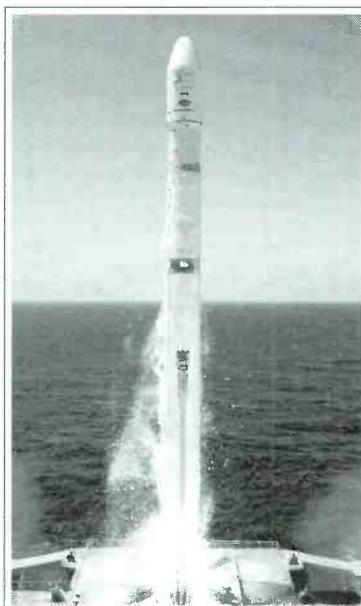
The company will likely end up inking multimillion-dollar deals with a few of the better-established independents, a list most likely to include Tri-State Promotions. The Cincinnati-based firm is headed by Bill Scull, a friend of Michaels' dating back to his programming days.

It's a relationship Michaels does not shy away from. "Bill is a guy I know and feel better about than some other people," Michaels admits, adding, "I would certainly expect Tri-State to be a part of that."

Industry insiders doubt Michaels will spread the business beyond Tri-State, acknowledging that the Cincinnati-based firm specializes in top 40 and rock formats and has few contacts in R&B and country. Some label promotion executives worry that Scull will be given too large a piece of the business and will therefore be able to squeeze the labels for more.

But Michaels says the labels will be better served through the relaying of more reliable information. He says there are indies that claim to do business with Clear Channel stations but

(Continued on next page)



Roll Rocks Into Orbit. XM Satellite Radio's second satellite, named Roll, launched into space May 8 from the Pacific Ocean. As Roll headed into orbit, XM's first satellite, Rock, had already begun to transmit and receive test signals. Rock is scheduled to begin broadcasting by the end of May, as XM prepares to launch its commercial satellite-to-car radio service in the U.S. late this summer.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	3	8	6	LADY MARMALADE 1 week at No. 1 INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
2	1	2	10	ALL FOR YOU VIRGIN	JANET
3	5	5	11	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
4	2	1	10	SURVIVOR COLUMBIA	DESTINY'S CHILD
5	4	4	14	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
6	7	7	12	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
7	6	3	20	THANK YOU ARISTA	DIDO
8	9	10	13	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
9	8	6	22	ANGEL MCA	SHAGGY FEATURING RAYVON
10	11	11	14	STUTTER JIVE	JOE FEATURING MYSTIKAL
11	12	12	7	PLAY EPIC	JENNIFER LOPEZ
12	10	9	27	AGAIN VIRGIN	LENNY KRAVITZ
13	16	17	11	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
14	13	13	17	BUTTERFLY COLUMBIA	CRAZY TOWN
15	17	20	9	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
16	14	15	17	JADED COLUMBIA	AEROSMITH
17	15	14	24	CRAZY MCA	K-CI & JOJO
18	18	18	16	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
19	19	16	12	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
20	20	19	32	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
21	21	29	4	WHAT IT FEELS LIKE FOR A GIRL MAVERICK/WARNER BROS.	MADONNA
22	22	28	5	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
23	25	30	4	THIS IS ME BAD BOY/ARISTA	DREAM
24	32	40	3	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
25	28	31	7	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
26	30	39	3	DRIVE IMMORTAL/EPIC	INCUBUS
27	23	21	16	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
28	26	27	7	YELLOW CAPITOL	COLDPLAY
29	36	—	2	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
30	24	23	24	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
31	33	38	3	GET OVER YOURSELF 143/LONDON-SIRE	EDEN'S CRUSH
32	37	—	2	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
33	27	24	16	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
34	RE-ENTRY	5		LOOK AT US PLAYLAND/PRIORITY	SARINA PARIS
35	31	26	25	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
36	29	25	11	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
37	NEW ▶	1		LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
38	40	36	5	OOCHIE WALLY ILL WILL/COLUMBIA	QB FINEST FEATURING NAS AND BRAVEHEARTS
39	NEW ▶	1		TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
40	34	32	13	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON

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. 252 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) 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.

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don't. "I liken them to the Mayan priests that extracted a payment or a sacrifice to make the sun come up, and it always worked."

One plan is *not* an attractive option for Clear Channel: getting into the record business. "The idea that we're going to start our own label is just silly," says Michaels. "We're not trying to be unfriendly to the labels. We need to not only co-exist but thrive in a partnership with the music industry." To facilitate that partnership, the company plans to appoint a liaison to work with the industry on advertising and marketing campaigns.

'WE COME IN PEACE'

With a buffet of synergistic opportunities lined up, Clear Channel's task involves finding which combinations are the most appealing. The company's purchase of SFX Entertainment has given it control over 130 live music venues in the U.S., while its outdoor billboard division, Eller Media, could be used to promote stations, artists, or retailers. "We have a number of pieces to the company to coordinate," Michaels says.

Clear Channel's breadth worries people like Ron Jacobs, a morning show host in Kaneohe, Hawaii, and an organizer of an effort to form a "protest group" against the company. "Clear Channel's tentacles are strangling the nearly extinct local operator," Jacobs says in a missive that has spread throughout the radio community via E-mail. He also takes on Michaels, saying he cares "only about money and power, including the abuse of power."

In his self-described "call to arms," Jacobs suggests a "peaceful and creative anti-Michaels/Clear Channel protest of just a few hundred people at, say, a Clear Channel stockholders' meeting or broadcast convention" to get media attention.

Clear Channel and Michaels have been the subject of several negative articles in recent weeks, including a scathing article in Salon.com titled "Radio's Big Bully," which characterized the chain's business methods as "dirty tricks and crappy programming." Michaels describes that story as "just wrong" and "full of crap," specifically denying charges that he taped comments made by two AMFM producers who were later fired following the AMFM/Clear Channel merger. He adds that "we have never, ever dropped a record for SFX," something the story claims happened twice.

Beyond the fact that people love to throw stones at whoever is at the top, Michaels feels that Clear Channel is in the process of dramatically changing radio and that most people are afraid of that change. "People are stunned, jealous, and threatened; they fear what we're going to do, and the truth is, we're trying to figure it out ourselves, but we come in peace."

Many questions remained unanswered for label executives, Clear Channel employees, and their competitors—yet that is just fine with Michaels. "We're deliberately taking this slow. When you know what you're doing, you move like lightning. This is all new, we're being very tentative, and whatever we start with I'm sure will change."

THE MODERN AGE • JILL PESSLECK

The members of Sum 41 have only been out of high school a few years, but their song "Fat Lip" has already reached No. 25 on this issue's Modern Rock Tracks chart.

Deryck Whibley, the Canadian band's vocalist/guitarist, explains that writing about this particular stage of life may be what's attracting listeners. "The verses are really about what we do: growing up in the suburbs, going to parties and hanging out with our friends, and causing trouble. A lot of people say they relate to it."

Whibley notes that this theme recurs throughout Sum 41's Island disc *All Killer, No Filler*. "We were 16 when we started, in 11th grade. It relates to growing up, since

we're kind of in that stage of, Are we still young, or are we growing up?"

Creating the pop/punk album—which Whibley says is influenced by such Southern Cali-



"It relates to growing up, since we're kind of in that stage of, Are we still young, or are we growing up?" —Deryck Whibley, Sum 41

fornia bands as Pennywise and Rancid and such acts as Elvis Costello and the Beatles—was a different experience from the making of the group's earlier EP, *Half Hour of Power*. "For

the EP, basically we recorded our set list that we had been playing live. Two months after we did the EP, we had to record this album. We had to work up a lot of songs in a short time. Each one came up as they came, one by one."

Each show the band plays is becoming increasingly crowded. Fresh off MTV's *Campus Invasion* tour with labelmates American Hi-Fi and Saliva, Sum 41 is touring with Fenix TX. The band is also about to do dates with Blink-182 and the Offspring. The schedule has been something of an adjustment. "Before we'd do two weeks here and there," Whibley says. "Now we haven't been home for two weeks the whole year."

Billboard®

MAY 19, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1				
1	1	7	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
2	2	19	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
3	6	9	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
4	3	20	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
5	5	11	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
6	4	12	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
7	8	39	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
8	9	32	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
9	10	15	LICKIN' LIONS	THE BLACK CROWES V2
10	7	4	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIN'D WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
AIRPOWER				
11	NEW	1	SCHISM LATERALUS	TOOL VOLCANO/LIVE
12	15	12	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
13	14	18	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
14	13	13	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
15	18	5	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
16	11	14	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
17	24	3	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH
18	17	13	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
AIRPOWER				
19	34	2	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
20	16	16	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
21	12	10	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
22	23	3	JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
23	25	10	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
24	20	17	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
25	21	22	SAFE IN NEW YORK CITY STIFF UPPER LIP	AC/DC EASTWEST/VEEG †
26	22	20	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
27	29	6	MAKE IT RIGHT BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
28	28	8	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELEKTRA/VEEG
29	26	5	MOTO PSYCHO THE WORLD NEEDS A HERO	MEGADETH SANCTUARY †
30	19	15	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
31	31	4	PAIN PERFECT SELF	STEREOMUD LOU/D/COLUMBIA †
32	32	4	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
33	27	12	WHAT A DAY STATEMENT	NONPOINT MCA
34	39	3	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
35	38	4	BLOOM SINOMATIC	SINOMATIC RUST/ATLANTIC
36	33	10	HEADS EXPLODE GOD SAYS NO	MONSTER MAGNET A&M/INTERSCOPE †
37	30	14	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
38	37	5	DIG L.D. 50	MUDVAYNE NO NAME/EPIC †
39	NEW	1	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG
40	NEW	1	REVOLUTION MAN ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

MAY 19, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1				
1	1	7	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
2	5	8	HASH PIPE	WEEZER GEFFEN/INTERSCOPE †
3	2	25	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
4	4	11	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
5	3	13	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
6	6	16	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DJMG †
7	7	30	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	8	29	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
9	9	8	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
10	14	5	THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
11	15	10	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
12	11	12	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
13	12	14	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
14	20	4	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
15	13	10	HEY PRETTY HAUNTED	POE FEI/ATLANTIC †
AIRPOWER				
16	22	6	DREAM ON DICTER	DEPECHE MODE MUTE/REPRISE †
17	17	10	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
18	16	17	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
AIRPOWER				
19	NEW	1	SCHISM LATERALUS	TOOL VOLCANO/LIVE
AIRPOWER				
20	30	2	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG
21	18	17	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
22	10	7	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
23	23	4	IMITATION OF LIFE REVEAL	R.E.M. WARNER BROS. †
24	26	25	YELLOW PARACHUTES	COLDPLAY CAPITOL †
25	27	4	FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/DJMG †
26	19	14	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA †
27	29	3	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
28	NEW	1	THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA
29	31	6	IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB EPIC
30	25	12	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
31	NEW	1	I MIGHT BE WRONG AMNESIAC	RADIOHEAD CAPITOL
32	35	26	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
33	40	2	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH
34	28	8	WAITING WARNING	GREEN DAY REPRISE †
35	39	5	FRED ASTAIRE THROWING THE GAME	LUCKY BOYS CONFUSION ELEKTRA/VEEG
36	38	5	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
37	24	14	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
38	NEW	1	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
39	NEW	1	SHIVER PARACHUTES	COLDPLAY CAPITOL †
40	36	8	HERE'S TO THE NIGHT HORRORSCOPE	EVE 6 RCA †

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming
 1235 W. Street, NE
 Washington, D.C. 20018

- 1 112, Peaches & Cream
- 2 OutKast, So Fresh, So Clean
- 3 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 4 Lil' Romeo, My Baby
- 5 Lil' Bow Wow, Puppy Love
- 6 2Pac, Until The End Of Time
- 7 Eve, Let Me Blow Ya Mind
- 8 Ja Rule, I Cry
- 9 Trick Daddy, Take It To Da House
- 10 Aaliyah, We Need A Resolution
- 11 Ray J, Wait A Minute
- 12 Destiny's Child, Survivor
- 13 R. Kelly, Fiesta
- 14 Musiq, Love
- 15 Queen Pen, I Got Cha
- 16 Tyrese, I Like Them Girls
- 17 Sunshine Anderson, Heard It All Before
- 18 Snoop Dogg, Lay Low
- 19 Ginuwine, There It Is
- 20 Tank, Maybe I Deserve
- 21 India.Arie, Video
- 22 Missy Elliott, Get Ur Freak On
- 23 Case, Missing You
- 24 3LW, Playas Gon' Play
- 25 Jay-Z, Guilty Until Proven Innocent
- 26 Three The... Let's Get It
- 27 Ludacris, Southern Hospitality
- 28 Craig David, Fill Me In
- 29 Donnie McClurkin, We Fall Down
- 30 Janet, All For You
- 31 Eric Benet, Love Don't Love Me
- 32 Lil' Mo, Superwoman
- 33 Project Pat, Chickenshead
- 34 St. Lunatics, Midwest Swing
- 35 Bishop, U Know U Ghetto
- 36 Kardinal Offishall, Bakard! Stang
- 37 N.E.R.D., Lapdance
- 38 Toya, I Do
- 39 JT Money, Hi-Lo
- 40 Dave Hollister, Take Care Of Home
- 41 Syleena Johnson, I Am Your Woman
- 42 Xzibit, Front 2 Back
- 43 City High, What Would You Do
- 44 QB Finest, Oochie Wally
- 45 Nelly, Ride Wit Me
- 46 Wyclef Jean, Perfect Gentleman
- 47 Cappadonna, Supermodel
- 48 Master P, Pockets Gone 'Stay Fat
- 49 Beatznuts, No Escapin' This
- 50 Kirk Franklin & Mary Mary, Thank You

NEW ONS

- Jaheim, Just In Case
 Babyface, There She Goes
 Usher, U Remind Me
 Erick Sermon, Music
 Faith Evans, Can't Believe
 Bad Azz, Wrong Idea
 Project Pat, Don't Save Her
 Blu Cantrell, Hit 'Em Up Style



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 2 Kenny Chesney, Don't Happen Twice
- 3 Faith Hill, If My Heart Had Wings
- 4 Travis Tritt, It's A Great Day To Be Alive
- 5 Brooks & Dunn, Ain't Nothing 'Bout You
- 6 Elbert West, Diddle *
- 7 Patty Loveless, The Last Thing On My Mind
- 8 Gary Allan, Right Where I Need To Be
- 9 Billy Gilman, There's A Hero *
- 10 Mark McGuinn, Mrs. Steven Rudy
- 11 Trisha Yearwood, I Would've Loved You Anyway *
- 12 Jamie O'Neal, When I Think About Angels *
- 13 Toby Keith, How Do You Like Me In
- 14 Lee Ann Womack, I Hope You Dance
- 15 Dixie Chicks, Without You
- 16 Sara Evans, Born To Fly
- 17 Dixie Chicks, Goodbye Earl
- 18 LeAnn Rimes, I Need You
- 19 Terri Clark, No Fear
- 20 Jessica Andrews, Who I Am
- 21 Tammy Cochran, Angels In Waiting
- 22 Faith Hill, The Way You Love Me
- 23 Clay Davidson, Sometimes
- 24 Sherrie Austin, Jolene
- 25 Clay Davidson, Sometimes
- 26 Chris Cagle, Laredo
- 27 Nickel Creek, When You Come Back Down
- 28 Alan Jackson, When Somebody Loves You
- 29 Charlie Robison, I Want You Bad
- 30 Brad Paisley, Two People Fell In Love
- 31 Montgomery Gentry, She Couldn't Change Me
- 32 Toby Keith, Country Comes To Town
- 33 Jamie O'Neal, There Is No Arizona
- 34 Jo Dee Messina, That's The Way
- 35 Cyndi Thomson, What I Really Meant To Say
- 36 Diamond Rio, One More Day
- 37 Sara Evans, I Could Not Ask For More
- 38 Darryl Worley, Second Wind
- 39 Faith Hill, Breathe
- 40 Billy Ray Cyrus, You Won't Be Lonely Now
- 41 Vince Gill, Feels Like Love
- 42 Jo Dee Messina, Burn
- 43 Tim McGraw, Something Like That
- 44 Dixie Chicks, Cowboy Take Me Away
- 45 Keith Urban, But For The Grace Of God
- 46 Toby Keith, You Shouldn't Kiss Me
- 47 Phil Vassar, Rose Bouquet
- 48 Trick Pony, Four Me
- 49 George Strait, Write This Down
- 50 Aaron Tippin, Kiss This

* Indicates Hot Shots

NEW ONS

- Carolyn Dawn Johnson, Complicated
 Loretta Lynn, I Can't Hear The Music



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Destiny's Child, Survivor
- 2 Janet, All For You
- 3 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 4 Snoop Dogg, Lay Low
- 5 Nelly, Ride Wit Me
- 6 Eve, Let Me Blow Ya Mind
- 7 Staind, It's Been Awhile
- 8 Stella Soleil, Kiss, Kiss
- 9 Sunshine Anderson, Heard It All Before
- 10 Fatboy Slim, Weapon Of Choice
- 11 Three The... Let's Get It
- 12 Train, Drops Of Jupiter
- 13 Missy Elliott, Get Ur Freak On
- 14 Craig David, Fill Me In
- 15 Tantric, Breakdown
- 16 Uncle Kracker, Follow Me
- 17 Jennifer Lopez, Play
- 18 Aaliyah, We Need A Resolution
- 19 OutKast, So Fresh, So Clean
- 20 Tyrese, I Like Them Girls
- 21 Linkin Park, Crawling
- 22 India.Arie, Video
- 23 City High, What Would You Do
- 24 Sum 41, Fat Lip
- 25 Dream, This Is Me
- 26 Jay-Z, Guilty Until Proven Innocent
- 27 2Pac, Until The End Of Time
- 28 R. Kelly, Fiesta
- 29 Lifehouse, Hanging By A Moment
- 30 Cold, No One
- 31 Mudvayne, Dig
- 32 Incubus, Drive
- 33 Saliva, Your Disease
- 34 American Hi-Fi, Flavor Of The Week
- 35 Papa Roach, Between Angels And Insects
- 36 Godsmack, Greed
- 37 Matchbox Twenty, Mad Season
- 38 Olivia, Bounce
- 39 Ja Rule, I Cry
- 40 Trick Daddy, Take It To Da House
- 41 Nelly Furtado, I'm Like A Bird
- 42 Limp Bizkit, My Way
- 43 Xzibit, Front 2 Back
- 44 R. Kelly, A Woman's Threat
- 45 O-Town, All Or Nothing
- 46 Britney Spears, Don't Let Me Be The Last To Know
- 47 Lil' Bow Wow, Puppy Love
- 48 Good Charlotte, The Click
- 49 3LW, Playas Gon' Play
- 50 Eden's Crush, Get Over Yourself

** Indicates MTV Exclusive

NEW ONS

- St. Lunatics, Midwest Swing
 Lil' Mo, Superwoman
 Jessica Simpson, Irresistible
 Poe, Hey Pretty



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Moby, South Side
- 2 Dido, Thank You
- 3 Jennifer Lopez, Play
- 4 Janet, All For You
- 5 Train, Drops Of Jupiter
- 6 Fatboy Slim, Weapon Of Choice
- 7 Matchbox Twenty, Mad Season
- 8 Destiny's Child, Survivor
- 9 Aerosmith, Jaded
- 10 U2, Walk On
- 11 Lifehouse, Hanging By A Moment
- 12 Uncle Kracker, Follow Me
- 13 Incubus, Drive
- 14 Nelly Furtado, I'm Like A Bird
- 15 R.E.M., Imitation Of Life
- 16 Fuel, Hemorrhage (In My Hands)
- 17 India.Arie, Video
- 18 Bon Jovi, Say It Isn't So
- 19 Coldplay, Yellow
- 20 Stella Soleil, Kiss, Kiss
- 21 Sting, After The Rain Has Fallen
- 22 Go-Go's, Unforgiven
- 23 Jill Scott, A Long Walk
- 24 David Gray, Please Forgive Me
- 25 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 26 Dave Matthews Band, I Did It
- 27 The Wallflowers, Letters From The Wasteland
- 28 Stevie Nicks, Every Day
- 29 Lenny Kravitz, Again
- 30 Staind, It's Been Awhile
- 31 U2, Beautiful Day
- 32 Barenaked Ladies, Pinch Me
- 33 Britney Spears, Don't Let Me Be The Last To Know
- 34 Shaggy, Angel
- 35 Bruce Springsteen, American Skin (Live)
- 36 Alanis Morissette, Ironic
- 37 3 Doors Down, Kryptonite
- 38 Joe, Stutter
- 39 Bon Jovi, It's My Life
- 40 Bee Gees, This Is Where I Came In
- 41 Sting, Desert Rose
- 42 Josh Joplin Group, Camera One
- 43 Depeche Mode, Dream On
- 44 Shelby Lynne, Killin' Kind
- 45 Vertical Horizon, You're A God
- 46 Madonna, Don't Tell Me
- 47 Pearl Jam, Better Man
- 48 Police, Every Breath You Take
- 49 Stevie Nicks, Stand Back
- 50 Queen, Bohemian Rhapsody

NEW ONS

- Dave Matthews Band, The Space Between
 Blues Traveler, Girl Inside My Head
 Babyface, There She Goes
 Alice Cooper, It's The Little Things
 Blu Cantrell, Hit 'Em Up Style
 Everclear, Broken Eyed Girl
 Jessica Simpson, Irresistible

Music Video PROGRAMMING

CMT's Longform Focus Includes New Video Countdown Programs

CMT EVOLVES: After being purchased by Viacom and undergoing management restructuring last year, CMT is now launching its most ambitious longform programming to date.

CMT president **John Sykes** tells *Billboard*, "CMT has tremendous potential to reach a larger audience. In order to grow the network, you have to invest in it."

A good deal of that investment comes in the form of new original programming on CMT. The programming that is set to debut this year includes:

- *CMT Most Wanted Live*, a daily interactive show that features viewers' requested videos, artist appearances, music news,

and a live studio audience. The show launches this summer and will be televised from the new Country Music Hall of Fame in downtown Nashville.

- *Top 100 Videos*, a program counting down the 100 favorite country videos, as voted on by CMT viewers.

CMT will have an entire week of programming focusing on Fan Fair in June and the Country Music Assn. Awards in November. There will also be new episodes of the regular CMT series *Face the Music*, *Hit Trip*, *CMT Showcase*, and *Video Bio*.

CMT's decision to play fewer music videos in favor of more longform programming is a concern to the country music industry, says **Jeff Walker**, president of AristoMedia, a leading independent video promotion firm in Nashville. Walker notes, "CMT only adds one or two new videos to its playlist every week. It's too early to tell how CMT's new programming will affect the rate at which [country] videos will be made. It depends on how videos are packaged in the new CMT programming."

Walker says that other video outlets, such as Great American Country, video pools, and local music shows, are still viable options to play videos outside of CMT.

Sykes—who is also president of VH1—emphasizes that despite the changes at CMT, the channel will remain focused on music and giving exposure to artists. "The future of country and CMT is not lifestyle-based but music-style based."

THIS & THAT: As expected (The Eye, *Billboard*, Dec. 23, 2000), music video network New Urban Entertainment has gone out of business. The company, which had **Quincy Jones** as a key investor, had been struggling financially since its launch last year.

VH1 has named **Fred Graver** executive VP of programming and production. He was previously senior VP of the VH1 Group, a unit of MTVi. Graver replaces **Jeff Gaspin**, who left to rejoin NBC (The Eye, *Billboard*, March 17).

Propaganda Films has named **Catherine Finkenstaedt** to the post of executive producer. She replaces **Tony Maxwell**, who has

exited the company. Finkenstaedt's Extension Films has closed, and she has brought Extension's former roster to Propaganda.

Production company Satellite Films has signed directors **Fritz Flieder**, **Jason Goldwach**, **Norbert Heitker**, **Enda Hughes**, and **Richie Smyth**. Director **F. Gary Gray** has joined HSI Productions... Palomar Pictures has added director **Darren Grant** to its roster... Director **Tim Story** has signed with Clever Films... Director **Nick Egan** is now being represented by RW Media through Cognito Films.



by Carla Hay

Director **Tim Story** has signed with Clever Films... Director **Nick Egan** is now being represented by RW Media through Cognito Films.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Los Angeles-based program *Three60 Degrees of Knowledge, Wisdom, and Hip-Hop*.

TV affiliates: AT&T Cable in Los Angeles and Inglewood, Calif.; Adelphia Cable in California's San Fernando Valley.

Time slot: 10:30-11 p.m. Thursdays on Adelphia Cable; 11-11:30 p.m. Fridays and Saturdays on AT&T Cable.

E-mail address: three60degreesofknowledge@hotmail.com.

Key staffers: **Dot Thurman**, executive producer; **Tamika Bailey**, producer/host.

The following are five videos that were played on the episode that aired during the week ending May 5:

- Kam**, "Benefits" (JCor).
- JT Money**, "Hi-Lo" (Free-world/Priority).
- Remedy**, "Hip-Hop Music" (Fifth Angel).
- Jay-Z Featuring R. Kelly**, "Guilty Until Proven Innocent" (Roc-A-Fella/Def Jam).
- Bilal**, "Soul Sista" (Interscope).

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 19, 2001.



Continuous programming
 200 Jericho Quadrangle
 Jericho, NY 11753

- Travis, Sing (NEW)
 Weezer, Hash Pipe
 Ja Rule, I Cry
 Sum 41, Fat Lip
 Stella Soleil, Kiss Kiss
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 Eve 6, Here's To The Night
 Depeche Mode, Dream On
 The Living End, Roll On
 Staind, It's Been Awhile
 Missy Elliott, Get Ur Freak On
 Fatboy Slim, Weapon Of Choice
 Eve, Let Me Blow Ya Mind
 Sunshine Anderson, Heard It All Before
 Jennifer Lopez, Play
 Godsmack, Greed
 Gorillaz, Clint Eastwood
 Destiny's Child, Survivor
 Nelly Furtado, I'm Like A Bird
 Nelly, Ride Wit Me



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
 Brooke Allison, The Kiss Off
 Dream, He Loves U Not
 Leslie Carter, Like, Wow!
 Lil' Bow Wow, Puppy Love
 Nelly Furtado, I'm Like A Bird
 Richard Lugo, Boom
 Samantha Mumba, Baby, Come Over



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- U2, Elevation (Remix)
 Air, Radio #1
 Bilal, Love It
 Eve 6, Here's To The Night
 Nikka Costa, Like A Feather
 Linkin Park, Crawling
 Green Day, Waiting



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Weezer, Hash Pipe (NEW)
 Bran Van 3000, Astounded (NEW)
 Swollen Members, Lady Venom (NEW)
 Trick Daddy, I'm A Thug (NEW)
 Powderfinger, My Happiness (NEW)
 Static In Stereo, Before My Time (NEW)
 Jessica Simpson, Irresistible (NEW)
 Staind, It's Been Awhile
 Janet, All For You
 Dido, Thank You
 Destiny's Child, Survivor
 Lifehouse, Hanging By A Moment
 Nelly Furtado, Turn Out The Light
 Euronadio Crush, Make It Right
 Jennifer Lopez, Play
 U2, Walk On
 Nelly, Ride Wit Me
 SoulDecision, Let's Do It Right
 Shaggy, Angel
 Our Lady Peace, Life



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Oreja De Van Gogh, Cuidate
 Backstreet Boys, The Call
 Aerosmith, Jaded
 Ricky Martin W/Christina Aguilera, Nobody...
 U2, Stuck In A Moment
 Creed, With Arms Wide Open
 El Gran Silencio, Dejenme Si Estoy Llorando
 Westlife, I Lay My Love On You
 Modjo, Chillin'
 Alejandro Sanz, El Alma Al Aire
 Christina Aguilera, Pero Me Acuerdo De Ti
 Genitallica, Que Fue Lo Que Paso?
 Crazy Town, Butterfly
 Morbo, Ensename
 Limp Bizkit, Rollin'
 Daft Punk, One More Time
 Eminem, Stan
 Dido, Thank You
 Jennifer Lopez, Love Don't Cost A Thing
 Madonna, What It Feels Like For A Girl



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- Missy Elliott, Get Ur Freak On
 2Pac, Until The End Of Time
 Ray-J, Wait A Minute
 Eve, Let Me Blow Ya Mind
 Lil' Mo, Superwoman Pt. II
 Jay-Z, Guilty Until Proven Innocent
 Destiny's Child, Survivor
 OutKast, So Fresh, So Clean
 Sunshine Anderson, Heard It All Before
 Angie Martinez, Dem Thangs
 Janet, All For You
 Queen Pen, I Got Cha
 Nelly, Ride Wit Me
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 QB Finest, Oochie Wally



5 hours weekly
 223-225 Washington St
 Newark, NJ 07102

- R.E.M., Imitation Of Life
 U2, Walk On
 Coldplay, Shiver
 Maxwell, Get To Know Ya
 Madonna, What It Feels Like For A Girl
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
 Our Lady Peace, Life
 Westlife, I Lay My Love On You
 Janet, All For You
 Monster Magnet, Heads Explode
 Depeche Mode, Dream On
 Aerosmith, Jaded
 Skindive, Tranquilizer
 Craig David, Fill Me In
 Placebo, Special K
 Jonatha Brooke, Linger
 Eve 6, Here's To The Night
 Run-D.M.C., Rock Show
 Creeper Lagoon, Wrecking Ball
 Joan Osborne, Love Is Alive



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Eden's Crush, Get Over Yourself
 Eve, Let Me Blow Ya Mind
 3LW, Playas Gon' Play
 O-Town, All Or Nothing
 Janet, All For You
 Destiny's Child, Survivor
 Britney Spears, Don't Let Me Be The Last To Know
 Crazy Town, Butterfly
 Train, Drops Of Jupiter (Tell Me)
 Dream, This Is Me
 Tyrese, I Like Them Girls
 Fatboy Slim, Weapon Of Choice
 Snoop Dogg, Lay Low
 Nelly, Ride Wit Me
 Samantha Mumba, Baby, Come Over

SMALL LABELS CULTIVATING THE HITS

(Continued from page 1)

Industry observers say the success that these labels are experiencing is due to patience, strong micromarketing, alternative means of exposure, and satisfaction with lower sales figures than those expected for majors.

"There are more British bands finding their way to the U.S. through smaller labels than there used to be," says Nic Harcourt, music director for KCRW Los Angeles. "These labels have an opportunity to put together a marketing plan [for these acts] that bigger labels with their priorities on breaking the next boy band or Britney cannot. The promotions people aren't working 20 projects at once."

For retailers, especially mom-and-pop shops, the heart shown by these smaller labels often goes far. "These labels look at 35,000 [in sales] as an immense success," says Paul Epstein, owner of Denver's Twist & Shout. "The majors would drop [that act] in a heartbeat. The smaller labels take the time to understand the store and the artist and how the two can form a meaningful relationship."

For many of these labels, small numbers still can mean profits. "Our initial projections for Badly Drawn Boy's *The Hour of Bewilderbeast* came to 50,000," says Lesley Bleakley, CEO of Beggars Banquet U.S. "When we hit that number, I bought some champagne." The XL/Twisted Nerve/Beggars Banquet album has sold 61,000 units, SoundScan reports.

Unfortunately, the going continues to be rough overall for British acts trying to gain a foothold on the other side of the Atlantic. As documented in a set of cover stories in *Billboard's* Sept. 9, 2000, issue, British acts—once the dominant influence on American music—



DOVES

have slipped from garnering as much as a 32% chart share in 1986 to a record low of 0.2% by the end of 1999.

The few bright spots include Gray—whose ATO set, *White Ladder*, leads the pack of sellers on small labels, with SoundScan sales of more than 1 million. Following him is Coldplay, whose Nettwerk debut, *Parachutes*, has moved 550,000 copies.

Gray, formerly on Hut/Vernon Yard/Virgin, was the first artist signed to ATO Records, a label started in early 2000 by Dave Matthews, his manager Coran Capshaw, and partners Michael McDonald and Chris Tetzeli. "ATO did all the things they said they were going to do," Gray says. "They didn't get waylaid by some high-level executive's fucking strategy. You could sense that they had had success with fitting a square peg in a round hole."

These smaller indies often have the luxury of letting an album build slowly, since they aren't as concerned with the quarterly results that obsess the majors. For acts whose music is not an instant add at radio, that time factor can be very appealing. "With a major label, [Badly Drawn Boy aka]

Virgin Plays Host To Best Of British Bands

U.S.-Based Megastores Holding Monthlong Summer Celebration of U.K. Music

BY JILL PESSERNICK

The British are coming to Virgin Megastores this summer. To toast their 30th anniversary, all 19 Virgin outlets in the U.S. are celebrating the influence of U.K.-bred music with a monthlong Best of British promotion.

The campaign—running June 26-July 22—will highlight established and developing British acts with special in-store endcaps and shelf displays supplying editorial content about British music history. Listening stations will feature British



music, and artists will appear at each of Virgin's U.S. locations.

The germ of the idea, says Dawn Roberts, Virgin Entertainment Group North America's VP of marketing, "was a sort of counterpoint to July 4 celebrations in the U.S. and developed from that into a celebration of all things British." The promotion follows a partnership that Virgin Entertainment Group forged with BBC America last August to expose British acts to Americans via thebritbeat.com (Billboard, Sept. 9, 2000).

The new Best of British cam-

paign came to fruition after discussions with Paul Birch, chairman of the British Phonographic Industry (BPI) international committee. (Birch is also managing director of Revolver Music.) Although Roberts acknowledges that the BPI sees the campaign as a way to heighten U.S. market share for British artists, she says this wasn't Virgin's focus: "We come up with ideas we think are going to make customers excited."

Birch says the BPI's involvement will be mainly to carve out a framework for the promotion: "We have to be careful not to interfere in the competitiveness of the record companies themselves. So we have been putting the labels in contact with Virgin America to discuss themselves how they implement the promotion from one firm to the next."

Beggars Banquet is among the hopeful labels. "This is a great idea," says Lesley Bleakley, CEO at Beggars Banquet U.S. "Everyone in England is so concerned about market share dropping. To have the clout of the BPI trying to help British artists over here is wonderful. We need to stick together."

In addition to in-store displays and performances, Virgin will be sponsoring giveaways and contests surrounding the promotion. The chain may also sponsor a concert

that highlights some of the featured artists. The campaign will be supported on the company's digital radio station, Radio Free Virgin.

Although the British acts to be included in the campaign have not been determined, Roberts says that "the range of artists highlighted will run the gamut from David Bowie, Nick Drake, and Elvis Costello to current artists like Coldplay and David Gray. We also really want to expose developing artists in the promotion." Acts on both major labels and independents are being considered. Labels will partner with Virgin for advertising support.



BIRCH

After the promotion, the BPI plans to evaluate the results. "I'm particularly keen on finding out what the dollar value is in terms of the increase in sales of British repertoire in the stores," Birch says. "If it's successful, then I'll implement a strategy to work a similar promotion in other territories. We've got our eye on Japan next."

Assistance in preparing this story provided by Gordon Mason in London.

Damon Gough would be so far under the radar, he would have been off it by now," Bleakley says. "We're seven months in, and we haven't even gone to modern rock yet."

When left-of-center labels do find a patch of support, they rush to cultivate it. "If we only have a handful of stations on a single, that doesn't mean that after four weeks we give up on it—quite the contrary," says Astralwerks GM (U.S.) Errol Kolosine. "We go into the markets and shower those people with affection. It's about mastering micromarketing."

THEY GOT THE HOOK-UP

For many of these smaller labels, alliances with majors often lead to higher sales. Nettwerk is a 50/50 venture with EMI and is distributed in the U.S. by Capitol Records. Astralwerks, while it operates independently from Virgin and goes through Caroline Distribution, is wholly owned by Virgin. ATO is distributed through BMG, and for *White Ladder*, it turned to RCA for additional support.

"If you see a theme to the success, it's that each of these acts is associated with a major," stresses Roy Lott, deputy president, EMI Recorded Music North America, and former president of Capitol Records. "They had structures that allowed a particular artist to be nurtured and to grow organically and not depend on hype. While Capitol was busy selling the Beatles' 1 and Radiohead's *Kid A*, Nettwerk was able to [make] Coldplay its No. 1 priority."

Terry McBride, CEO of Nettwerk Productions, notes that "the cost of [our] taking Coldplay to modern rock

for 'Yellow' is about one-fifth the cost of Capitol doing it. We had our two radio folks fly around for two months and hand the single personally to radio. Six or seven weeks into our

campaign, Capitol started backing us up. Where we didn't have adds, their regionalists started pushing it."

The situation was similar with Gray. When ATO turned to RCA, *White Ladder* "was at 70,000," says ATO's McDonald. "It was No. 2 at triple-A, and we were about to cross it over [with single "Babylon"]. It was the right time for a major's strength. We spent six months getting it to that stage."

Unlike Gray and Coldplay, Badly Drawn Boy and Doves are still incubating. "Astralwerks are at the very early stages of trying to break Doves in the U.S.," says Tony Wadsworth, president/CEO of EMI Records Group U.K. and Ireland. "What that needs is consistent focus, because you can't afford for anybody to take their eye off the ball for a week or two."

Doves manager Dave Rolfe says Astralwerks has already exceeded his expectations for *Lost Souls*. "It was forecast for 50,000 sales over the life of the album, and it's [shipped] more than that now." (According to SoundScan, the album has sold 35,000 copies.)

Beggars Banquet, which is distributed through Alternative Distribution Alliance, doesn't link with a major and has no plans to, says Martin Mills, chairman/CEO at Beggars Banquet Group. "We haven't done a licensing deal in America for two years—that was Basement Jaxx [with Astralwerks]." (See story, page 9.)

That desire to become even more autonomous comes at a time when Beggars plans to become less reliant on radio. Mills says, "Commercial radio—which is obviously what you need a 'big brother' for in America—is increasingly irrelevant for a lot of what we do."

Brits On The Charts

The following are the 10 best-selling albums by U.K. acts in the U.S. for first-quarter 2001. (Figures are rounded, with sales for 2000 in parentheses.)

- 1 THE BEATLES
1 (Apple/Capitol)
1.9 million (5.1 million in 2000)
- 2 DIDO
No Angel (Arista)
1.3 million (1.2 million)
- 3 SADE
Lovers Rock (Epic)
962,000 (1.7 million)
- 4 DAVID GRAY
White Ladder (ATO/RCA)
429,000 (532,000)
- 5 COLDPLAY
Parachutes (Nettwerk/Capitol)
333,000 (37,000)
- 6 ERIC CLAPTON
Reptile (Duck/Reprise)
215,000
- 7 STING
Brand New Day (A&M/Interscope)
215,000 (2.2 million)
- 8 S CLUB 7
7 (Polygram/A&M)
154,000 (158,000)
- 9 ROD STEWART
Human (Atlantic)
150,000
- 10 RADIOHEAD
Kid A (Capitol)
144,000 (660,000)

Source: SoundScan.

MAKING IT BEYOND RADIO

If radio is not going to be a key part of the equation, how do these labels build awareness that, in turn, leads to growing sales for their artists? For many of these acts, the answer lies in touring (see story, page 1).

For the artists who do put in such time, the rewards can be immediate, since strong press and word-of-mouth often lead the way. On the group's tour earlier this year, Doves lead singer Jimi Goodwin was "bowled over by the sheer ground-level support of our fans from what has been minimal radio, really. We couldn't believe that we filled venues all over."

Similarly, Gough is experiencing live success out of proportion to his album sales. While *Bewilderbeast* has scanned relatively low numbers, Gough is selling out large clubs, including two nights this month at Los Angeles' El Rey Theater. "The audiences' knowledge is much greater [than my last time here]," Gough says. "They aren't scratching their heads, going, 'What is it?'"

While their songs may not get much radio exposure, many of these British acts have their music heard by millions via placements in advertisements. Badly Drawn Boy's music has figured in a Gap commercial, Doves lent a song to the American Red Cross, and Coldplay's "Yellow" was used extensively in an ABC campaign.

Lance Jensen, creative director/president of Boston-based ad agency Modernista!, matched Badly Drawn Boy with Gap. He feels that these placements work for both the artist and the advertiser: "People aren't looking at it as a sellout but as a way to get their music heard," he says. "British music works well.

There's a certain intelligence to their pop. We try to pick songs that have indie cred but don't alienate anyone."

"Beautiful," the first single from U.K. group Mandalay, whose V2 debut *Solace* came out April 24, has been picked to launch new Estée Lauder fragrance Intuition. "It's about creating opportunities to hear the music," insists V2 U.S. president Richard Sanders. "If it's done with the artists feeling comfortable, it's a good thing."

Yet not all acts allow their music to be used for ads. V2's Sanders says Stereophonics have turned down multiple offers to have their songs used in commercials. So has Gray. "Music is more important than selling mashed potatoes or a dodgy jacket made in the Philippines," Gray says. Still, he admits, "it's staggering the amount of money you're offered."

Even as these U.K. artists gain prestige and sales in the States, most soon learn to keep things in perspective. Just ask Gough, whose *Bewilderbeast* won the U.K.'s prestigious Mercury Music Prize last year. He quickly realized that the honor didn't mean so much stateside: "Someone said to me, 'You've won the Freddie Mercury prize.' I didn't bother to correct them. I actually thought it was kind of cute."

Assistance in preparing this story was provided by Jill Pesselnick.



BLEAKLEY

U.K. POP ACTS HAVE TO SPEAK NEW LANGUAGE

(Continued from page 1)

dozen observers to take the temperature of U.K. music for last year's Sept. 9 issue, the reaction to English pop trio BBMak was an oasis of positivity in a desert of indifference to that genre. (Now the boy band's label, Telstar, is using the group's success across the pond to give a boost to its new marketing campaign at home.)

The picture has brightened considerably for U.K. pop since then, as it has for the country's productions in modern rock with Travis, Coldplay, and David Gray, among others. Moreover, Dido and Sade have scored with adult top 40 audiences, while Ireland has weighed in with airplay and commercial recognition of its own, via Samantha Mumba and the Corrs.

As their labels adopt differing tactics to break the U.S., Steps and S Club 7 team members, along with

other eyewitnesses, agree that long-term attendance in the marketplace is crucial to success. But it is far from the only factor. Also key are the ability to perform live; a band's image compared with that of heavy-hitting U.S. acts; and the savvy to understand, or convert to, the sonic and visual requirements of the American market.

Mary Collins, manager at Borders Books & Music in Newark, N.J., says that in the case of Steps, there was something missing from the start. "It was just too light for American kids. Even preteens here require a small degree of sophistication in their pop music, and there was no edge to this group. They were almost too clean and innocent, odd as that sounds. It was charming, but it didn't work for this part of the world."

While a visit to a U.K. concert fea-

turing Steps or several other staples of U.K. pop underlines that they're often "mum and daughter" nights out, Collins doesn't think that plays as well in the States. "You don't necessarily want to be a teen act that your Mom loves, too—or at least one that she comes to accept too readily," she says. "Even at a very young age here, you want your music to belong to you."

FLYING THE UNION JACK

S Club 7's Jon Lee is thrilled at the act's first genuine U.S. hit at both mainstream top 40 and retail with "Never Had a Dream Come True," a U.K. No. 1 last December. But he is quick to admit that "our place isn't set there." In the States, though, "we feel proud when we're there," he says. "We feel like we're flying the [British] flag, because although things have improved loads, not a lot of British acts are making it there."

Ian Watkins (aka H) from Steps takes a somewhat different view.

"We've got to start from scratch in every country we go to, which is fine," he says. "But to uproot to [that] country and have to slog away... We've earned a lot of money from [the U.K.], so you think, 'Why should we go around the world and not earn anything?' America is so huge, you have to have commitment from your record company, and you've got to go over with the right song."

S Club 7's first showing on a *Billboard* chart was on Hot 100 Singles Sales in January 2000, by which time it had burst forth in the U.K. via its own children's TV series, a debut No. 1 single ("Bring It All Back"), two No. 2 sequels, and a double-platinum album, *S Club*, all for Polydor. In the U.S. during the past year, the act had no fewer than three top 30 singles sales chart entries, each of them crossing the 100,000 barrier in sales, according to SoundScan, without ever cracking the Hot 100.

That lack of airplay support was

also suffered by Steps. The Jive act's only U.S. chart impact has been a No. 25 ranking on the singles sales list for "Tragedy." (By contrast, that record is just one of 10 consecutive U.K. top five hits that the group has scored over the past 2½ years.)

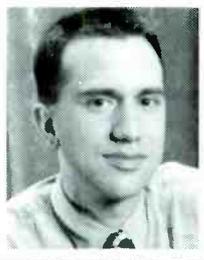
By early May, S Club 7's sophomore set, *7*, had sold 386,000 in the U.S., according to SoundScan. Its predecessor (released in the U.S. as *S Club 7*) had sold 314,000. Steps has sold 200,000 copies of *Step One* (an amalgam of its first two big-selling U.K. albums), plus 98,000 of the "Tragedy" single.

"The British music that the U.S. sees as relevant is dance and DJ-based electronica, which will include 2-step," says Arista U.S. director of publicity Matt Shelton, a Briton based in New York. "Guitar and indie bands [are also] where the U.S. is looking. Pop—they're not that interested in."

If true, that may be because the

(Continued on page 88)

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

'ALLS' RUN JUST ABOUT DONE: Janet's "All for You" (Virgin) maintains its hold on the No. 1 position on The Billboard Hot 100 for a sixth consecutive week. "All" also completes the Hot 100 trifecta by climbing to No. 1 on the Hot 100 Airplay chart after previously reaching the top of the Hot 100 Singles Sales chart for four weeks. "All" is Janet's first No. 1 airplay track in almost eight years. Her prior chart-topper was "Again," which spent four weeks at No. 1 in November 1993.

The competition is coming on strong, however, and this will most likely be the final week at the top of the Hot 100 for Janet. Two songs are prime candidates for No. 1 next issue: **Destiny's Child's** "Survivor" (Columbia) and "Lady Marmalade" from the all-star quartet of **Christina Aguilera, Lil' Kim, Mya, and Pink** (Interscope). "Survivor" hit retail on CD-maxi and 12-inch vinyl May 8 and will make its full impact on the chart next issue. The single makes it onto the sales chart this week at No. 49, due to street-date violations. "Marmalade" is not scheduled to be released as a single, but it is making such strides at radio that it may not need any sales points to eventually reach No. 1. On the Top 40 Tracks chart, "Marmalade" makes it to No. 1 in its sixth week, tying for rapidity on the 2½-year-old chart with 'N Sync's "Bye Bye Bye" (Jive) in April 2000 and **Ricky Martin's** "Livin' la Vida Loca" (C2) in May 1999.

"Marmalade" is the Greatest Gainer/Airplay winner on the Hot 100 for the fourth time in the last five weeks and increases its audience by 15 million listeners, which is the same audience total by which "Survivor" drops. A similar gain by "Marmalade" and decline by "Survivor" next issue would vault Aguilera & Co. past both Janet and Destiny's Child and into the No. 1 slot on the Hot 100 Airplay chart. This would put pressure on "Survivor" to scan enough singles to take the Hot 100 throne.

Based on the aforementioned scenario, "Survivor" would need to scan close to 20,000 units. Although that might not seem like much for a top airplay song from a superstar act, the CD-maxi and vinyl solely contain remixes of the track, not the radio version. The original version can be found on the recently released album, also titled *Survivor*, which scanned more than 660,000 in its first week out and enters The Billboard 200 at No. 1. Will consumers be willing to spend money on a higher-priced single that does not include the more familiar recording when they have already purchased or can get that version on the album for a few dollars more?

By comparison, **Madonna's** similar remix-only release of "What It Feels Like for a Girl" (Maverick/Warner Bros.) scans 13,500 units of its CD-maxi and 12-inch vinyl (17,000 units total, including DVD) in its first full week of release, climbing 46-23 on the Hot 100. Although you can argue that this is Madonna's third single from *Music* as compared with the second release from Destiny's Child's *Survivor*, there is no denying that in retail, nothing is guaranteed.

ROMEO IS DEBUTING: Lil' Romeo, the 11-year-old son of hip-hop artist **Master P**, has the Hot Shot Debut on the Hot 100 at No. 33 with his first charting single "My Baby" (Soulja/No Limit/Priority). "Baby" scans 26,500 units and also enters the Hot 100 Singles Sales chart at No. 4. The No. 33 debut is the highest entry by a debut male artist since fellow Priority act **JT Money Featuring Sole** came in at No. 22 in the April 24, 1999, issue with "Who Dat."

the TouchTunes MOST PLAYED TOP 10

1 MILLION AMERICANS INTERACT WEEKLY. 1.5 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
Rock					
1	2	2	83	SMOOTH FEAT. ROB THOMAS	SANTANA ARISTA
2	1	1	77	WITH ARMS WIDE OPEN	CREED WIND-UP
3	3	3	44	KRYPTONITE	3 DOORS DOWN REPUBLIC UNIVERSAL
4	4	4	60	HIGHER	CREED WIND-UP
5	5	5	144	MY OWN PRISON	CREED WIND-UP
6	6	6	48	VOODOO	GODSMACK REPUBLIC UNIVERSAL
7	7	7	84	COWBOY	KID ROCK ATLANTIC
8	8	*	3	BROWN EYED GIRL	VAN MORRISON POLYDOR
9	*	8	2	YOU SHOOK ME ALL NIGHT LONG	AC/DC A&O
10	*	9	6	ENTER SANDMAN	METALLICA ELEKTRA
Pop					
1	1	1	134	BELIEVE	CHER WARNER BROS.
2	2	2	110	MAMBO NO. 5 A LITTLE BIT OF...	LOU BEGA BMG RECORDS
3	4	3	27	MUSIC	MADONNA MAVERICK
4	3	4	130	DANCING QUEEN	ABBA POLYDOR
5	5	6	52	DON'T SPEAK	NO DOUBT TRILUMA
6	6	5	74	LANDSLIDE	FLEETWOOD MAC REPRISE
7	8	7	10	TUBTHUMPING	CHUMBAWAMBA REPUBLIC UNIVERSAL
8	7	8	106	GENIE IN A BOTTLE	CHRISTINA AGUILERA RCA
9	9	*	6	IF I HAD 9000000	BARENAKED LADIES REPRISE
10	10	*	7	HEY JEALOUSY	GIN BLOSSOMS A & M
R+B/RAP					
1	1	1	158	LET'S GET IT ON	MARVIN GAYE MOTOWN
2	2	2	74	THE DOCK OF THE BAY	OTIS REDDING ATLANTIC
3	3	3	146	WHAT'S GOING ON	MARVIN GAYE MOTOWN
4	4	4	20	E. I.	NELLY UNIVERSAL RECORDS
5	5	6	63	NO SCRUBS	TLC LA FACE
R+B/RAP					
6	7	5	158	GET UP SEX MACHINE	JAMES BROWN POLYDOR
7	6	7	45	HE WASN'T MAN ENOUGH	TONI BRAXTON LA FACE
8	8	8	28	CAN'T GET ENOUGH OF YOUR LOVE BABE	BARRY WHITE MERCURY
9	9	9	138	MERCY MERCY ME	MARVIN GAYE MOTOWN
10	*	10	143	CREEP	TLC LA FACE
COUNTRY					
1	1	1	158	COPPERHEAD ROAD	STEVE EARLE MCA
2	2	2	96	THIS KISS	FAITH HILL WARNER BROS.
3	3	3	158	MY MARIA	BROOKS & DUNN ARISTA
4	5	5	54	POP A TOP	ALAN JACKSON ARISTA
5	4	4	166	CRAZY	PATSY CLINE MCA
6	7	7	16	AMIE	PURE PRAIRIE LEAGUE MERCURY
7	6	6	120	NEON MOON	BROOKS & DUNN ARISTA
8	8	8	37	LUCKENBACH, TEXAS	WAYLON JENNINGS BMG RECORDS
9	10	10	7	AMARILLO BY MORNING	GEORGE STRAIT MCA
10	9	9	132	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER MCA
LATIN					
1	1	1	110	BAILAMOS	ENRIQUE IGLESIAS INTERSCOPE
2	3	3	134	LA BAMBA	LOS LOBOS WARNER BROS.
3	2	2	51	CORAZON ESPINADO (FEAT. MANA)	SANTANA ARISTA
4	6	7	98	BIDI BIDI BOM BOM	SELENA EMI LATIN
5	5	8	70	COMO LA FLOR	SELENA EMI LATIN
6	7	4	36	LA CUMBIA DEL GARROTE	LOS DEL GARROTE UNIVERSAL RECORDS
7	4	5	54	CLAVADO EN UN BAR	MANA WEA LATIN INC.
8	8	6	36	QUIZAS SI QUIZAS NO	LOS TOROS BAND POLYGRAM
9	10	*	7	ME CAI DE LA NUBE	CORNELIO REYNA BMG RECORDS
10	9	10	67	SE ME OLVIDO OTRA VEZ	MANA WEA LATIN INC.

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THE Billboard 200

MAY 19, 2001

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED,

COMPILED, AND PROVIDED BY **SoundScan®**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				▶ No. 1/Hot Shot Debut ◀		
1	NEW	1	1	DESTINY'S CHILD COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1
2	1	—	2	JANET VIRGIN 10144 (12.98/18.98)	ALL FOR YOU	1
3	3	1	5	VARIOUS ARTISTS ▲ 3 SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6	1
4	2	—	2	TIM MCGRAW CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	2
5	NEW	1	1	STEVIE NICKS REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA	5
6	NEW	1	1	EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)	POPSTARS	6
7	4	2	6	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
8	6	3	39	SHAGGY ▲ 5 MCA 112096* (11.98/17.98)	HOTSHOT	1
9	7	9	18	UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	7
10	5	—	2	CASE DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	5
11	10	7	45	NELLY ▲ 6 FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
12	8	6	27	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	6
13	13	15	7	112 ● BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
14	11	13	9	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
15	14	14	6	TRAIN ● AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
16	9	8	51	DIDO ▲ 3 ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
17	12	10	29	LIMP BIZKIT ▲ 4 FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
18	17	11	10	DAVE MATTHEWS BAND ▲ 2 RCA 67988 (11.98/18.98)	EVERYDAY	1
19	22	25	28	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
20	NEW	1	1	POINT OF GRACE WORD 85414/EPIC (11.98 EQ/17.98)	FREE TO FLY	20
21	15	5	3	SUNSHINE ANDERSON SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	5
22	20	16	40	SOUNDTRACK ▲ 2 CURB 78703 (11.98/17.98)	COYOTE UGLY	10
23	19	12	5	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	3
24	21	19	19	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
25	23	21	6	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
26	25	18	15	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
27	29	26	30	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
28	26	28	19	NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	26
29	24	20	32	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
30	27	22	29	LUDACRIS ▲ 2 DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
31	30	24	7	TRICK DADDY ● SLIP N SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
32	18	4	3	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	4
33	16	—	2	BEE GEES UNIVERSAL 549626 (12.98/18.98)	THIS IS WHERE I CAME IN	16
34	34	—	2	SOUNDTRACK EPIC 85195 (12.98 EQ/18.98)	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	34
35	37	29	27	OUTKAST ▲ 3 LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
36	40	44	24	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
37	28	23	28	LENNY KRAVITZ ▲ 3 VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
38	35	33	25	THE BEATLES ▲ 7 APPLE 29325/CAPITOL (11.98/18.98)	1	1
39	33	31	15	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
40	38	30	8	TANK BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	7
41	39	27	15	O-TOWN ▲ 2 20000 (11.98/17.98)	O-TOWN	5
42	47	40	10	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
43	36	38	4	SOUNDTRACK ISLAND 548797/IDJMG (12.98/18.98)	BRIDGET JONES'S DIARY	36
44	31	17	6	SOUNDTRACK ● PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	16
45	45	42	26	R. KELLY ▲ 3 JIVE 41705* (12.98/18.98)	TP-2.COM	1
46	41	36	25	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
47	46	47	50	LEE ANN WOMACK ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
48	NEW	1	1	JT MONEY FREEWORLD 27069/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	48
49	NEW	1	1	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)	CARRYING ON	49
50	48	45	27	U2 ▲ 2 INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
51	42	34	9	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
52	50	41	84	CREED ▲ 3 WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
53	52	55	75	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
54	49	39	42	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
55	56	48	20	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4

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
56	51	37	24	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
57	54	56	25	SADE ▲ 2 EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
58	44	35	7	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	8
59	55	46	22	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
60	58	67	6	SALIVA ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS	58
61	53	51	32	LIL BOW WOW ▲ 2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
62	57	50	33	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
63	61	58	8	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
64	43	—	2	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	43
65	66	65	24	TIM MCGRAW ▲ 2 CURB 77978 (12.98/18.98)	GREATEST HITS	4
66	64	78	38	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
67	60	49	7	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	6
68	62	32	3	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	32
69	78	80	30	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
70	59	43	5	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	7
71	65	60	21	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
72	68	54	10	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
73	72	64	27	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
74	71	69	31	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	69
75	63	53	19	SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49
76	75	89	32	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
77	73	75	50	MATCHBOX TWENTY ▲ 3 LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
78	74	73	91	MOBY ▲ 2 V2 27049* (10.98/17.98) HS	PLAY	38
79	83	82	88	DIXIE CHICKS ▲ 8 MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
80	67	57	8	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
81	82	72	15	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
82	70	62	7	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	32
83	76	59	11	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
84	77	68	10	JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
85	32	—	2	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL	32
86	87	83	78	FAITH HILL ▲ 5 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
87	80	63	22	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
88	85	88	33	MADONNA ▲ 2 MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
89	84	120	12	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) HS	TANTRIC	84
90	90	86	54	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
91	79	61	5	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	61
92	69	52	5	BRUCE SPRINGSTEEN & THE E STREET BAND ▲ COLUMBIA 85490*/CRG (17.98 EQ/24.98)	LIVE IN NEW YORK CITY	5
93	96	85	16	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	85
94	94	74	6	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	74
95	86	70	25	VARIOUS ARTISTS ▲ 3 SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
96	98	102	30	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
97	91	116	3	RUSSELL WATSON DECCA 468695 (17.98 CD) HS	THE VOICE	91
98	88	77	20	QB FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
99	89	76	30	VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
100	81	87	10	AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) HS	AMERICAN HI-FI	81
101	115	113	7	VARIOUS ARTISTS INTEGRITY/MARANATHA/VINEYARD/WOR 85354/EPIC (13.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
102	103	95	51	BRITNEY SPEARS ▲ 3 JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
103	101	93	65	3 DOORS DOWN ▲ 4 REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
104	100	104	19	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
105	RE-ENTRY	2	2	ESTEBAN DAYSTAR 8832 (18.98/25.98)	LIVE!	105
106	102	96	14	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
107	93	90	34	THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
108	114	111	27	JAY-Z ▲ 2 ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
109	95	81	8	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

MAY 19, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	108	98	59	'N SYNC ♦ ¹⁰ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
111	92	79	16	SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	67
112	105	91	24	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
113	97	66	19	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
114	107	103	50	EMINEM ▲ ⁸ WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
115	104	108	93	DESTINY'S CHILD ▲ ⁷ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
116	118	122	35	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
117	99	71	4	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING	50
118	122	131	10	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
119	113	100	5	VARIOUS ARTISTS RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY	95
120	106	94	55	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
▶ GREATEST GAINER ◀						
121	164	166	84	STING ▲ ³ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
122	117	109	32	MYSTIKAL ▲ ² JIVE 41696* (12.98/18.98)	LET'S GET READY	1
123	121	97	11	JIM JOHNSTON ● SMACK DOWN! 8830KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
124	NEW ▶	1	1	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	124
125	111	—	2	VARIOUS ARTISTS JCOR 860924/INTERSCOPE (11.98/17.98)	8BALL PRESENTS... THE SLAB	111
126	129	134	21	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
127	116	92	25	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7	69
128	133	106	10	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
129	123	107	10	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
130	110	99	28	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
131	119	105	5	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	71
▶ PACESETTER ◀						
132	157	142	44	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
133	141	146	11	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	133
134	109	84	4	SLIMM CALHOUN AQUEMINI/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY	78
135	128	129	70	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
136	140	137	77	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
137	124	126	4	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001	124
138	112	110	5	JOURNEY COLUMBIA 69864/CRG (12.98 EQ/18.98)	ARRIVAL	56
139	155	156	27	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
140	NEW ▶	1	1	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	140
141	136	121	54	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
142	142	—	2	DC TALK FOREFRONT 25296 (9.98 CD)	SOLO (EP)	142
143	144	132	6	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	71
144	130	125	47	BON JOVI ▲ ² ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
145	132	118	10	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	107
146	125	119	68	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
147	173	180	29	THIRD DAY ● ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
148	126	127	7	LIONEL RICHIE ISLAND 548085/IDJMG (12.98/18.98)	RENAISSANCE	62
149	147	136	98	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
150	148	128	39	BAHA MEN ▲ ² S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
151	139	138	7	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	44
152	151	152	24	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
153	120	101	5	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	37
154	145	133	9	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105

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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
155	127	124	6	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 10079* (22.98 CD)	LIVE FROM MARS	70
156	137	117	57	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
157	161	163	29	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
158	131	143	9	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
159	146	135	13	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
160	135	115	5	RAMMSTEIN MOTOR/REPUBLIC 549639/UNIVERSAL (12.98/18.98)	MUTTER	77
161	143	140	7	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
162	163	155	24	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
163	149	159	3	ORIGINAL BROADWAY CAST SONY CLASSICAL 89646 (18.98 EQ CD)	THE PRODUCERS	149
164	158	154	99	SANTANA ▲ ¹⁴ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
165	162	148	28	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
166	165	160	72	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
167	154	147	20	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
168	150	139	7	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	51
169	152	168	3	SOUNDTRACK RCA VICTOR 63769 (11.98/17.98)	QUEER AS FOLK	152
170	159	123	8	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL (11.98/16.98)	THE STORM IS OVER	56
171	178	—	4	POE FEI/ATLANTIC 83362/AG (7.98/11.98)	HAUNTED	115
172	170	175	77	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
173	168	158	13	VARIOUS ARTISTS ● WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS EMI/WORD 43163/VERITY (17.98/19.98)	75	
174	179	183	10	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
175	NEW ▶	1	1	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD) HS	AUDIO	175
176	160	151	70	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT	40
177	180	149	4	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	149
178	182	193	14	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (9.98/16.98) HS	PAULINA	156
179	176	170	100	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
180	172	164	89	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
181	RE-ENTRY	3	3	SONICFLOOD GOTEE 72827 (15.98 CD) HS	SONICPRAISE	172
182	184	178	9	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	150
183	197	182	46	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
184	167	—	2	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD) HS	WEBSTER HALL TRANZWORLD 4	167
185	188	190	3	VARIOUS ARTISTS ● INTEGRITY 61002/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — HOLY GROUND	185
186	156	150	4	SOUNDTRACK CHEEBA SOUND 10044/VIRGIN (18.98 CD)	BLOW	150
187	138	—	2	G. LOVE & SPECIAL SAUCE OKEH 61420/EPIC (17.98 EQ CD) HS	ELECTRIC MILE	138
188	174	145	3	VARIOUS ARTISTS RAZOR & TIE 89036 (12.98 CD)	SUDDENLY '70S	145
189	134	112	5	BOND MBO 467091/DECCA (17.98 CD) HS	BORN	108
190	192	198	6	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	154
191	RE-ENTRY	88	88	VARIOUS ARTISTS ▲ SARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
192	181	196	4	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	181
193	153	144	6	SHAWN COLVIN COLUMBIA 69889/CRG (12.98 EQ/18.98)	WHOLE NEW YOU	101
194	187	173	19	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
195	177	169	25	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
196	171	153	3	DAVID GRAY ATO 69375/RCA (17.98 CD)	LOST SONGS 95—98	153
197	189	174	50	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
198	RE-ENTRY	6	6	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE	43
199	166	114	3	LORRIE MORGAN & SAMMY KERSHAW RCA (NASHVILLE) 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	114
200	185	185	22	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14

U.K. POP ACTS HAVE TO SPEAK NEW LANGUAGE

(Continued from page 85)

U.S. industry has yet to see seven-figure album sales from current out-and-out British teen groups. Members of S Club 7 and Steps are acutely aware of the ease with which U.K. top 40 acts can wither in the hothouse of American pop and of what they must do to stay alive.

"We were [in the U.S.] a couple of months ago—everyone said, 'You've got to sing live,'" Lee says. "That's something we're up for—we're doing our tour live. In the U.K., they just don't expect it from you; 90% is not live. I know we mime a lot [in the U.K.], but you get a lot more respect if you sing, even if people don't like the song."

S Club 7's audiovisual appeal works for Robin Jones, PD of Radio Disney,

"In the U.S., everyone said, 'You've got to sing live.' In the U.K., they just don't expect it from you."

—JON LEE, S CLUB 7

which has 49 U.S. stations (including in 18 of the top 20 markets). Its core audience is 9- to 12-year-olds. Of "Never Had a Dream Come True", she says, "It's great, the kids love it. It's a pop sound, and they've grown fond of the TV show with the group, so the visual is there, and with kids

that's incredibly important.

"We're building affinities for certain genres of music with these kids," Jones adds, "and I think it will carry through with them. I think it's the same as if you start to shop at Kmart when you're younger—when you're older you still want to go to Kmart."

H of Steps recalls that when the group first visited the U.S., it toured with Jive labelmate Britney Spears. The aspiring acts would name-check each other in interviews and "could be playing in a cattlefield one day and a department store the next." But he now realizes that Steps' early material was unsuited to the more knowing tastes of American pop consumers.

"With the music we had before, it was very fun, happy, skippy, and that was basically down to [producer] Pete Waterman," H says. "I'm not knocking him, it made us very successful, but looking back at the image I think, 'What the hell was I doing?' We were basically jumping around in yellow pedal-pushers and banana-hoop tops, and Britney was coming on afterwards looking fantastic. It didn't work—there was not enough thought coming into it. When we started, we didn't really look at the big picture. We had a one-single deal, and we were basically playing everything by ear."

Jive is said to be working now on a fresh U.S. strategy for Steps, although executives at its American company were unavailable for comment as the group recorded a new album. Meanwhile, the act continues to focus on the U.K. with a single, "Here and Now"/"You'll Be Sorry," due May 28. Both songs are from the double-platinum-certified *Buzz* album.

"From this side of the Atlantic, we were pretty pleased with the [U.S. reaction to Steps]," says Stuart Watson, managing director of the Zomba International Record Group. "But airplay was a problem. The new album will allow more access to the U.S. and international markets than before."

S Club 7 returns to the U.S. in July for three months to shoot a third TV series. A&M Records president Ron Fair points out that this cross-media exposure is invaluable. Still, he adds, "We're excited about their development as a live act, coming off their successful U.K. tour."

Greg Sambrook, Polydor U.K. head of international, adds that the value of "good radio records" cannot be overstated and that "Never Had a Dream Come True"—co-written by former chart star Cathy Dennis—is "one of those great ballads. Interscope has been incredibly successful in the last couple years. They get half a sight of the goal, and they put the ball in the net."

Whatever the problems of image "translation," Marlon Creaton, manager of San Francisco indie store Record Kitchen, says that it is simply a matter of "finding the right song," as S Club 7 has now done. "Experts can go on ad nauseam about things like image and geographic point of origin, but a good song sells, period," he says. "When Steps find the right song, there's no reason to believe that they, too, won't have a hit."

Additional reporting provided by Larry Flick, Rashaun Hall, and Frank Saxe in New York.

BETWEEN THE BULLETS



by Geoff Mayfield

BIGGER THAN EVER: There was zero suspense over whether the new **Destiny's Child** album would rule The Billboard 200 its first week out. The only question was how big it would be. The answer: 663,000 units, 9.6% bigger than last week's impressive **Janet** bow.

It is the second week in a row that the big chart has seen an act achieve a career-high SoundScan total and the second straight week that a label has notched its biggest SoundScan opener. Destiny's previous high was 163,000 for sophomore album *The Writing's on the Wall*, a hit during Christmas week of 2000. That title's second-largest week occurred during another holiday frame—during Easter of the same year. A month after "Say My Name" reached No. 1 on Hot 100 Airplay and just as "Jumpin', Jumpin'" began its radio assault, *Writing* moved 158,000 units on the chart that appeared in last year's May 6 issue, the album's 39th Billboard 200 week. "Name" and "Jumpin'" started a streak that has seen four straight tracks top the all-format Hot 100 Airplay list; the two that continued it, "Independent Women Part I" from the *Charlie's Angels* soundtrack and the current "Survivor," both appear on the new Destiny's Child album, also titled *Survivor*.

Meanwhile, Columbia's previous first-week high in the 10 years that Billboard has used SoundScan data arrived in May 1999, when **Ricky Martin's** first English-language album banged the gong with 661,000 units. The label's biggest week for any album, however, was set by **Mariah Carey**, whose *Daydream* scanned 760,000 units during the Christmas frame of 1995, the title's 12th chart week.

Last week, when Janet started with 605,000 copies, marked the biggest SoundScan week ever for Virgin. The same artist held the label's previous top week, which was set when 1993's *janet.* debuted at No. 1 with 350,000 units.

As noted here last issue, this is the first time since last November—when **Backstreet Boys** (1.6 million units) followed **the Beatles'** (595,000 units)—that The Billboard 200 has seen back-to-back albums debut at No. 1 with sums above the 500,000-unit mark.

OMNIPRESENT WOMEN, PART 2: It is no coincidence that **Destiny's Child** joins **Janet** as members of the half-million-plus club. Like Janet's *All for You*, setup for the new chart champ began long before the year 2000 sang "Auld Lang Syne." The aforementioned "Independent Women" first dented the Hot 100 Airplay list in last year's Sept. 23 issue and helped the *Charlie's Angel* album reach as high as No. 7. "Women" was still in the top 20 in the March 10 issue, a week before the title track from the trio's new album debuted on the audience-based chart.

The gals have also been rather visible on the tube for more than half a year. They were winners at MTV's Video Music Awards last September, the Billboard Music Awards the following December, and the Grammys this past February, turning in performances at the last two shows, as well as the Kids Choice Awards last month. During *Survivor's* release week, much promotion was afoot for **Beyoncé Knowles'** starring role in MTV's *Carmen*, which premiered May 8. Of course, one could also argue that the success of Destiny's Child's previous album, with four top 40 songs, including two No. 1s on The Billboard Hot 100, also did much to pave the road for the new set's success. *The Writing's on the Wall* (now No. 115) has charted as high as No. 5, moving 5.8 million copies, according to SoundScan.

SALES, WITH SALSA: With improved ratings over the previous year (Billboard, May 12), all but one of the 16 acts who played the Billboard Latin Music Awards, which aired April 29 on Telemundo, see increases over the prior week. Of them, five bullet on The Billboard Latin 50—**Lupillo Rivera** (8-4, up 19%), **Thalia** (25-20, up 12%), **Son by Four** (34-23, up 31%), **Alejandro Sanz** (35-21, up 35%), and **Joan Sebastian** (31-26, up 17%)—while a sixth, by **Ricardo Montaner**, re-enters the chart at No. 37, with sales more than doubling over the previous week. Bubbling under the Latin albums list, **Los Lobos**, who won the night's El Premio Billboard Award, see two albums advance, including the boxed set *Mas y Mas*.

Big sales during Easter week make it more difficult to judge the impact of two other recent award shows. The Blockbuster Awards, which aired April 11, saw four albums that featured the night's three musical performers (**LeAnn Rimes**, **Creed**, and **Ricky Martin**) gain, with two of them bulleting on the April 28 Billboard 200. However, given the week's holiday traffic, it is hard to sort out how much of those increases stemmed from the Fox special. Similarly, all four of the music acts featured on Nickelodeon's April 21 Kids Choice Awards (**Destiny's Child**, **Lil' Bow Wow**, **Backstreet Boys**, and **Aaron Carter**) all slid on the May 5 chart, the week that Easter's impact dissipated... **Stevie Nicks** enters at No. 5 with 109,000 units, her highest solo ranking since 1983's *The Wild Heart* hit the same peak, and her biggest SoundScan week ever, besting 1994's *Street Angel*, which started with 27,000 units. Thus one veteran lady, with a bevy of promotion from cable's VH1, outmuscles a new group of young ones, **Eden's Crush** (No. 6, 99,000 units), who benefited from the *Popstars* series on broadcast network WB.

newsline...

INDIE TROPICAL LABEL RMM Records has filed a motion before the U.S. Bankruptcy Court of the Southern District of New York seeking permission to sell the company to the highest bidder. According to Michael Lehman, RMM's bankruptcy counsel, Sony Discos and Universal Music and Video Distribution have emerged as the two most interested parties. A May 31 hearing will determine who will purchase the company, and a closing will probably take place within 10 days. **LEILA COBO**

SONG CORP.—an independent, publicly traded music company with record production, music publishing, and recorded music distribution businesses—sought protection May 4 under the Canadian Bankruptcy and Insolvency Act. The move also covers the company's wholly owned subsidiaries: Song Entertainment Distribution Inc., Song Publishing Inc., Song Recordings Inc., and Attic Music Ltd. Song Corp. shares closed May 3 on the Canadian Venture Exchange at 5 Canadian cents (3 cents). **LARRY LeBLANC**

BILLBOARD CENTURY AWARD WINNER Randy Newman—along with Tom Waits and Heart's Ann and Nancy Wilson—has filed a copyright infringement lawsuit against MP3.com. In the lawsuit, filed May 7 in the U.S. District Court in Los Angeles, the artists allege that MP3.com illegally copied 270 tracks for use on the Web company's My.MP3.com storage locker service. The acts self-administer publishing rights to the tracks. San Diego-based MP3.com said it has not been served with the lawsuit and declined comment. **EILEEN FITZPATRICK**

EDGAR BRONFMAN JR., vice chairman of Vivendi Universal, which owns Universal Music Group, will join RealNetworks president Roger Glazier as a confirmed panelist at a May 17 hearing about online music before the House Subcommittee on Courts, the Internet, and Intellectual Property. They will join ASCAP songwriter Lyle Lovett, MP3.com president Robin Richards, and National Music Publishers' Assn. president Ed Murphy. **BILL HOLLAND**

TINLEY PARK JAM, a Chicago-area promoter, has filed a breach-of-contract suit Feb. 28 in Cook County (Ill.) Chancery Court against parties including SFX Entertainment, related to the booking of Chicago market venues the World Music Theatre in Tinley Park, Ill., and Alpine Valley Music Center in East Troy, Wis. (**BillboardBulletin**, May 10). Jam's interest in the facilities was bought out by SFX in 1999, but the company maintained a co-booking agreement with SFX that the suit alleges SFX violated. SFX officials declined to comment. **RAY WADDELL**

FIVE MUSIC INDUSTRY EXECUTIVES have filed a breach-of-contract suit against Nashville-based Gaylord Entertainment Co., following Gaylord's scrapping of plans to open a new record label (**BillboardBulletin**, May 10). Rick Shedd, Mike Owens, Denise Nichols, Bryan Switzer, and Kevin Erickson claim Gaylord did not honor contracts to hire them at the new label. The suit, filed April 25 in Davidson County (Tenn.) Chancery Court, seeks compensatory damages "in an amount to be proven at trial." **RAY WADDELL**

GROOVE ASYLUM INC. and Groove Asylum Music Publishing Inc. have filed a five-count lawsuit against Famous Music Corp., alleging that Famous breached a March 1992 co-publishing agreement that encompasses an April 1992 co-publishing pact with Groove songwriter/producer Christopher "Tricky" Stewart. Charging that Famous failed to honor Groove's one-third copyright ownership interest and income participation for songs delivered under the fifth and sixth option periods of the pact, Groove seeks damages based on a full accounting for those periods. The suit was filed May 8 in Los Angeles Superior Court. **GAIL MITCHELL**

TOURING ACTS CAN REAP REWARDS

(Continued from page 1)

Coldplay, David Gray, Dido, and Badly Drawn Boy. "They'll come over here and play a dozen or so dates, go home, and then come back a couple of months later and try to build on that."

Finding that time isn't always easy. Carole Kinzel, Creative Artist Agency agent for Radiohead, says, "The problem with a lot of [overseas] acts is they don't dedicate enough time in the U.S. to really breaking here. The situation has been exacerbated because now the worldwide market is so enormous that every territory is vying for bands' attention."

When touring schedules go awry, labels scramble to rewrite their marketing plans, since acts often aren't available for months at a time. Such is

the situation in which V2 finds itself with Stereophonics' *Just Enough Education to Perform*, which came out in late April. A U.S. tour, slated to start Monday (14), was canceled abruptly when singer Kelly Jones fell ill.

"The tour was key to our promotion of the band," laments V2 Records U.S. president Richard Sanders. "The radio impact date [for single "Mr. Writer"] was post-tour in order to build up a groundswell before we went to radio. Before, we've tried to get a modern rock story out of the box, and that deteriorated without having the band here. Now we're fucked."

Realistically, the next time Stereophonics can come to the U.S. is in August. Because of the delay, the

label has decided to not put all its promotional muscle behind "Mr. Writer." Instead, Sanders says, "we'll just let that die and get in sync with the rest of the world with the next single, 'Have a Nice Day.'"

On a happier, healthier note, Gray is on his fourth U.S. swing to support *White Ladder*, with this outing including two sold-out Radio City Music Hall dates. Dido tours the U.S. for the fourth time in June and July, with Travis. Coldplay plays 2,000-capacity to 5,000-capacity rooms on its second full U.S. tour in June, culminating with a sold-out June 28 Radio City Music Hall show. On his second U.S. outing, Badly Drawn Boy is playing rooms more than double the size he performed in just months ago.

"When people see me live, that's when the penny drops and they really get it," says Gray, who notes that he has never done four U.S. tours to support a release before. "It's important for me to be out there to represent myself properly. I've been touring behind this record since it came out [internationally] in 1998. I've been touring within an inch of my life."

And that's what it takes, according to Diamond. "When I sign a band, I know it can take three to five years to become a viable headliner, where it's creatively and financially profitable," he says. "It takes commitment."

These acts are succeeding because their performances—not their accents—are striking a chord with fans. "The common denominator is they're writing good songs, and they're real people," says promoter Seth Hurwitz of Washington, D.C.-based I.M.P. "A lot of people I know who are into David Gray, I don't know if they think of him as being British. I don't think this is like the early '80s with Echo & the Bunnymen, New Order, Depeche Mode, and the Cure, where there

really was a British influence."

Radiohead is a band that devoted touring time to the U.S. early on. Its path, since Kinzel began booking the act in 1994, provides a blueprint of steady growth for up-and-comers. Radiohead opened for such acts as R.E.M., PJ Harvey, and Alanis Morissette to augment its own headlining efforts. Creative Artists Agency gradually took Radiohead from 500-seat to 1,200-seat rooms. This summer, the band will play large outdoor venues with capacities as large as 20,000.

"Radiohead did it right in that they wanted to play venues where they could sell out, creating a furor," Kinzel says. "There is such divergence between what happens airplay-wise, CD-sales-wise, and touring. The intelligent way is to approach touring as a separate entity and present [the band] as a touring attraction. That's how you build a touring fan base."

Assistance in preparing this story provided by Melinda Newman in Los Angeles.

Rhino Reveals Empire's Rock Treasure In 'Nuggets II'

BY ADAM HOWORTH

LONDON—"It's a nugget if you dug it." As aphorisms go, that remark attributed to Lenny Kaye—compiler of Elektra's 1972 collection *Nuggets: Original Artifacts From the First Psychedelic Era 1965-1968*—was as faithful to the time as the music itself.

With Rhino's June 19 release of *Nuggets II: Original Artifacts From the British Empire & Beyond*, Kaye's words still ring true. But the likelihood of anyone having heard more than a handful of these 109 tracks—let alone "dug" them—is remote.

The Nuggets story began in 1972, when Elektra founder Jac Holzman recruited journalist and future Patti Smith guitarist Kaye to help him compile a double-album showcasing the cream of '60s U.S. garage and psychedelic bands—the original "punks."

With their fuzzed-up guitars, beat melodies, and do-it-yourself ethos, acts like the Electric Prunes, Blues Magoos, and the Standells were proto-punks and the precursors and inspiration for bigger names that followed—the Stooges, the Ramones, the Sex Pistols. At the time, they were virtually unknown; their collation on *Nuggets* served to recognize the genre as a genuine strain in the evolution of American pop music.

Fast-forward 25 years, when specialist reissue label Rhino Records decided to revive the original double-album as a four-CD boxed set with a slew of extra singles as bonus tracks. The *Nuggets* set found its way onto critics' end-of-year polls and sold 40,000 units—four times what I thought it would sell and 10 times what the original double-album sold in '72," says Gary Stewart, Rhino VP of A&R and co-producer of both sets.

Nuggets II is a companion piece rather than a sequel to the original, populated by the allied groups that trailed the British advance party of the Beatles, the Rolling Stones, the Kinks, and the Who but failed to make it much beyond the U.S. coastline.

This time, instead of such cult U.S. names as the Thirteenth Floor Elevators or the Chocolate Watch Band, there are hits and misses from the length and breadth of the U.K. and beyond. British chart singles from such key '60s names as the Pretty Things ("Rosalyn"), the Small Faces ("Here Comes the Nice"), or the Move

("I Can Hear the Grass Grow") sit alongside such one-hit wonders as Tomorrow ("My White Bicycle"), Les Fleur de Lys ("Circles"), and the Action ("I'll Keep Holding On").

"The important thing is that these are really good, not just curios," Stewart says. "And I wanted to give them access to the American market they never had before." He adds that producing the set was "a labor of love, five times harder than the first *Nuggets*, because it was harder to find the licensing."

Stewart's fellow *Nuggets II* producer Alec Palao suggests that "no record collection in the world would have all of these records." Rhino estimates that the cost of buying each of



THE PRETTY THINGS

the singles on the second collection would work out to \$21,940.37, compared with the compilation's suggested list of \$64.98—a high price for a set that Stewart ironically notes will carry the sticker "Contains no hits."

Pretty Things guitarist Dick Taylor—whose band features three times on *Nuggets II*—says that, in retrospect, there was a mutual appreciation between garage bands on both sides of the Atlantic, although none of the parties knew this at the time.

"Bands over there [in the U.S.] were listening to us, and we were influential," Taylor tells *Billboard*. "There were two parallel scenes going on—neither of whom knew much about the other." One factor that weighed against the Pretty Things breaking the U.S. was 1967's Summer of Love. The guitarist recalls, "It was the start of the flower-power era, so we went back to our 'undergroundy' roots. We were the rebels' rebel band in Europe."

Joe Foster—who produced the Creation's eponymous comeback album in 1996 for the U.K. label the band inspired, Creation Records—

also remembers the Pretty Things as a hit in Europe. "In Holland, they were the biggest band ever, and as a London live band, they were huge," he says. "Malcolm McLaren always said that the Pretty Things were much better than the Stones. They were really loud and insane."

Former Creation Records head and now Poptones CEO Alan McGee—whose own former band Biff! Bang! Pow! took its name from a Creation track—says, "Groups like the Action and the Creation changed how I thought about music—they were seminal, pop-art psychedelia and great undiscovered songwriters."

As for public response, Chris Richards, pop buyer at Ann Arbor, Mich.-based Borders Books & Music, estimates that sales for *Nuggets II* could reach 70% of the first set. "Not many people knew who the Creation were until [the '98 movie] *Rushmore* came out [with "Making Time" on the soundtrack], and that's what it takes," he says. "If they got to hear it, they'd love it."

Of the third-generation guitar bands that emerged in the wake of punk's heyday in 1976-77, British group the Jam was perhaps closest in spirit and appearance to its *Nuggets II* forefathers. Jam leader Paul Weller tells *Billboard* he was oblivious to his group's debt, in particular to the Action: "I hadn't heard of them till John Peel [late-night DJ on BBC Radio 1] said we sounded like them." Weller's intro to this lost era of guitar music showed him "a world I hadn't heard before." Once hooked, the singer was struck by "the look and the image—good barnets [haircuts]!"

Martin Bandyke, music director at WDET Detroit, eagerly awaits *Nuggets II*. "I was born in 1954 and love all garage rock," he says. Via his ardlor, WDET's 200,000 listeners will also get some blasts from the past. "For sure I'll be playing it," Bandyke says, adding that Willy Wilson's vintage rock'n'roll show on the station will also air a feature on the set.

Rhino's Stewart points out that, for a listener into "bands like Travis, Oasis, R.E.M., there's something here to get excited about. *Nuggets II* is a set that's supposed to inspire passionate discovery. If you don't pick up this record alongside the new U2 record or Beck, then we've failed."

Brits On The Road

The following are the top 10 U.K. touring acts in the U.S., based on concert grosses for first-quarter 2001. Figures have been rounded.

- 1 ELTON JOHN** (most dates with Billy Joel)
Total gross: \$24,036,000
Total attendance: 232,000 (15 shows)
- 2 SARAH BRIGHTMAN**
Total gross: \$4,138,000
Total attendance: 69,000 (17)
- 3 STING**
Total gross: \$2,089,000
Total attendance: 39,000 (5)
- 4 JEFF BECK**
Total gross: \$1,505,000
Total attendance: 43,000 (21)
- 5 DURAN DURAN**
Total gross: \$1,014,000
Total attendance: 52,000 (4)
- 6 DEF LEPPARD**
Total gross: \$809,000
Total attendance: 51,000 (1)
- 7 JOE JACKSON**
Total gross: \$250,000
Total attendance: 9,000 (8)
- 8 THE WATERBOYS**
Total gross: \$134,000
Total attendance: 5,000 (4)
- 9 COLDPLAY**
Total gross: \$102,000
Total attendance: 7,000 (4)
- 10 RICHARD ASHCROFT**
Total gross: \$99,000
Total attendance: 5,000 (7)

Source: Amusement Business.



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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Dance Music Summit Takes Shape For 2001

Billboard's eighth annual Dance Music Summit is gaining momentum, with the recent confirmation of panels, performers, and participants.

This international assembly of dance music's elite, scheduled for July 24-26 at the Waldorf Astoria in New York City, will feature daytime panels covering all aspects of the dance and electronic music business. At night, Billboard's Dance Music Summit will fill New York's hottest nightclubs with some of the world's best dance artists and club DJs.

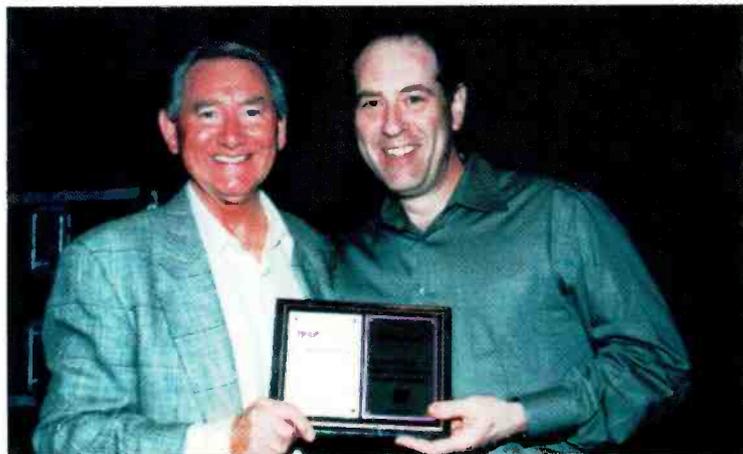
The panels will host some of the industry's most prominent executives, producers, Internet pioneers, promoters, and DJs. Panel topics include Artists, Producers, Remixers and DJs; A&R, Marketing, & Promotion; International Dance; Internet/Digital Radio; Nightclubs; and Women in Dance. Among this year's confirmed panelists are Tom Moulton, remixer/producer; Michael Cohen, Warner Music Group; Seth Neiman, Music Choice; Peter Rauhofer, Star 69 Records; DJ Paulette; and others.

In addition, Billboard dance music editor Michael Paoletta will be paired with a luminary from the dance/electronic music community in a face-to-face interview, followed by a Q&A session. The conference will also include an exhibition area featuring the latest technology and products in the dance/electronic market.



Artists scheduled to perform so far include Ultra Naté (Strictly Rhythm Records) and Gloria Gaynor (Logic Records). Past performers include Martha Wash, Frankie Knuckles, David Morales, DJ Skribble, Chicane, Wamdue Project, Joey Negro, Todd Terry, Joe T. Vannelli, and Peter Rauhofer.

For more information on the 2001 Billboard Dance Music Summit, please visit www.billboard.com/events/dance, or contact Michele Jacangelo at 646-654-4660. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.



Two Above Par. Gene Smith, international sales director, and Irwin Kornfeld, associate publisher/worldwide director of sales for Billboard, receive a token of appreciation for their continuing efforts to assist in the search for a cure for diabetes from the Diabetes Research Institute. Smith and Kornfeld were honored for their role as Tennis and Golf Chairmen, respectively, of the Hope & Harmony Golf and Tennis Tournament. The award was presented April 23, at this year's Billboard Latin Music Conference and Awards in Miami Beach.

Billboard Dance Music Summit

Waldorf Astoria • New York City • July 24-26

Billboard/BET R&B Hip-Hop Conference & Awards

New York Hilton • New York City • August 28-30

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Hotel • Miami Beach • October 4-6

Billboard Music Video Conference & Awards

Beverly Hilton • Beverly Hills • October 31-November 2

For more information contact Michele Jacangelo at 646-654-4660, email bbevents@billboard.com, or visit www.billboard.com/events.

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Janet Jockeys With Destiny For Top Spots

BATTLE LINES WERE DRAWN this issue, as Janet and Destiny's Child faced a showdown on The Billboard Hot 100 and The Billboard 200. The dust has cleared, and it's a tie, with each act claiming one victory. Janet remains ensconced atop the Hot 100 for a sixth week with "All for You" (Virgin), the longest-running chart-topper of 2001 by a margin of two weeks. "Survivor" (Columbia) by Destiny's Child remains stuck at No. 2.

It's the other way around on the albums chart, where *Survivor* enters in pole position, knocking Janet's *All for You* down a notch to second place. It's the highest-charting album to date for Destiny's Child. The act's self-titled debut set peaked at No. 67 in April 1998. The follow-up, *The Writing's on the Wall*, went as high as No. 5 in May 2000. As the album *Survivor* is No. 1 and the television series of the same name was also No. 1 in the Nielsen ratings, Chart Beat reader Pat Kelly of Brampton, Ontario, is prompted to write that it's appropriate the girl group has achieved the same success as the TV show, as both have made a habit of voting members out.

If you include Hot 100 Singles Airplay, the score becomes Janet 2, Destiny's Child 1, as "All for You" finally moves to No. 1, replacing "Survivor." But it's a tie score once more when adding in Top R&B/Hip-Hop Albums. As on The Billboard 200, *Survivor* begins its chart life at the top, sending *All for You* down to the runner-up position.

STEVIE'S WONDER: It's not much of a surprise

when a current act such as **Destiny's Child** debuts at No. 1 on the albums chart. What might not have been as expected is the second-highest debut this issue, a posting at No. 5 for *Trouble in Shangri-La* (Reprise), the latest album from **Stevie Nicks**. It's the highest debuting solo album ever for the **Fleetwood Mac** singer and, in its first chart week, is already tied with 1983's *The Wild Heart* as the second-highest charted album of Nicks' solo career.

Nicks spent one week at No. 1 in 1981 with her first charted solo LP, *Bella Donna*. Her latest release is her first album of new material to appear on The Billboard 200 since *Street Angel* peaked at No. 45 in 1994. A boxed set, *The Enchanted Works of Stevie Nicks*, reached No. 85 in May 1998.

And Kelly adds his 2 cents' worth again, pointing out that Nicks is not only No. 5 but is also represented on the No. 1 album, as Destiny's Child has sampled "Edge of Seventeen" on the track "Bootylicious."

OUT-MODED: One of the favorite songs in this year's Eurovision Song Contest is Spain's "Dile Que la Quiero" by **David Civera**. The single jumps 11-2 on the Spanish singles chart this issue, outsold only by **Depeche Mode's** "Dream On." That makes Civera's single the first Spanish entry to reach the top 10 in Spain since 1991, when "Bailar Pegados" by **Sergio Dalma** was No. 1. One difference: Dalma went to No. 1 after Eurovision, while Civera is No. 2 before the live broadcast on May 12.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	265,773,000	252,317,000 (DN 5.1%)
ALBUMS	243,515,000	238,910,000 (DN 1.9%)
SINGLES	22,258,000	13,407,000 (DN 39.8%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	214,640,000	220,566,000 (UP 2.8%)
CASSETTE	28,319,000	17,878,000 (DN 36.9%)
OTHER	556,000	466,000 (DN 16.2%)

OVERALL UNIT SALES THIS WEEK

12,937,000

LAST WEEK

13,000,000

CHANGE

DOWN 0.5%

THIS WEEK 2000

12,770,000

CHANGE

UP 1.3%

ALBUM SALES THIS WEEK

12,305,000

LAST WEEK

12,335,000

CHANGE

DOWN 0.2%

THIS WEEK 2000

11,889,000

CHANGE

UP 3.5%

SINGLES SALES THIS WEEK

632,000

LAST WEEK

665,000

CHANGE

DOWN 5.0%

THIS WEEK 2000

881,000

CHANGE

DOWN 28.3%

TOTAL YEAR-TO-DATE CD SALES BY STORE TYPE

	2000	2001	CHANGE
CHAIN	122,274,000	123,940,000	UP 1.4%
INDEPENDENT	32,348,000	29,559,000	DN 8.6%
MASS MERCHANT	55,808,000	59,276,000	UP 6.2%
NONTRADITIONAL	4,210,000	7,792,000	UP 85.1%

ROUNDED FIGURES

FOR WEEK ENDING 5/6/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



Billboard

HARD MUSIC I

ROCKIN' ON...

Billboard's semi-annual Hard Music Special returns with a look at the best in Hard Rock, Punk, and Metal, both in the US and in major international markets. This installment highlights up-and-coming hard music artists, and previews the acts going on tour this summer. And, as always Billboard covers the latest in hard music on the radio, retail, charts and more!

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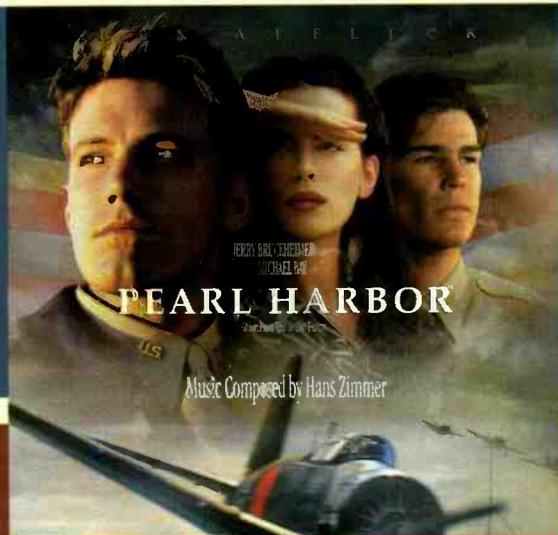
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