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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 10, 2001

Black Promoters Settle With APA

BY RAY WADDELL

NASHVILLE—In the latest development in the ongoing saga of the Black Promoters Assn.'s (BPA) \$700 million lawsuit against major booking agencies and concert promoters, a settlement has been reached with the Agency for the Performing Arts (APA), which will be dropped from the suit.

BILLBOARD EXCLUSIVE

The suit, first filed Nov. 19, 1998, on behalf of the BPA (Billboard, Nov. 20, 1998), alleges antitrust and civil rights charges

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Rock Touring Sees Renaissance

Diverse New Breed Of Road Warriors Revitalizes Box Office

BY RAY WADDELL

NASHVILLE—The concert industry may not have reached the level of the late-'70s/early-'80s heyday of arena rock, when a good 20 acts were capable of doing consistent headlining business, but most agree that when it comes to being a touring force, rock is back.

In the latter half of the last decade, a common complaint among agents and promoters was the lack of development in rock, a complaint that has now faded to a degree. "There is no question that this is a good time for rock music," says Dave

Kirby, veteran rock agent at the Agency Group in New York. "The genre is rebuilding very nicely."

This positive rock trend is propelled by a variety of factors, includ-

teen-pop bands like 'N Sync and Backstreet Boys.

Both classic and mainstream rock boast several acts that can sell tickets, but even more encouraging is the sustained success of a number of newer bands, as well as the many acts waiting in the wings to stake their claim at the top of the marquee.

Proven ticket-sellers like Metallica, Dave Matthews Band, U2, Pearl Jam, Red Hot Chili Peppers, Stone Temple Pilots, Lenny Kravitz, and the Black Crowes are now

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STRING CHEESE INCIDENT



KIRBY



3 DOORS DOWN

ing a strong road-work ethic, large-scale exposure of new acts through slots on touring festivals like Ozzfest, and a testosterone-fueled backlash against the popularity of

Bus Tour Plugs DVD Audio

BY CHRISTOPHER WALSH

NEW YORK—In an effort to increase understanding of, and enthusiasm for, DVD Audio and surround sound, DTS Entertainment, a label specializing in surround sound recordings, is promoting a new series of DVD Audio releases with a nationwide bus tour.

The specially equipped bus is visiting electronics and music retail stores to demonstrate surround sound to consumers and retail staff. The vehicle, which features a 5.1-channel audio system,

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dts

'Smooth' Songwriting Has Thomas In Demand

BY DEBORAH EVANS PRICE

NASHVILLE—Successful songwriters often operate in somewhat of a creative cocoon, writing solo or with bandmates strictly for their next record. Not so with matchbox twenty front man Rob Thomas. He has emerged as one of the industry's most versatile young writers, and his recent collaborators include Willie Nelson, Mick Jagger, and country newcomers Phil Vassar and Holly Lamar.



THOMAS

Thomas "is like a chameleon—he can write with anyone," says Evan Lamberg, EMI Music Publishing executive VP creative, North America. "He has such an affinity for all kinds of music—folk, country, pop, and urban music. I don't think he even sees barriers. We label it urban, pop, rock, and he doesn't ever say, 'Give me genres of music.' He just wants to be introduced to great songwriters. When they get with him, all the barriers break down—all the age barriers, all the context barriers.

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EMI

Cabaret Sings A New Tune Via Teldec's Patricia O'Callaghan

BY WAYNE HOFFMAN

NEW YORK—When Patricia O'Callaghan floated an operatic note during her performance of "Glitter and Be Gay," the crowd at Joe's Pub here put their drinks down in awed silence. But moments later, when she seamlessly shifted gears and turned the Leonard Bernstein classic into a syncopated bossa nova, jaws dropped open.

O'Callaghan performed only a handful of numbers at the club,

making a guest appearance last month with clarinetist Don Byron. But in those few songs, the Canadian soprano cast her net far and wide, from a sultry, soulful rendition of a Stevie Wonder tune to a spare and precise reading of Stravinsky tone poem to a haunting take on a chant by Henry Mancini.



O'CALLAGHAN

O'Callaghan's contributions to Byron's live set album, *A Fine Line*, might

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Boucher To Propose C'right Law Modifications

BY BILL HOLLAND

WASHINGTON, D.C.—Rep. Rick Boucher, D-Va., plans to introduce E-commerce legislation in the House of Representatives during this session that would modify U.S. copyright law's first-sale provision and allow for the storage of so-called "ephemeral" copies of digital content for a short period of time in computers.

"This is not going to be a [Napster-enabling] bill," Boucher tells Billboard. "I've been working on this bill for more than a year, and it deals with a broad range of issues, including distance-learning networks."

Although he says the legislation is not a "music bill," the changes it proposes would modify provisions on first-sale and ephemeral (short-time storage) digital copies. Record labels and music publishers oppose such changes.

This is the second bill the House lawmaker plans to introduce. Last month, Boucher announced he would soon reintroduce legislation that would make MP3.com-

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HEATSEEKERS

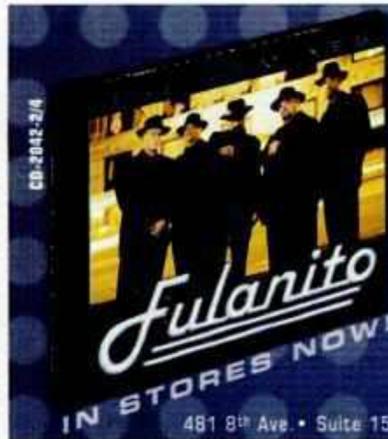
At the Drive-In 'Commands' Chart With Grand Royal Set

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From there to here. It started simply enough.

A four-piece band made a splash in their native London, recorded a pair of EPs,
then poured their souls into a full-length debut.

As PARACHUTES debuted abroad, its premiere single entered U.S. airspace.

Station by station, "Yellow" took wing and spread across the states.

Meanwhile, back across the pond, the album soared on the words of English critics.

Swept up Mercury, NME, Q and Brit awards and nominations. And sold over a million copies.

At the year's close,

ROLLING STONE and SPIN honored PARACHUTES among their top albums of 2000.

With "Yellow" a major hit at Modern Rock radio and an MTV Buzzworthy video,

Modern AC then Top 40 began seeking out the glow.

Come February, ten North American tour dates sold out in a day,

and the LOS ANGELES TIMES heralded the local arrival of

"a band with the potential to actually lead us into new territory."

Now, propelled by unceasing dedication, worldwide sales are shooting past 2 million.

The album is ascending the U.S. charts at an escalating clip, the group is returning
for an appearance on SATURDAY NIGHT LIVE April 7 and again for a lengthy Spring tour.

It just keeps growing — all over the globe.

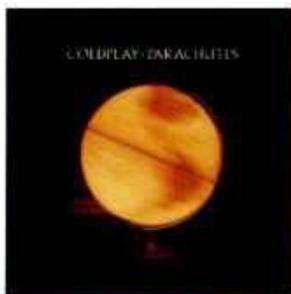
It's the force of timeless songwriting.

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Spectrum Auctions Called 'Contaminated'

BY FRANK SAXE

NEW YORK—As the Federal Communications Commission (FCC) puts the finishing touches on its list of winners of cellular and broadband spectrum space, the losers are complaining that telecommunications giants are using small companies as pawns in the wireless war in order to nab government subsidies.

The 101-round auction, conducted Dec. 12, 2000, to Jan. 26, could best be described as a land grab: It awarded large blocks of spectrum space that today is used for cell phones but tomorrow could power new technologies that deliver everything from music videos to personal finance information (Billboard, Dec. 23, 2000). Over the course of 24 days, the nation's largest wireless companies battled with upstarts for more than 400 licenses covering New York, Los Angeles, Dallas, Boston, and nearly everywhere in between. When the dust settled, just under \$17 billion was brought in—money that will go straight to the U.S. Treasury.

Of the 422 licenses auctioned, 170 were sold in a closed bidding process, and only to entrepreneurs who met the government's standard for small business. Critics contend, however, that AT&T, Sprint, Cingular Wireless, and VoiceStream side-stepped those rules by teaming with cash-hungry upstarts anxious for a shotgun wedding on the auctioneer's doorstep.

According to FCC documents, AT&T teamed with Alaska Native Wireless to win 44 licenses at a price of about \$3 billion. AT&T owns a 39% stake in the company, whose primary coverage area is a state known more for polar bears than PCS service in New York or Los Angeles—two of its newly acquired markets. According to company documents, AT&T will pay \$2.9 billion, while the balance of \$260 million will be paid by Alaska Native and other investors. A company press release touts it as "the largest acquisition ever of federal communications licenses by a minority-controlled entity."

Alaska Native Wireless representatives could not be reached by press time, but AT&T Wireless spokesman David Caouette says the company abided by all FCC regulations. "The stake that we have is noncontrolling, and it allows the start-up to be well-capitalized and better suited for success," he explains. AT&T also owns an 8% interest in Dobson Communications, which did not win any wireless licenses in the most recent auction.

Not far behind AT&T is Cingular Wireless, whose bidding partner, Salmon PCS, won 79 licenses earmarked for small businesses. Cingular is a joint venture between Bell South and SBC Communications and owns 95% of Salmon PCS. Ninety percent of the small-business licenses went to companies with backing of the major telecoms.

Therein lies the rub with many of the losers, who were shut out as round after round of bidding led to higher and higher prices, and a handful of small companies dug deeper into the pockets of the major wireless conglomerates.

Paul Posner, president of Allegheny Communications, is reportedly considering a lawsuit to block the FCC from awarding the licenses. His company, although offering as much as \$5.656 million for a wireless license, was outbid in every round. Posner attempted to block the auctions from taking place last December by asking the U.S. District Court for the District of Columbia to issue an injunction. It refused, and Posner called the auction "a contaminated process."

"That's a lengthy and expensive under-

taking. The auction is behind us, and we're moving forward," says Leap Wireless International senior VP Dan Pegg. The San Diego-based company spent \$350 million to win 22 licenses. For nearly all of its winning bids, Leap capitalized on its small-company status.

Although Pegg says Leap Wireless was happy with the outcome, it believes the FCC allowed its bidding credits system to be taken advantage of. "Big carriers, through their affiliates, bought up most of the spectrum. The spirit of the agreement had originally been intended to protect the [small companies], when in reality over 90% of all the spectrum went to the big companies or their affiliates using big-company money." Hit particularly hard, he says, are those companies that are trying to build a national footprint.

Fortunately for Leap, company president/COO Susan Swenson says the auction gave it "the opportunity to acquire more affordable individual markets that fit our business model, rather than filling out a national or regional footprint." Among the new markets it won are Houston; San Antonio; Providence, R.I.; and Columbus, Ohio.

According to the FCC's regulations regarding auctions, any company can partner and still qualify as a small business—as long as the said small business retains control. "The FCC allows the investment of big companies into the small ones, because it's a capital-intensive proposition to participate in these auctions, and a lot of these smaller companies might have difficulty getting financing from banks to facilitate

their participation," explains a commission spokesman. "The issue for us is who is controlling the company, and investment doesn't necessarily mean control." The FCC looks at whether the company controls such operations as staffing, policy, facilities, and finances.

The FCC is giving the public until March 9 to petition it to deny winners their bounties. It will then investigate the claims and decide whether to award the licenses, likely by the summer.

"If you want to throw darts at the rule, that's fine. But we're looking for specific allegations of why a winning bidder should not get the license," says an FCC spokesman. "Complaints by unhappy, non-winning bidders just to stir the pot don't do anything for us."

Meanwhile, NextWave Telecommunications continues to battle the FCC to regain its licenses, which made up eight of 10 of the licenses in the most recent auction. When the company filed for bankruptcy, the FCC took its licenses back for re-auctioning. NextWave is asking the U.S. Court of Appeals for the District of Columbia Circuit to force the government to return the licenses to it. Although the company has lost most previous rounds, if it is ultimately successful, the most recent auction results may be voided.

The next battle may be in the halls of Congress. A number of the largest wireless companies are lobbying to have caps limiting the amount of spectrum licenses they can hold abolished. "The large carriers are very aggressively moving to eliminate those caps, when in fact there is no justification to do so," says Pegg. The current rules cap a carrier from controlling more than 45 megahertz of spectrum in an urban area and 55 megahertz in a rural community.



PEGG

'Roots Music' Bill Is The Star Of 4th Annual Rainforest Benefit

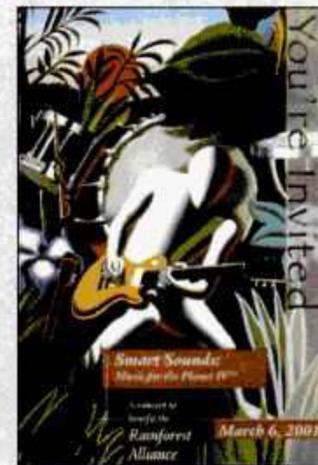
NEW YORK—The impressive roots of an annual benefit were definitely showing as the final lineup for the fourth concert to conserve tropical woodlands was announced exclusively to Billboard this week.

Noted drummer/songwriter/producer Steve Jordan, Smart Sounds' musical director, confirmed a stellar "roots music" bill for the Tuesday (6) show at New York's Beacon Theater that will include Jackson Browne, BR5-49, Keb' Mo', Levon Helm, Dr. John, Southside Johnny, Kim Wilson of the Fabulous Thunderbirds, Hubert Sumlin, Odetta, and blues legend Clarence "Gatemouth" Brown—plus special guest Keith Richards.

According to Jordan, the stellar house band will feature Willie Weeks, Danny "Kootch" Korchmar, Clifford Carter, Steve "Boltz" Bolton, Larry Taylor, and Memphis Horns veteran Jack Hale with Jim Horn and Joe Mulherin. Background vocalists include Babi Floyd and Curtis King. The MC will be actress Mary Stuart Masterson.

"It's gonna be a night of serious grooves," Jordan says. "We're gonna evoke a feeling that hasn't been stirred up for quite some time. With the current presidential administration—where environmental exploitation looks likely to increase rather than decrease—we want to shine a light on these abuses. So we're going back to the roots of the problem, its solutions—and the kind of music known for expressing social concerns."

The Rainforest Alliance—which sponsors the yearly concert (Billboard, Feb. 3)—focuses on community-based conservation, relief efforts, and environmental education around the world. The Rainforest Alliance also yields such unique initiatives as the SmartWood program (now in its 12th year), which provides market-based certification for forest and farm products and common implements from pencils to Gibson Les Paul guitars that are grown, harvested, or produced according to strict environmental and social guidelines.



No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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Murphy Back In Music As Warner Executive

BY MATT BENZ

NEW YORK—Helen Murphy, who since September 1999 had been chief financial and administrative officer for Martha Stewart Living Omnimedia, is rejoining the music industry as executive VP/CFO of the Warner Music Group (WMG). In doing so, Murphy, who replaces Jerry Gold, is also reuniting with WMG chairman/CEO Roger Ames, her former boss at PolyGram Holding.

"It's an opportunity to join one of the legendary record companies at a very opportunistic time," says Murphy, who exited PolyGram in 1998 after Seagram acquired it and merged it with Universal Music Group.

She adds that she does not yet have specific plans for WMG but will work with Gold, who will remain about a month to assist with the transition.

Gold was said to have agreed to depart WMG following its proposed

merger with EMI, which was called off in January. Gold was unavailable for comment.

Murphy believes that a top priority will be to evaluate how WMG can grow internationally, which would figure prominently in parent company AOL Time Warner's own push into international markets. "Music is one of the most global businesses," she says.

Although she views music as "a very microeconomic business"—based on developing relationships with individual artists—she says the years since her departure from PolyGram have been characterized by a singularly macroeconomic event—"the explosion of the Internet"—that is reverberating throughout the music industry.



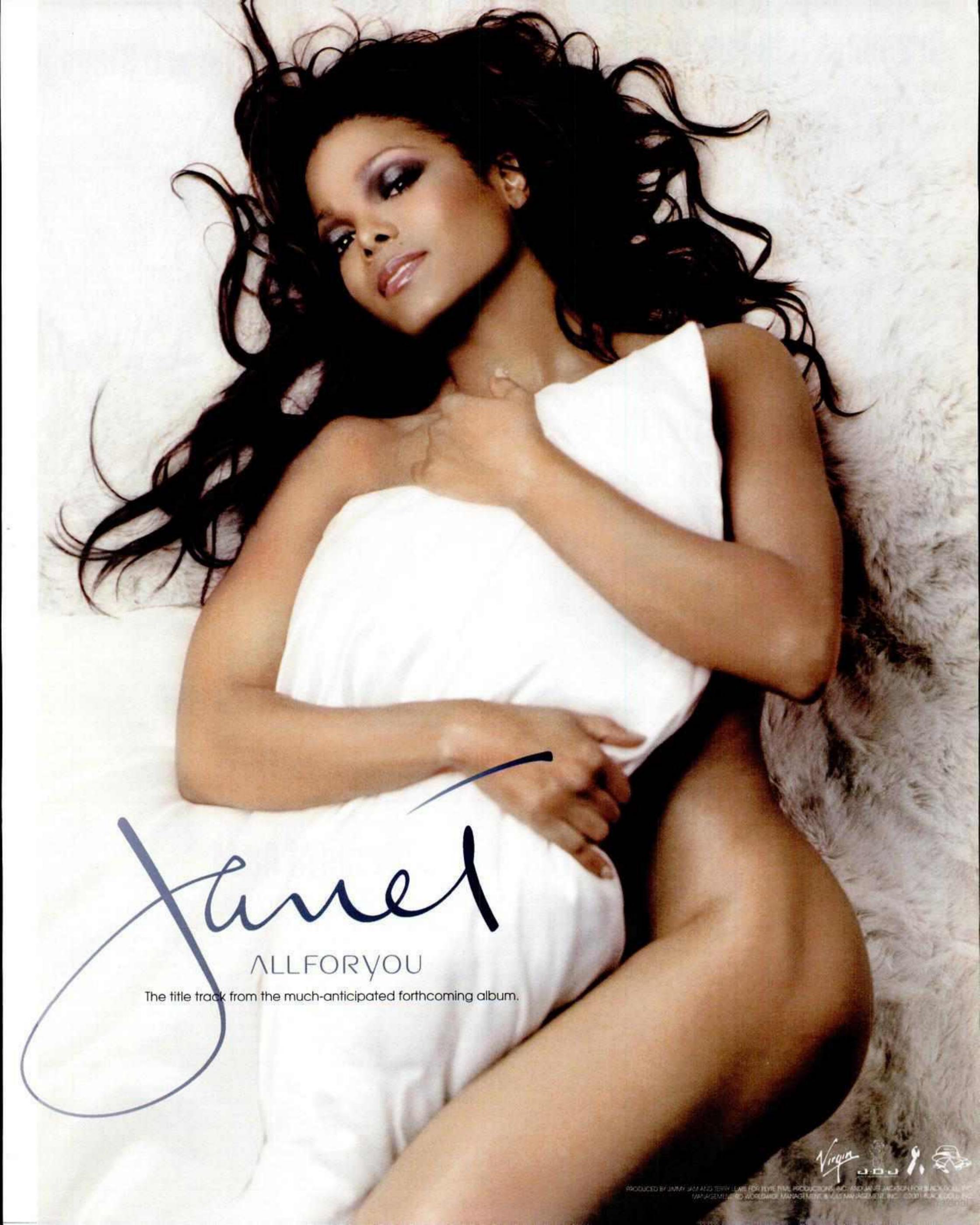
MURPHY

In the short term, AOL Time Warner is positioned to offer the music group great cross-promotional opportunities, Murphy says. Longer-term, once the issue of copyrights is resolved, she sees the potential for developing nontraditional distribution methods.

In joining WMG, Murphy is also reuniting with Dawn Bridges, a 10-year PolyGram veteran who last month moved from EMI to become WMG's senior VP for corporate communications.

Murphy began her own PolyGram career in 1990 as VP for investor relations, and in 1992 she became treasurer and senior VP for corporate finance. In 1995 she was named worldwide senior VP for investor relations and senior VP for mergers and acquisitions in the U.S.

From 1986 to 1989, Murphy was a senior analyst in the entertainment and merchandising sectors at Prudential-Bache Securities.



Janet

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Grammys Add Pop To Sales

BY ED CHRISTMAN
and BRIAN GARRITY

NEW YORK—While the Grammys boosted sales for a number of winners and performers on its awards show (see [Between the Bullets](#), page 92), music merchandisers say that they don't expect there to be one huge breakaway sales winner, as there was last year when Santana swept the show.



But music merchandisers do say that Steely Dan, which won three Grammys, appears to be the biggest beneficiary, with sales of the duo's *Two Against Nature* album (Giant) increasing by about 800%.

According to merchants, U2, which won three Grammys and performed on the show, also experienced a nice sales pop, as did

Madonna, Radiohead, Macy Gray, Faith Hill, Moby, Destiny's Child, and Shelby Lynne.

However, despite the increase in sales from Grammy winners and performers, overall album sales declined 3.7% to 14.4 million units, from 15.6 million during the same week last year.

Stuart Fleming, purchasing director of 13-unit New York-based HMV USA, says that the chain experienced upticks on all Grammy titles, including the two Grammy compilations, with Steely Dan posting the largest sales gain. But Fleming and other retailers are not convinced that the albums with sales increases will continue to benefit from the show.

(Continued on page 85)

Amazon.com Is Offering Red Hot Album And MP3s

BY EILEEN FITZPATRICK

LOS ANGELES—For the first time in its 10-year history, the Red Hot Organization will release a title in its signature series of AIDS charity albums without a major-label affiliation or traditional retail distribution.

Since Feb. 28, online retailer Amazon.com has offered consumers free downloads of tracks from *Red Hot + Indigo*. The album, Red Hot's 13th, will be sold exclusively through Amazon for six months beginning March 13. "The idea is to do something special in the digital arena," says Red Hot spokesman Seth Unger.

The new album, which can be pre-ordered at Amazon for 30% off suggested list price, is a tribute to Duke Ellington and features covers by Mary J. Blige; the Roots; Kenny Burrell; and Medeski, Martin & Wood, among others. In addition, 36 MP3 tracks from previous Red Hot titles are also available as free downloads.

Unger says the charity will evaluate sales at the end of the Amazon exclusive promotion to determine whether the title will be released at traditional retail. The organization would seek a label partner and distributor if a retail release is scheduled. In the past, distribution of the Red Hot titles has rotated among the major labels.

Red Hot + Indigo kicked off Amazon's new download area, which features more than 1,000 authorized songs from major and independent labels as well as unsigned artists, available in the MP3 and Liquid Audio formats. Some featured acts include Beastie Boys, Pearl Jam, Barenaked Ladies, and the Eagles.

A buy button for the full CD will be placed next to each download for immediate purchase.

A majority of the major-label content is in the Liquid Audio format, which has "time-out" capability. That means consumers will be unable to lis-

ten to a track 30 days after downloading it, according to Amazon group product manager Greg Hart. The Liquid Audio tracks can also be transferred to compatible portable players.

MP3 tracks do not have time-out capacity, but Hart says Amazon will remove any MP3 tracks at the request of license holders.

"Song sampling and downloads are a great service to our customers, and we've seen a 40% increase in CD sales when either are available," Hart says, adding that the company is "setting up the building blocks" for a community of music fans. New tracks will be added periodically to entice consumers to keep coming back, he says.

Amazon first began using free downloads to sell CDs in 1999, when it offered two tracks from Sarah McLachlan's *Mirrorball*. The tracks currently available are those

accumulated from prior Amazon promotions, as well as new ones licensed from labels and

artists. Amazon will also use its much ballyhooed personalization technology to recommend additional downloads to consumers, based on past activity.

The Red Hot Organization receives \$10 from each sale of the new CD on Amazon, as well as proceeds from a "virtual tip jar" when a consumer contributes to the cause, according to Unger. The tip jar is a feature of the download area that allows consumers to leave a gratuity when they listen to a song they like. For the Red Hot promotion, consumers can make a direct contribution without sampling any of the Red Hot tracks. Another feature of the Amazon free download area allows indie bands to upload tracks to the site.

"The tip jar is more for the artists to get an additional source of revenue and the fans to show support for the artist," says Hart. When consumers leave a tip, the artist receives 70%.

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WB's Thyret Exits; Quartararo Steps In

BY MELINDA NEWMAN

LOS ANGELES—Warner Bros. Records Inc. president Phil Quartararo, who is running the label following chairman/CEO Russ Thyret's departure Feb. 28, is expected to put his stamp on the company as quickly as possible.

"My impression is he's going full force ahead," says a source. "He's got a great team, and it's a great opportunity to do everything he can."

Other sources agree, but they note that Quartararo has a limited time as the chief. Interscope Geffen A&M (IGA) president Tom Whalley is slated to come in as head of Warner Bros. in January 2002, when his current contract expires. (According to sources, Thyret's leaving does not affect Whalley's start date. He will serve out his IGA contract.)

Quartararo is also expected to have limited powers because of factors beyond his control, including parent company Warner Music Group's mandate to cut 600 positions. A number of staffers will exercise their option for early retirement, while sources say there may be layoffs if that number isn't

achieved through other means.

Sources add that while Quartararo is running the company's day-to-day operations, any "radical changes" would have to be given the OK by Warner Music Group chairman/CEO Roger Ames.

Although Thyret's departure was not unexpected, its suddenness caught many by surprise. His contract expired at the end of 2000, and despite Ames' efforts to re-sign him—at least until Whalley's arrival, if not longer—Thyret decided to go. It is not known whether Thyret would have shared the chairman's position with Whalley, as many surmised, or would have been given another title.

"Russ was ready to go," says a source. Although people say he may have had his feathers ruffled by the news that Whalley was coming in, they add that Thyret has toyed with the idea of leaving for quite some time.

"Russ thinks the world of Tom," says a source. "I think he just really felt it was time to go. I think he wanted to get through the Grammys and support his artists. It would appear likely he stayed for that."

Indeed, Thyret was a strong pres-

ence at Warner's Feb. 21 post-Grammy party, which was also attended by Whalley.

To stay as a sign of support would not be an uncharacteristic move for Thyret, whose devotion to the label, staffers, and artists was extraordinary. "Russ is the most special human being," says one person who worked with him for a number of years. "He's a low-key man, but the people who know him know how special he is."

Thyret, 55, is a 30-year Warner veteran who started his career at the label in 1971 as singles sales manager. He was named chairman/CEO of Warner Bros. Records Inc.—which includes Warner Bros. Records and Reprise Records—in August 1995.

Sources say Thyret will not immediately look for another job and plans to spend time with his family.

All eyes now turn to Quartararo, who has been at Warner Bros. for three years. Although Warner Bros. has struggled often during Quartararo's tenure—the latest releases by such acts as R.E.M., k.d. lang,

(Continued on page 84)



Non! Stop Takes Off. Jerry Ade, president of Famous Artists Agency, and producer Kenny Smoove recently announced the formation of their new label, Non! Stop Records, and the appointment of their executive team. The label, which is currently in negotiations with several labels for distribution, has already signed newcomers Paypa Boyz, Eddie Morris, and Eshia. Shown standing, from left, are Samein Johnson, COO; Ade, president; Jeff Wooten, VP of business affairs; Vicky Baradi, senior VP; Smoove, CEO; and Skip Slaughter, GM. Seated is Morris.

Keith, Womack Top ACM Nods

BY PHYLLIS STARK

NASHVILLE—Toby Keith and Lee Ann Womack topped the nominations for the 36th annual Academy of Country Music Awards (ACM) with six each. Faith Hill scored four, followed by Dixie Chicks, Billy Gilman, Brad Paisley, Sons of the Desert, and George Strait, with three each.

Six additional acts scored two ACM nominations, which were announced Feb. 27 in Los Angeles: Alabama, Brooks & Dunn, Sara Evans, Tim McGraw, John Michael Montgomery, and Jamie O'Neal.

Keith, who records for DreamWorks Records, is nominated for entertainer of the year, album, single, top male vocalist, and video. He is also nominated as both the songwriter and performer in the song of the year category. Keith has never won an ACM Award.

Womack, an MCA Nashville artist, is up for album, song, top female vocalist, single, video, and vocal event. She previously won an ACM Award for best new female vocalist in 1997.

Hill's nominations are for entertainer, female vocalist, and video, and she is nominated in the vocal event category with her husband, McGraw. Hill has 11 ACM Awards to her credit, including two previous vocal event wins with McGraw, for "It's Your Love" in 1997 and "Just to Hear You Say That You Love Me" in 1988. She was last year's female vocalist of the year.

The ACM Awards show will be (Continued on page 93)

Fair Makes Waves At A&M

BY MELINDA NEWMAN

LOS ANGELES—With the ink barely dry on his contract, new A&M Records president Ron Fair is already putting his stamp on the label.

Among the changes Fair has implemented since he unofficially came aboard A&M several weeks ago are to move Samantha Mumba and S Club 7 from Interscope to A&M, Lisa Loeb from Geffen to A&M, and Jordan Knight, who had stints at both the Farm Club and Interscope, to A&M.

A&M, which is part of Interscope Geffen A&M Records, has been without its own president since the three labels merged in 1999 in the wake of the Universal/PolyGram merger. Fair's new position was announced Feb. 26. He comes to A&M after nearly eight years at RCA—most recently as senior VP of A&R—where he signed and developed a number of acts,

including Christina Aguilera and Lit. Fair reports directly to Interscope Geffen A&M chairman Jimmy Iovine.

"Ron has an extraordinary song sense; he has an extraordinary temperament with the artists," says Iovine.

"He fits in fantastically; he's exactly what I was looking for," Iovine adds that it was "always in the back of my mind" to name a new A&M president, but that "I decided to take my time."

Other artists on A&M include Boyzone lead singer Ronan Keating, as well as longtime A&M stalwarts Sting, Sheryl Crow, Bryan Adams, Blues Traveler, and Jonny Lang. Fair has also signed a male R&B/Latin trio out of

(Continued on page 84)



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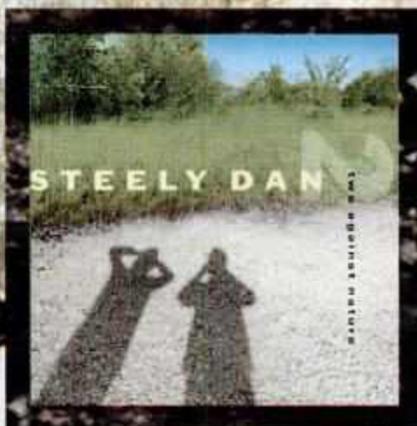
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Blix's Eva Cassidy Gone But Far From Forgotten

BY PAUL SEXTON

LONDON—In the country that nurtured word of her talent after her untimely death in 1996, Eva Cassidy has gone overground.

During Cassidy's lifetime, the versatile vocalist may never have won a broad audience for her fluent interpretations of blues, jazz, and easy-listening styles, live and on record for the Los Angeles indie Blix Street. But the recognition of her artistry in the British marketplace—where Cassidy's story has been percolating for some years via her label's partnership with U.K. label/distribution firm Hot—surged last week, as the artist became a major chart attraction that rubbed shoulders with Dido and Limp Bizkit.



CASSIDY

Cassidy's *Songbird* anthology had already sold 150,000 copies in the U.K. since its release here in August 1998, according to Hot, without ever appearing on the published top 75 sales chart. That "secret" success was achieved with the enthusiastic, almost missionary support of national AC/soft-rock broadcaster BBC Radio 2, plus the old-fashioned elements of wide-reaching word-of-mouth and Hot's tireless legwork in meeting orders and dealing directly with supportive retailers.

The buzz spread back across the Atlantic, where Cassidy has become a favorite of online consumers (especially at Amazon.com), contributing to a No. 9 debut for *Songbird* on Billboard's Top Internet Album Sales chart. Blix Street/Hot's subsequent Cassidy collection, *Time After Time*, issued last year, has sold 80,000 copies in the U.K. alone, reports Hot.

All of that is remarkable enough for an artist who never

even appeared on TV during her short life—and obviously could play no part in the organic promotion of her material. But her tale has a new British chapter, catapulting *Songbird* into the top three.

Last December, Cassidy's video-clip performance of the standard "Somewhere Over the Rainbow" (included on *Songbird*) was featured on BBC2's adult-oriented *TOTP2*, which airs twice weekly and mixes vintage performances from the archives of its venerable parent, *Top of the Pops*, with a handful of new feature tracks. "Rainbow" became the most-requested clip in the program's history; it was rebroadcast in late January and caused the album to leap 61 places, to No. 33. It climbed to No. 19 and then 18 in subsequent surveys before leaping to a heady No. 3 on the March 3 chart.

"It's like having a bonfire—you're putting wood on it," says Hot managing director Martin Jennings of the broadcast's cumulative effect and the subsequent upswing in media attention for *Songbird*. "There's a critical mass, you start to get a bit of press [including recent feature articles in newspapers *The Daily Telegraph* and *Scotsman*], and it's the old magic momentum."

TOTP2 series producer Mark Hagen says, "I was still getting calls about the December screening when I put it on again. We've never had a response like it." He notes that there was sufficient awareness of Cassidy to justify screening the decidedly low-resolution clip. The average audience for the show's two weekly screenings is 4 million-5 million, with an all-time peak of 6.6 million.

"It's a full spread, from small children right up, and they're not the kind of viewers who'll rush into a record shop," says Hagen in reference to the enduring impact of the screenings. "[The show] is a

(Continued on page 85)

Williams, U2 Win Multiple Brits

Craig David, 0-6, Gamers Good Will For Performance At U.K. Awards

BY GORDON MASSON

LONDON—He may have walked away from the 2001 Brit Awards empty-handed, but the night definitely belonged to Wildstar/Telstar



DICKINS

artist Craig David, who was lauded by some of the biggest names in the music business. The 19-year-old received a record six nominations—best British album, best dance act, best male solo artist, best British newcomer, best British single, and best British video—but was squeezed out in every category, leading him to end his set onstage with the lyric, "Six nominations but no Brits for CD."

Despite the disappointment for David, who has just signed a deal with Atlantic for North America, he received public praise from DJ Pete Tong; Sir Elton John, who described him as the best singer in England;

and U2, which dedicated its song "One" to David and finished it by segueing into his current single, "Walking Away."

David's high profile at the awards show, held Feb. 26 at London's Earls Court, will undoubtedly help to boost sales of his album *Born to Do It*, which has already sold 1.5 million copies in Britain and another 3 million worldwide.

Commenting on David, Rob Dickins, chairman of the British Phonographic Industry, tells *Billboard*, "The best thing is to perform on the show and win an award; the second best is to perform. Third is to win an award."

EMI:Chrysalis' Robbie Williams took the most honors, with three: best British male solo artist, as well as best British single and video for "Rock DJ." The tally took Williams' Brits collection to a record 12 trophies.

The event was broadcast the following night, Feb. 27, on the commercial ITV network in the U.K. and over the next few days by most of the European countries that secured

broadcast rights. ITV reported a 33% audience share.

Tony Wadsworth, chairman of the Brit Awards committee, says, "We had 8.4 million viewers, and that's before we get our repeat [on Feb. 28], and ITV are extremely happy. Overall, the numbers are slightly down on last year, but it's 8% up in the 16-34 age group, which is our target."



Jane Small, director of international TV at Eagle Rock, the company responsible for international TV sales, says, "Seventy countries around the world have taken the feed."

Commercial M6 in France and Italian satellite channel Stream sent crews to London to cover the spectacle and interview the stars of the show.

For the first time, cable channel BBC America secured the rights to broadcast the Brits in the U.S. The

(Continued on page 84)

Guitar Master, Label Owner John Fahey Dies

BY CHRIS MORRIS

LOS ANGELES—"There is something about guitars—maybe something magical—when played right which evokes past, mysterious, barely conscious sentiments, both individual and universal," wrote John Fahey in *How Bluegrass Music Destroyed My Life*, a collection of his writings published last year by the Chicago indie label Drag City.



FAHEY

Fahey might have been describing his own contemplative work, which mined antique Delta blues and old-time country picking and fused them in a dark, transcendent style—which its

author described as "American primitive guitar."

Fahey, 61, died Feb. 22 in Salem, Ore., 48 hours after undergoing coronary bypass surgery.

As an idiosyncratic, intransigent musician and independent-label operator, Fahey forged a creative legacy that had an impact on artists as diverse as tradition-oriented fingerpickers Leo Kottke, Robbie Basho, and Peter Lang (all of whom recorded for Fahey's Takoma Records) and latter-day experimentalists like Jim O'Rourke and Loren MazzaCane Connors.

Fahey was also a formative influence on such new age musicians as guitarist Will Ackerman (whose debut album for his own Windham Hill label, *Search for the Turtle's Navel*, emulated the style and look

of Takoma's releases) and pianist George Winston. Fahey himself took a very dim view of that genre, and he made his feelings known in the title of a cacophonous 1997 audio collage, "On the Death and Disembowelment of the New Age."

Denny Bruce—who managed Fahey in the late '60s and early '70s and produced his Warner Bros. albums *Of Rivers and Religion* (1972) and *After the Ball* ('73)—says, "It's hard to describe what his musical influences were because they were drawn from everywhere. He really was one of the innovators of tunings, and he was a remarkable player who drew from remarkable sources."

Fahey was born Feb. 28, 1939, in Takoma Park, Md. As a boy, he heard

(Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Helen Murphy is named executive VP/CFO of Warner Music Group in New York. She was chief financial and administrative officer for Martha Stewart Living Omnimedia.

EMI Christian Music promotes Rick Horne to executive VP/CFO, Richard Green to executive VP and general counsel; Bonnie Campbell to senior VP, information technology; and Scott Hughes to senior VP, strategic marketing and development and new media, in Brentwood, Tenn. They were, respectively, senior VP/CFO; senior VP and general counsel; VP, information technology; and VP, strategic marketing.

Stephen J. Bernstein is named GM of AEI Music Latin America in Miami. He was VP of business development for Cisneros Television Group.

Carol Della Penna is named VP



DELLA PENNA



WALKER



MARELLA



BRITTON



BERKO



SIDEL



BROZ



NEWMARK

of publicity for Sony Classical in New York. She was senior director of publicity for Universal Classics.

Jeff Walker is promoted to VP of publicity and artist development for Rounder Records in Cambridge, Mass. He was national director of marketing.

Gary Marella is named senior national director of crossover promotion for Universal/Motown Records in Los Angeles. He was senior national director of promotion for Priority Records.

Maverick Records names Kymm Britton head of media relations in Los Angeles. Maverick Records also names Berko to the A&R staff in Los Angeles. They were, respectively, senior director of publicity at MCA Records and a member of the A&R staff at Giant Records.

Jon Sidel is named head of rock A&R for Jcor Records in Los Angeles. He was senior A&R executive for Interscope Records.

Arista Records promotes Cheryl Broz to regional promotion direc-

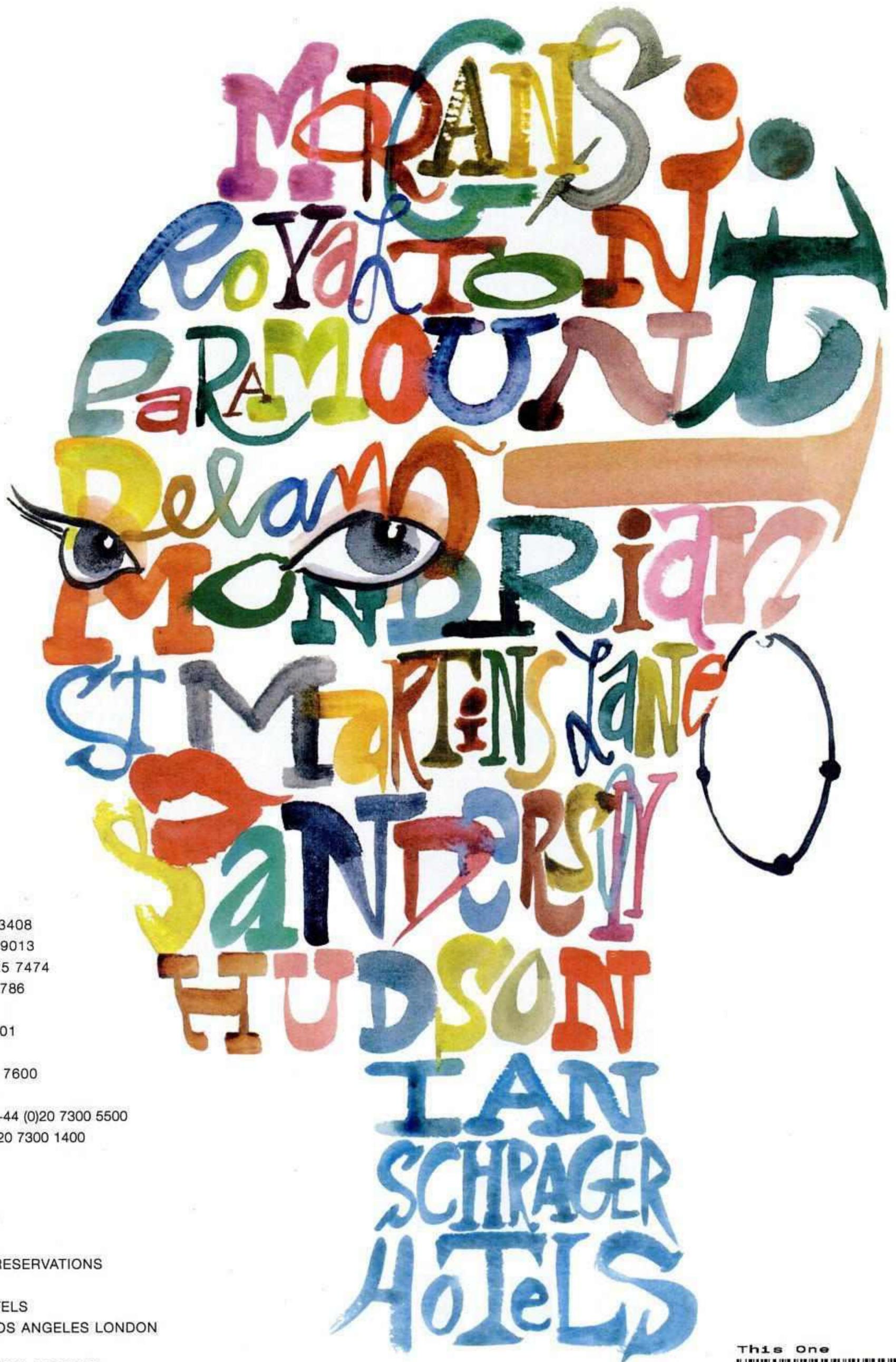
tor, West Coast, in Los Angeles. Arista Records also names Ivette M. Mares director, film and television music licensing, in Los Angeles. They were, respectively, regional promotion director and director of business affairs for Universal Music.

PUBLISHERS. Linda Newmark is promoted to senior VP of acquisitions for Universal Music Publishing in Los Angeles. She was VP of acquisitions.

Toye Kates Jr. is named A&R manager of R&B for the Westwood Music Group in New York. He was president of T.I.&L Associates.

RELATED FIELDS. Jack Sussman is promoted to senior VP of specials for CBS Entertainment in Los Angeles. He was VP of specials.

Andrew Adler is promoted to manager of royalty compliance for Wlodinger, Erk & Chanzis in New York. He was senior auditor.



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Blake Babies Make A 'Blessed' Return Zoë/Rounder Issues Reunion Set A Decade After Trio's Last Album

BY WES ORSHOSKI

Blake Babies drummer Freda Love says it was "laughably comfortable" recording *God Bless the Blake Babies*, the trio's first album in a decade. "It cracked us up a couple of times that it felt like no time had passed. It felt exactly the same."

Love says it was a surprise that the making of *God Bless* was so pleasant—especially considering that friction within the trio played a major role in its early-'90s breakup.

"Playing with them is like riding a bike now," says singer/bassist Juliana Hatfield. "It feels so natural. It was like all the chemistry that we had before but without the tension."

In fact, the self-financed *God Bless*—due March 6—proved easier to pull together than the band itself, which is rounded out by guitarist John Strohm. With each member living in different states—and with Strohm and Love finishing college degrees they put off shortly after forming the group in 1986 in Boston—the project was delayed for a year until all three could find time to record.

That time came in December 1999, during Strohm's and Love's Christmas vacations from classes. Having already exchanged song ideas on tape by mail, the band set aside 10 days to record in Bloomington, Ind., where Strohm lived for years and where Love still resides with her family.

At the controls for *God Bless* was Paul Mahern, engineer of the Blake Babies' last set, 1991's *Rosy Jack World* (Mammoth). Each band member contributed two songs apiece, and they co-wrote the remainder together, except for the Evan Dando/Ben Lee-penned tune "Brain Damage," a Dando/Hatfield duet. (The trio's own songs are published by Juliana Hatfield Music/Zomba Songs, BMI; Ultimate Loophole Music, BMI; Deep Dark Music, ASCAP.)

Although low on time and money,

the Blake Babies finished the album with material to spare. But the trio waited several months for a label to accept the album under its three conditions: that the project be a one-off, that the group be reimbursed for the recording costs, and that the band retain rights to the album's future international release.

Zoë/Rounder issued Hatfield's past three solo discs, and Rounder Records Group GM Paul Foley says the label spent much of last year trying to secure *God Bless*, which he hopes will further raise Rounder's profile beyond roots music to mainstream pop. Retail interest has been encouraging, especially from the 22-store, Boston-area chain Newbury Comics,



BLAKE BABIES

where a buzz seems to be building, according to VP of music Beth Dube.

"People are excited and a little curious to see what the Blake Babies have turned into over the years," Dube says. "They still get a lot of airplay and are supported by all kinds of retail, clubs, college kids, and beyond."

The Blake Babies were spawned from the same early alt-rock scene that yielded the Pixies, the Lemonheads, Throwing Muses, and Buffalo Tom. Yet Love never felt like the band was that popular, until just before the end. "On our last couple of tours, I started seeing more people coming to shows and sensing a real interest in the band," she says. "It's sad that the band was falling apart just as things

were starting to cook around us."

Strohm and Love eventually made plans to leave Boston and return home to Bloomington, where they would later form Antenna together and, separately, Velo-Deluxe and the Mysteries of Life, respectively. Hatfield acted on her desire to launch a solo career, which spawned the quirky pop hits "Spin the Bottle" and "My Sister."

Up until the moment Love phoned Hatfield and Strohm with the new Blake Babies idea, Hatfield had "thought about [a reunion] zero times," she says. "I was still involved in my own thing." But Love was excited by seeing a recent Hatfield solo show, and by then, both Hatfield and Strohm were ready for something new.

Despite their various ongoing solo ventures, the Blake Babies project is going so well on the second go-round that the trio is touring to promote *God Bless*. Because of Love and Strohm's school schedules, the tour will be brief, keeping mostly to the East Coast. The jaunt wraps March 17 in Austin, Texas. West Coast shows may be added later this year. (The band is booked by the North Hampton, Mass.-based Legends of the 21st Century.)

In the meantime, Love and her husband, Jake Smith, are looking for a new label to issue their new *Mysteries of Life* record, since they've parted ways with RCA. Hatfield, meanwhile, is working on her next solo set, which she says is an extension of *Beautiful Creature*, one of two Hatfield discs Zoë released last year. Strohm is also working on his latest solo project, which he hopes to have out by spring.

Beyond *God Bless*, the clear-eyed Strohm says the tour will be a good indication of things to be—or not to be—for the Blake Babies. "We're traveling in a van," he says. "We don't want to be in debt to the label or anyone. Juliana is certainly cutting back from what she's used to. But we'll find out if this thing's gonna really fly."

Los Super Seven Regroups On Columbia/Legacy's 'Canto'

BY RICHARD HENDERSON

With its new-model takes on border-town ballads and fiesta classics, Tex-Mex supergroup Los Super Seven—comprising Los Lobos' David Hidalgo and Cesar Rosas, Rick Trevino, Flaco Jimenez, Joe Ely, Ruben Ramos, Joel José Guzman, and the late Freddy Fender—took a rootsy American regional style to a new, national audience via its 1998 BMG Nashville debut, bagging a Grammy in the process.

A reconfigured version of Los Super Seven returns March 13 with the Columbia/Legacy album *Canto*, whose songs can be traced to far-flung corners of the Latin diaspora—incorporating Cuban and South American influences along with the group's signature Tejano sound.

In summing up his affection for *Canto*, country singer/guitarist Trevino describes the ideal audience for his collective's musical adventure. "The new record expands on the basic three-chord song structure with jazz and Cuban styles, so it's a little more sophisticated—could be that's why I like it more. Then again, I don't think just hardcore Tejano fans bought *Los Super Seven*. I think people who simply love music bought it."

Los Super Seven developed out of a series of informal gatherings held at a favored Austin, Texas, restaurant called Las Manitas, according to Steve Berlin, Los Lobos' sax player who produced both Los Super Seven's first album and *Canto*.

"There was Rick, Joe, Freddy, and Flaco—whoever was in town

would hang out and play," Berlin says. "Dan Goodman [who would become the collective's executive producer and de facto representation] thought it was cool and called to see if I was interested in producing a record around those evenings, but also involving the guys in my band. The first record was East L.A.-meets-Austin in concept. It was done in a week, and everybody enjoyed the hell out of it. Then, we were lucky enough to win a Grammy."

Articulating the fundamental distinctions between *Los Super Seven* and *Canto*, Berlin reflects, "For the first record, there weren't huge expectations. BMG didn't see any market outside of America for the music. They were good and gave us

what we needed to get the job done, but there was no international plan. I could understand, as we'd made an eclectic record à la the Traveling Wilburys that didn't fit in a niche.

"For *Canto*, we had the backing of Sony and, more important, Sony International," Berlin continues. "While on vacation in France, I heard Manu Chao's *Clandestino*, which wasn't rock or pop and was kind of all over the place. Being in France and hearing a record in Spanish that was so popular had me thinking that perhaps a Los Super Seven record could be made the same way. Such an album wouldn't necessarily be so closely allied with Tex-Mex. It could have a broader vision."

To complement a few of the players returning from the first

(Continued on page 86)



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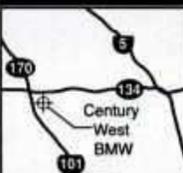
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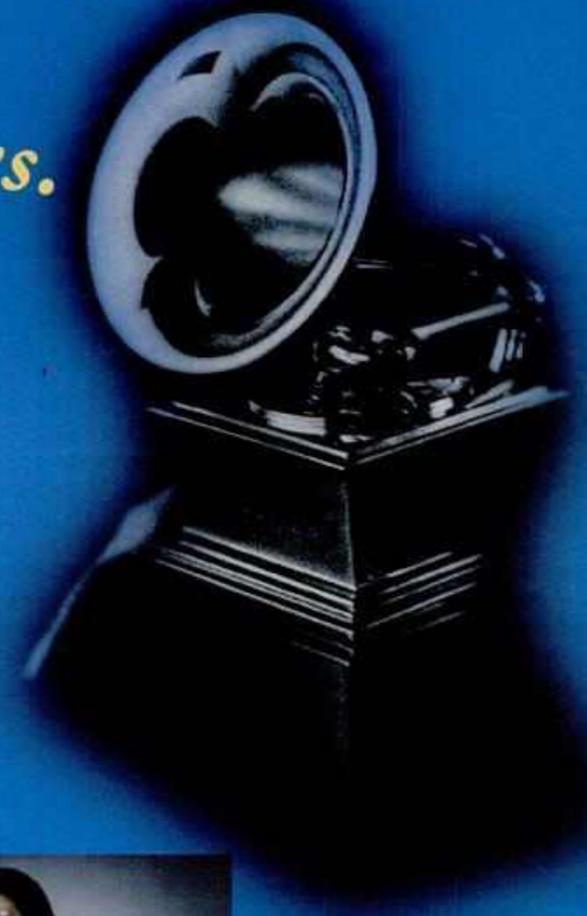
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DAVE RUSSELL
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Tiffany Anders Delivers Her 'Gift'

Up Records Disc Mixes Country, '60s, Post-Punk Influences

BY JULIE TARASKA

NEW YORK—Tiffany Anders' debut, *Funny Cry Happy Gift*, is the first-ever record produced by Polly Jean Harvey, and it features drum parts laid down by Anders' old friend J Mascis. Yet the project, due March 20 from Up Records, transcends the styles of its contributors, establishing Anders as a songwriter/guitarist of exceptional promise.

The album's most striking element is the 26-year-old Anders' voice, which is simultaneously lush and reedy. It's the vocal style heard on old country records but crossed with a folk singer's awareness of words and their rhythm. The effect is heightened by the sparseness of Anders' music—the songs ebb and flow around her acoustic guitar playing—and by her lyrics' sketches of love gone wrong.

Anders, who spent most of her teenage years in the Echo Park section of Los Angeles, doesn't

find her music's country overtones incongruous. "L.A. has a lot of wide-open spaces, and there are some rural places," she says. "Plus, there are groups like the Flying Burrito Brothers and all of these '60s country bands from the area."

She cites Neil Young as an influence, as well as such '60s bands as Love, the Byrds, and Buffalo Springfield. But she also favors post-punk acts like Redd Kross, the Gun Club, Dinosaur Jr, and Sylvia Juncosa. In fact, at 17, Anders made her

recording debut singing backing vocals on Dinosaur Jr's classic Warner Bros. disc *Where You Been*. She had made the acquaintance of Mascis—then the band's front man—three years earlier, after he responded to a fan letter from her. They became pen pals and eventually good friends. Anders' enthusiasm for his music also helped persuade her mom, director Allison Anders, to let Mascis score the



ANDERS

soundtrack to the elder Anders' 1992 breakout motion picture, *Gas Food Lodging*. (He also played a small part in the film.)

After high school, Anders moved to Seattle, where she found work singing and playing organ on albums by erstwhile Minuteman/FIREHOSE bassist Mike Watt, Dinosaur Jr member Mike Johnson, and electronic-music experimentalist Boyd Rice. In 1998, she moved to New York and released

(Continued on page 24)



Knight Grooves. Gladys Knight, seated, is flanked by producer Shep Crawford, right, and actor/singer Jamie Foxx in the studio while recording the tune "I Wanna Be Loved." The track features Foxx singing with Knight, and it appears on her new MCA disc, *At Last*.

Four Artists Redo 'Lady Marmalade'; Kid Rock In Studio; Metallica Bass-less

VOULEZ-VOUS? "Lady Marmalade," the fabulous 1974 LaBelle hit that taught many of us our first bit of French, has been redone by Christina Aguilera, Lil' Kim, Mya, and Pink. The new version, which will be released to radio in early April, will be featured on the *Moulin Rouge* soundtrack, which comes out April 27 on Interscope. All four women will shoot a video for the new song in mid-March. The track was produced by Missy Elliott and Rockwilder.

ROCK ON: Kid Rock is hard at work on his new album. Having just gone through a nasty breakup, Rock says he's written all his "Fuck you! Get out of my life songs" for the Top Dog/Lava/Atlantic album and is now working on other material for the project.

Asked if the songs are about model James King, from whom he recently split, he says only, "I'm not saying who they're about. I don't want to get sued."

One female he remains nuts about and wants to work with is Sheryl Crow. "I've talked with her, and I hope to write with her for this record or for anything," he says. "There are a few artists I really want to work with, and she's one of them."

He's already written with or for some of his musical heroes. "I've been writing with Hank Williams Jr., who's like my second dad," Rock says. "I also wrote a song for George Jones, and I'm waiting to see if they accept it."

Rock also appears on Willie Nelson's forthcoming Island/Def Jam album, *The Great Divide*, on a song called "Last Stand in Open Country," written by Bernie Taupin and the album's producer, Matt Serletic.

KEEP WAITING: Metallica, which nabbed its seventh Grammy Feb. 21, is in no hurry to rush back into the studio, drummer Lars Ulrich says. First, the band has to find a replacement for bassist Jason Newsted, who left a few months ago. According to Ulrich, "we haven't even thought about finding a new bassist."

GIVE IT A REST: While Jill Scott notes that she's been "enjoying the ride" that accompanied her Grammy nomination for best new artist, she says she's just about ready for her life to calm down a little. "I haven't had the time or chance

to consume and digest the world around me lately," she says. "I miss writing. I have a lot brewing inside, and I'm ready to let it loose."

Scott, who can also be heard on Hootie & the Blowfish front man Darius Rucker's forthcoming solo project, already has a working title for her next Hidden Beach/Epic project—*Brown Baby Lullabies*—which she coyly describes as "not necessarily being just for children."

WE ARE FAMILY: Although rumors of Beyoncé Knowles' plans to fly solo from Destiny's Child (who snagged two Grammy trophies, including best pop vocal performance by a duo or group) continue to swirl, the vocalist and budding tunesmith says she is confident that all gossip will come to a halt after the May

release of the act's new Columbia collection, *Survivor*.

"The truth is that we've never been stronger as a group," she notes, adding that the set not only is marked by more potent material but "also shows each of us getting to sing lead. We're like sisters, and there's nothing like sisters coming together and singing. Nothing will ever stop us from doing that."

WHO SAYS YOU CAN'T GO HOME AGAIN? *Seven Mary Three*, which had its biggest success with 1995's *American Standard* on Mammoth Records, is back on that label.

As you may recall, *American Standard*, which sold 1.3 million units, according to SoundScan, came out on Mammoth during the label's joint venture with Atlantic. The next two albums came out on Atlantic proper (although they still carried the Mammoth logo), and the group saw its sales drop precipitously, although it continued to have some success at rock radio. *Rock Crown*, released in 1997, sold 260,000 units, while 1998's *Orange Avenue* sold 100,000.

Mammoth, which is now wholly owned by Disney's Buena Vista Music Group, is preparing a new album by the band. Produced by Neal Avron, it is slated for a summer release. First single "Wait" will go to rock and modern rock radio in April.

Assistance in preparing this column was provided by Larry Flick in New York.

Vai's Favored Nations Captures Carlton/Lukather Live In Japan

BY CLAY MARSHALL

LOS ANGELES—On a joint tour of Japan in 1998, famed guitarists Steve Lukather and Larry Carlton recorded a performance in Osaka, a city that Carlton says has some of the most loyal fans in the world. What they played is what you get on *No Substitutions*, a live album that Lukather says is "all non-fixed."

The loose, instrumental set, due March 20 from Favored Nations, features five songs, including performances of Carlton's "Room 335" and "(It Was) Only Yesterday." It also includes a 14-minute, set-opening rendition of "The Pump," popularized by Jeff Beck.

"We're both out of each other's normal arenas," Lukather says. "We both came together and created something that we normally wouldn't do by ourselves. You can hear us having fun on the record—you can hear the smiles on our faces."

Carlton says the idea for the tour originated after discussions with Japanese bookers. "They want me to come back every year, but they kept reminding me, 'Do something different next year,'" he says. "Somehow Luke's name came up, and I said, 'Now that would be fun.' We had exchanged some tapes of tunes we might want to do and went over with no rehearsal."

Lukather, a longtime member of Toto, says the invitation was flattering. "I jumped at the honor of playing with my favorite guitar player." The monthlong tour featured two shows a night. "After the first week, it was settled into this total groove," Carlton says. "Luke and I started saying, 'Man, we oughta record this. Even if it's just for ourselves, we gotta capture this.'"

Favored Nations chief (and star guitarist himself) Steve Vai heard a tape and "just flipped out," Lukather says. Interested in releasing it, Vai then mixed the record with Lukather. "There's no wanking going on," Vai says. "Their ap-

proach to expression on an instrument is unique to what they do."

Vai believes the album, which fuses jazz, blues, and rock, fills a "musician-oriented" niche he wants the label to serve. "This kind of music, it's evergreen," he says. "There's an audience that really craves it. It's hard to find sometimes, but branding the label as a place you can hear quality recordings by brilliant musicians is hopefully going to draw traffic to it."

In March, Carlton and Lukather will embark on a world tour in support of *No Substitutions*, including a stop at the Hollywood Bowl during this summer's JVC Jazz Festival.

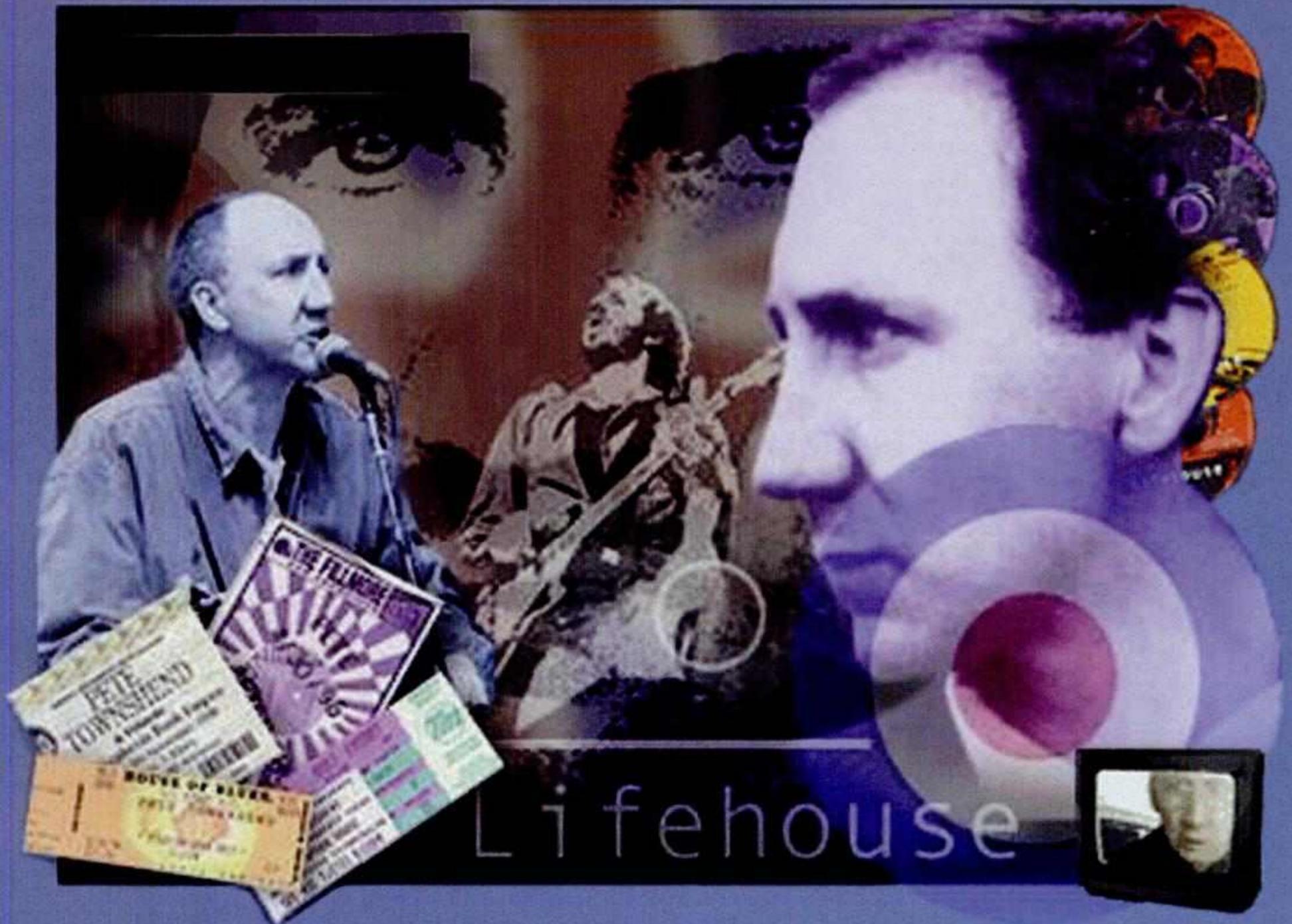


CARLTON, LEFT, AND LUKATHER



by Melinda Newman

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Sheik's Collaboration With Playwright Yields Nonesuch's 'Phantom Moon'

BY DANIEL JENKINS

SAN FRANCISCO—When New York playwright Steven Sater approached Atlantic singer/songwriter Duncan Sheik to write music to his lyrics, neither expected the result to become a full-fledged recording.

The two met at Soka Gakkai International, a Buddhist organization, and quickly hit it off. "I went to chant with him," says Sater. "It was one of those rare meetings where you end up talking for four or five hours."

Due March 20 from Nonesuch Records, the eventual Sheik/Sater collaboration—*Phantom Moon*—stands as a major departure from Sheik's previous Atlantic releases, *Duncan Sheik* and *Humming*.

Sheik notes, "Steven wrote a song lyric for the play *Umbrage* and gave it to me, asking if I'd like to set it to music. I'd never written music to other people's words, but I thought I'd give it a shot."

Sater—who won a Steppenwolf New Play Contest award for *Umbrage*—had also never written songs with anyone else before. "I'd had great relationships with directors and editors," he says, "but I'd never had a co-creator."

Their initial teamwork—which led to a pair of Sheik/Sater songs being incorporated into the play—moved

the pair into new creative territory. "It was a bit of a windfall for me," Sheik says. "Steve was constantly faxing material to me. I'd have some notes in my head, or I'd think of some idea, and there'd be a fax waiting for me. I was able to create quickly without any torture."

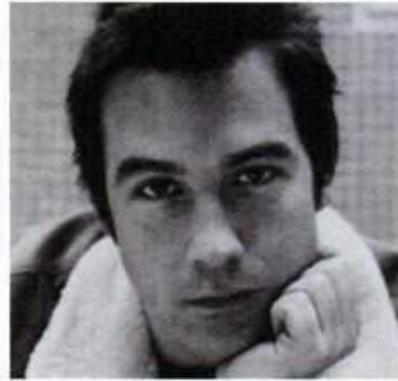
Once Sheik completed more than a dozen songs, he realized that he had the makings of an album. "Well, this is a recording," he told himself. "I should just put it out myself."

Sheik brought the demos to Ron Shapiro, executive VP/GM of Atlantic. The new color to Sheik's work was no surprise to Shapiro, who had long thought the artist would end up doing film scores. "I'm always impressed and moved by Duncan's work," he says. "It has gorgeous, lush melodies and great instrumentation. It's very sonically rich."

Shapiro felt the project could benefit from the involvement of Atlantic-associated label Nonesuch, from both a creative and marketing standpoint. "I'm a huge fan of Nonesuch and have great respect for [Nonesuch president] Bob Hurwitz," he says. "No [other] record company is so adept at marketing music with little or no radio support."

Upon hearing the material, Hurwitz shared some of Shapiro's excite-

ment. "I felt that the quality of writing was not too far from the mark," he says. "It had a certain sound that



SHEIK

could appeal to an adult audience while not alienating Duncan's younger, more pop-oriented following."

Phantom Moon teams Sheik as producer with engineer/mixer Kevin Killen (U2, Peter Gabriel, Tori Amos) and associate producer Tommy Krasker (Audra McDonald, Adam Guettel). "I was so pleased when it turned out that Nonesuch was interested in working with me," says Sheik. "Tommy Krasker and Bob Hurwitz had a huge effect on the final sound."

Sonically, *Phantom Moon* also

reflects Sheik's appreciation for the work of art-pop singer/songwriter David Sylvian, Talk Talk's Mark Hollis, and Nick Drake—an artist whose sound is more ubiquitous now than ever. "Listening to Nick Drake's *Pink Moon* certainly had an influence on me," Sheik says. "I mean, my album is called *Phantom Moon*, so I'm not trying to hide it." Still, "it's not really a folk record," he adds. "It has more of a composed feel to it."

Both Talk Talk and Sylvian began in the world of synth-pop but "later exchanged electronic music for something simpler," Sheik continues. "I consider their later works to be seminal recordings of great beauty that I refer back to for inspiration. Nick Drake also took his music to its furthest point of subtlety."

Because *Phantom Moon* is largely an acoustic project with Sheik in the role of composer, Nonesuch has plans to market the album not only to his existing fan base but also to the typical Nonesuch, adult consumer.

"Because we have history and data on Duncan's prior Atlantic releases, it helps us to craft a plan that addresses his core fans," says Peter Clancy, VP of marketing for Nonesuch. "Added to this would be the kinds of initiatives that we undertake on Nonesuch projects—such as con-

sumer ad partnerships with key retailers in upscale publications—that we hope will attract a new audience."

Clancy considers press to be a critical component and hopes to launch the record with early editorial coverage in publications from *Entertainment Weekly* to *Utne Reader*.

A promotional single of the track "A Mirror in the Heart" shipped Jan. 29 to triple-A and college stations. The track has also been placed with a service that will play the song before preview trailers in thousands of movie theaters nationwide.

A *Phantom Moon* tour is scheduled to begin April 11 in Minneapolis. It will continue through May and cover most of the key markets, including New York in late April. Sheik's artist Web site will also relaunch in time for the release.

Shapiro says he is confident that Sheik's manifold talents will acquire new fans. "There are very few young artists today who can do everything he can do—[as a] writer/producer/singer—and co-exist simultaneously in an MTV world."

But Sheik says *Phantom Moon* isn't about commercial success. "It was never made with any regard for media outlets. I wanted to make this for its own sake."

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		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		NO. 1			
1	1	CREED ▲ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 47 weeks at No. 1	178	
2	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	609	
3	45	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	482	
4	2	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	161	
5	6	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	113	
6	5	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	498	
7	4	MILES DAVIS ▲ ⁹ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	97	
8	7	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	173	
9	8	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	112	
10	9	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	331	
11	11	ENYA ▲ ⁷ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	50	
12	27	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	54	
13	14	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	84	
14	12	PINK FLOYD ◆ ¹³ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1247	
15	—	EMINEM ▲ ¹ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	101	
16	13	AC/DC ◆ ⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	341	
17	17	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	535	
18	25	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	85	
19	20	DEF LEPPARD ▲ ⁷ MERCURY 526718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	220	
20	16	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	204	
21	19	BRITNEY SPEARS ◆ ¹¹ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	111	
22	29	'N SYNC ◆ ¹¹ RCA 67613 (11.98/18.98)	'N SYNC	153	
23	18	GEORGE HARRISON ▲ ⁷ APPLE 30474/CAPITOL (24.98 CD)	ALL THINGS MUST PASS	43	
24	15	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	169	
25	21	AEROSMITH ◆ ²⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	327	
26	—	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	103	
27	26	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	145	
28	32	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	242	
29	36	JIMI HENDRIX ● EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	50	
30	34	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	200	
31	24	CAROLE KING ◆ ¹¹ EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	443	
32	—	DAVE MATTHEWS BAND ▲ ⁷ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	217	
33	30	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	394	
34	49	BON JOVI ◆ ¹² MERCURY 538089/DJMG (6.98/11.98)	SLIPPERY WHEN WET	157	
35	47	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	143	
36	28	PHIL COLLINS ▲ ³ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	116	
37	31	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	126	
38	33	MAXWELL ● COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	22	
39	50	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	221	
40	35	EAGLES ◆ ²⁷ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	308	
41	37	TOM PETTY AND THE HEARTBREAKERS ▲ ³ MCA 110813 (12.98/18.98)	GREATEST HITS	353	
42	—	BEASTIE BOYS ▲ ³ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	445	
43	38	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	283	
44	41	AEROSMITH ▲ ³ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	151	
45	—	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	8	
46	42	GUNS N' ROSES ◆ ¹⁰ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	478	
47	—	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	51	
48	44	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	552	
49	—	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	123	
50	—	MADONNA ▲ ¹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	328	

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 2 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 vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

TELL IT TO SOMEONE WHO CARES...

Paige, 16

Shawn, 18

Taylor, 15

Felix, 20

about entertainment.

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—Taylor, TEEN PEOPLE Trendspotter™

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After Decade-Long Break, Georgia's Love Tractor Back In Gear With Razor & Tie

BY PHILIP VAN VLECK

"We used to read these articles in the music press that said Love Tractor had broken up in such-and-such a year," the band's Mark Cline says. "And we were always going, 'We never broke up.' We're just like Kraftwerk, you know. It takes a long time for that cake to rise."

For those who think the Athens, Ga.-based Love Tractor split up

long ago, band members Armistead Wellford, Mike Richmond, and Cline simply took a 10-year break. Now break time is over.

Love Tractor's new album, *The Sky at Night*, will be released March 20 by Razor & Tie, and it marks the return of an eccentric but highly musical outfit that rode to success in the '80s on the Athens wave that propelled the likes of R.E.M. and



LOVE TRACTOR

the B-52's to prominence.

"What happened to us at the end of the '80s was that we'd spent so many years on the road, and the prospect of spending more time on the road just flogging a beast we didn't create was daunting," Cline explains. "We'd started as this little weird art band, and all of a sudden we found ourselves with roadies, management, record labels, agencies. People were telling us, 'You can't do this, you can't do that, it won't make any money.' We found ourselves in that situation, when the only thing we liked doing was writing and recording."

Cline, Richmond, and Wellford had arrived at a career impasse. They agreed that they needed to step back from the music business and rediscover the vibe that had inspired them in the first place. But it took a lot longer than they had anticipated.

"We took some time off, maybe six or seven months, and started writing songs again, and they still really sucked," Cline says. "During the '90s, we recorded over three albums' worth of material, and some of it was good. But it wasn't what we wanted to do, and it wasn't where we wanted to go. So, we just kept getting back together in Athens, saying, 'Let's try this again.' And every time it got better, until this last time, when things just clicked. We started writing music that engendered a vision."

What Lyle Preslar, senior VP of marketing at Razor & Tie, will have to overcome is a 12-year gap between *The Sky at Night* and Love Tractor's last recording, *Themes From Venus*.

"The most important thing we can do for Love Tractor in the beginning stages is to try to identify the fans out there—make sure they're aware," Preslar says. "The easiest way for us to do that is to work through the online communities. There isn't actually a Love Tractor community, per se, but there are B-52's, R.E.M., Athens music aficionados, and we've been fairly successful thus far in making contact with those people."

"I think that some people who don't even know the band, or who couldn't sing you a Love Tractor song, may find that the band is in their consciousness," Preslar adds. "They remember them as being part of the Athens scene. Those people are generally receptive to the idea of a new album, too."

Razor & Tie's Internet effort involves several employees visiting chat rooms and bulletin boards, making contact with the administrators initially and getting them to introduce the topic when possible.

"We go in and post information,"

Preslar says. "In some cases, we try to get an advertisement on the site, so people can connect with a visual. Mainly, we just want to get people talking about Love Tractor. That's the most organic way to go about it, because people feel less like they're being sold to and more like they're part of a discussion and exploration of something."

Preslar also notes that, as with any act, it's important from a marketing standpoint to understand that, in working a new record, it's necessary to reconnect with the band's fan base.

"Another thing that we can, and will, do for Love Tractor is to have them perform," Preslar says. "We've been talking with them for several months about putting together a performance schedule which will have them do some sort of high-profile, return-style gigs in places like Atlanta, Athens, Washington, D.C., and New York. We're hoping that

this comes together in April."

Left-of-the-dial radio seems a possibility as well. Preslar sees an opportunity with college stations as well as some noncommercial triple-A outlets. "We'll be hoping to get people who knew the band," he says, "or maybe forgot the band, and try to bring them back into the fold."

The print media is also a crucial element to the marketing of *The Sky at Night*. "Let's face it," Preslar says. "Love Tractor writes music that is more soundscape than pop songs. The best medium to deliver their message isn't commercial radio, although we'd like the exposure. Print media is where people are going to get a chance to see where Love Tractor came from and where they are now. We hope that they're seen as a band that was not only part of something historically significant but also as a viable force today."



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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN & BILLY JOEL	MGM Grand Garden Las Vegas	Feb. 17-18	\$4,843,650 \$300/\$150/\$75	26,977 two sellouts	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
BILLY JOEL & ELTON JOHN	America West Arena Phoenix	Feb. 13	\$1,754,000 \$175/\$45	17,541 19,126	SFX Music Group, in-house
BILLY JOEL & ELTON JOHN	General Motors Place Vancouver	Jan. 22	\$1,578,733 (\$2,385,153 Canadian) \$148.93/\$58.91	18,358 18,827	SFX Music Group
BACKSTREET BOYS, KRISTAL	Mellon Arena Pittsburgh	Feb. 8-9	\$1,474,030 \$58.50/\$49.50	25,982 27,198 two shows	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	National Car Rental Center Sunrise, Fla.	Feb. 10	\$993,742 \$89.50/\$28.50	17,168 19,092	SFX Music Group
BOB MARLEY DAY FESTIVAL	Long Beach Arena Long Beach, Calif.	Feb. 17-18	\$898,440 \$45/\$40/\$35/\$30	26,713 27,004 two shows	Moss Jacobs Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	Greensboro Coliseum Greensboro, N.C.	Feb. 17	\$894,100 \$49.50/\$28.50	21,660 sellout	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Compaq Center Houston	Feb. 15	\$854,748 \$55/\$27.50	15,852 sellout	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	TD Waterhouse Centre Orlando, Fla.	Feb. 8	\$813,978 \$59.50/\$28.50	15,619 16,779	SFX Music Group
BACKSTREET BOYS, KRISTAL	Pepsi Center Denver	Feb. 20	\$708,225 \$55/\$46	13,342 sellout	SFX Music Group

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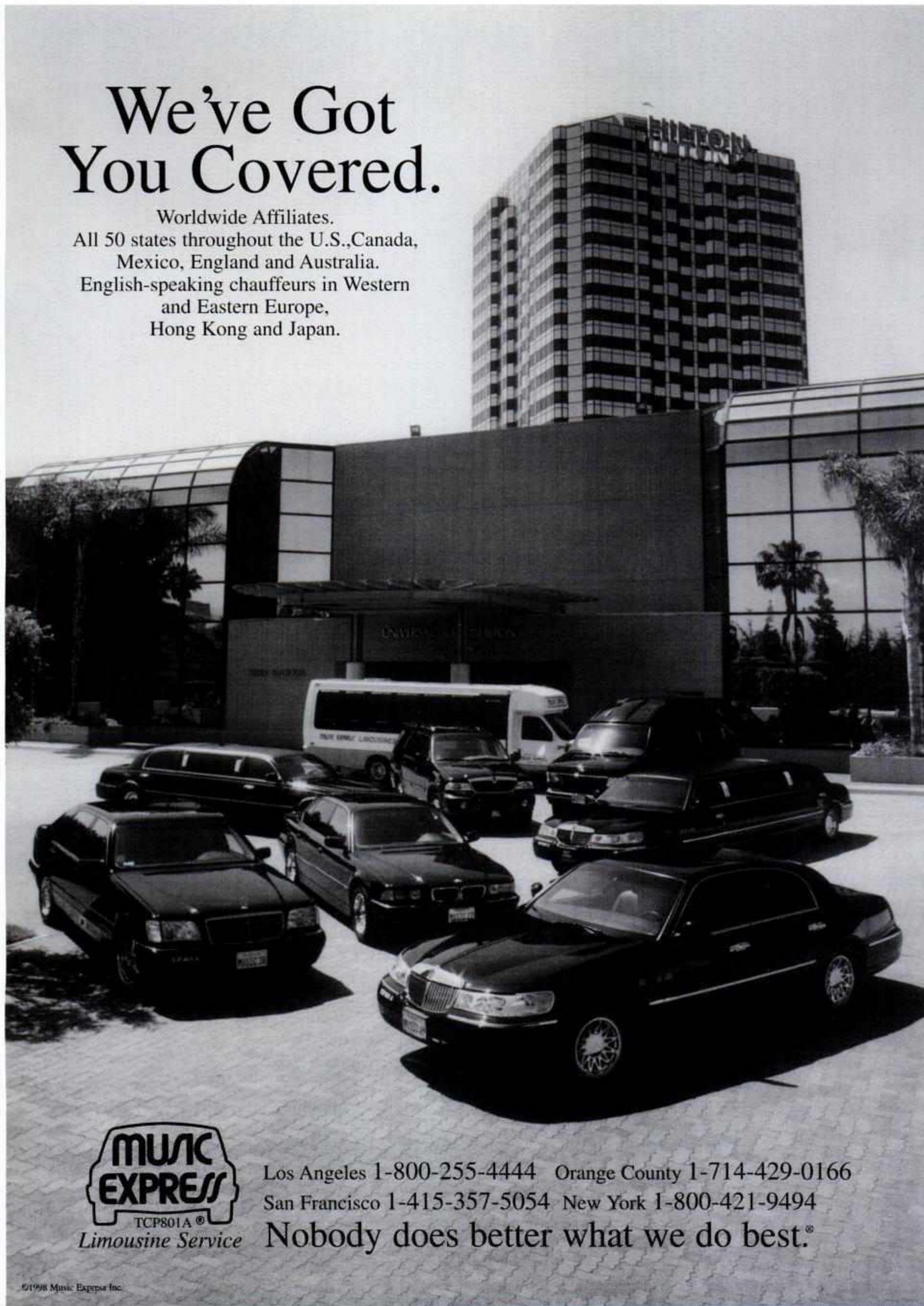
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Viña Del Mar Lures Stars For 42nd Year

BY SERGIO FORTUÑO

VIÑA DEL MAR, Chile—This year's 42nd edition of Viña del Mar, Chile's most venerable songfest, was the last to be played on the original stage that has hosted the festival since its inception in 1960. Following the festival's closing show Feb. 26, organizers announced that the stage at Quinta Vergara—a public park that seats 10,000—will be demolished to build a new, updated site.

The change points to the renewed vigor and international scope of the festival, which lost some of its luster during the late '80s and '90s, after decades of prominence during which it propelled the careers of artists like Joan Manuel Serrat, Luis Miguel, and Miguel Bosé.

This time around, Viña attracted a roster of well-known stars, including Mexican *ranchera*/balladeer Pedro Fernández, who kicked off the event Feb. 21, and Spaniards Bosé and Ana Torroja, who played the final concert of their nearly yearlong Girados tour during the Feb. 26 closing show.

"We wanted to end the tour here, because Viña is the cherry on top of the cake," said Bosé, who played Viña for the seventh time.

Although the effects of Viña on the sales in Chile of acts that played the festival have yet to be determined, some of this year's guests have gold and platinum albums. Bosé and Torroja have attained double-platinum status for sales of more than 50,000 units of their live album, *Girados* (Warner). Alejandro Sanz's *El Alma al Aire* (Warner) has also reached that level. Pedro Fernández's *Yo No Fui* (Universal) was certified gold for selling more than 15,000 units.

Viña events aired live on TV station Canal 13. According to director Felipe Pavez, who replaced recently deceased executive producer Gonzalo Bertrán, ratings were slightly lower than last year, but still high. Pavez attributed the fall in viewership to the length of every show, with some ending past 3 a.m.

As is customary, Viña featured both well-established names and newcomers vying for the famed Gaviota Prize, which is awarded in silver or gold according to the audience's enthusiasm each evening. Bosé and Torroja collected both versions after a 95-minute set.

Fernández was voted the festival's most popular act and donated his \$7,000 cash award to charity. Among local acts, the big crowd pleaser was Grammy-winning rock/pop group la Ley, whose lead singer, Beto Cuevas, bowed out of his Hollywood debut—Matt Damon's directorial debut, *Under the Banyan Tree*—because filming conflicted with Viña.

The festival also featured a song contest portion, with competitors in international and folk categories. "Ayer Te Ví," by Argentine Victor Heredia and performed by Raly Barrionuevo, won in the international category. In folk, the first prize went to Chilean author and performer Danny Rodríguez for the Andean-flavored song "Whipala."



It's always been about the music. That said, it's still nice to take one home.

Dave Alvin
Deftones
Emmylou Harris
Faith Hill
Sharon Isbin
B.B. King & Eric Clapton
La Ley
Tim McGraw
Metallica
Pat Metheny
Joni Mitchell
Kent Nagano
Elliot Scheiner
Steely Dan
Olga Tañón

Warner/Chappell Writer-Artists
Sheryl Crow
Deftones
Dr. Dre
Eminem
Radiohead

Congratulations to all the winners.



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TIFFANY ANDERS DELIVERS HER 'GIFT'

(Continued from page 14)

an EP, *Runnin' From No Place to Nowhere* (Up).

According to Anders, her mother's fame has never been an issue. "You have to realize I was 16 when my mom became known as a director," she says. But the one thing that "is more silly" that irks the younger Anders is when magazines describe her merely as "Allison Anders' daughter." She asks, "How does that have anything to do with my music?"

Although Anders met Harvey through her mom, her eventual relationship with the British musician was her own doing.

Anders recalls, "I had met Polly once, because my mom had been to a couple of her shows. I ran into [Polly] on the street one day; I had just bought a record that I thought she would like, so I gave it to her. I also had my 4-track tape in my purse—I had just finished it—and, in a burst of courage, I said, 'Oh, this is my tape, too. But it's a 4-track. It's really bad quality.'

"At the time, I didn't realize she listens to everything anyone gives her," Anders adds. "I also didn't know she did 4-track stuff herself."

Harvey liked the tape and went to see Anders play live, "when there were about six people in the audience," Anders says. The two

exchanged phone numbers and would see each other whenever Harvey was in New York.

Numerous times, Harvey offered to assist Anders with her music. But the latter was too awestruck to accept the offer, until

'I was nervous, but I said, "Would you be interested in producing?" And Polly [Jean Harvey] said, "Absolutely, yes. The answer is yes."

—TIFFANY ANDERS

Harvey literally grabbed Anders' arms and told her not to be afraid to ask her for help.

Anders continues, "I was nervous, but I said, 'Would you be interested in producing?' And Polly said, 'Absolutely, yes. The answer is yes.'

"It was compliment enough that Polly liked my music," Anders says. "But she also taught me so much [about musicianship

and the business]. I felt it was some lucky, crazy thing that happened. It was magical."

Aside from producing, Harvey also contributes vocals, guitar, bass, and organ parts to the album.

Britt Ury, managing director of Seattle-based Up Records, says that for *Funny Cry Happy Gift* the label will "[focus] its efforts on independent record chains rather than the Towers. We're aiming to make a dent in the indie and college markets."

To that end, the label will send the full disc to college radio and specialty shows; there will not be a single or emphasis track. To assist with publicity, Up has enlisted the services of Max Tepper at New York-based promotional firm Big Hassle.

Anders will embark on a short U.S. tour around the time of the release of *Funny Cry Happy Gift*. She already has played extensively in the New York area, including three high-profile dates opening for PJ Harvey.

Currently, the self-managed Anders is shopping for a European distribution deal and compiling material for her next album. She also retains the rights to her publishing, on her mother's advice.

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

FEMINIST MOVEMENT: The world of film composing appears to be a fairly tightknit boys' club at times. Seldom does a woman's name appear in the credits as composer. But there is one woman out there making inroads: Academy Award winner **Rachel Portman**.

Portman, who won an Oscar in 1997 for *Emma* and whose lush score for the **Lasse Hallström** film *Chocolat* (Sony Music) is nominated for an Oscar this year, views the scarcity of women in the film score business as a longstanding and complex problem.

"Historically, there aren't a lot of women in prominent film positions," she says. "But the issue dates back long before the advent of film. There aren't many female composers of classical music, period. That's now slowly starting to change, but the process will take time."

Portman has never let the fact that she is one of very few women in the industry slow her down. She began scoring films

for British TV and, after cutting her musical teeth for nine years, scored her first feature, **Mike Leigh** and **Beeban Kidron's** *Life Is Sweet*. Next stop was Hollywood with *Used People* and *Benny and Joon*. Once in the Hollywood circle, her music never left. Portman went on to score *Smoke*, *The Joy Luck Club*, *Sirens*, *The Road to Wellville*, *The Legend of Bagger Vance*, *The Cider House Rules* (which received another Oscar nomination), and *Chocolat*.

There is an emotional theme that runs through both her scores and the films on which she works. Sometimes quirky, often moody, her film projects are each uniquely emotional.

"I'm learning as I grow up that my strength is tapping into whatever emotion is in the film," she explains. "I'm drawn to projects with an emotional weight. There has to be something for me to grab onto and feel."

While Portman is now a player in the world of Hollywood music, she hasn't immersed herself in the community. She lives in London and works from home, where she balances composing with raising three daughters. Does she hope one will go into the family business?

"Composing for film is such a small community, with so many trying to get into it," she says. "But there is an awful lot of music needed in the world, and it needs talented people to write it. I am very lucky. This business affords me great convenience. Would I want that for one of my daughters? Yes."

While Portman's focus is creating good music for film, she is acutely aware of the commercial aspects of what she does. "I really appreciate the life my music has outside of film: having symphony orchestras do concert performances of *Cider House* and *Chocolat* and other pieces. And I love when someone approaches me or writes me to tell me how much they enjoy the CD of my music," she says. "But I am hopelessly disorganized as to promoting myself in that area. At the end of the day, I'm far happier at the piano writing something new than thinking about what I've just written."

And what of all the Oscar buzz? "The awards are hugely important and popular all over the world. This time feels just as exciting as my first nomination, and it is always so flattering. Of course, I'm going!"

HIDDEN JEWEL: **Michael Kamen's** first classical symphony, *The New Moon in the Old Moon's Arms* (Decca), a piece inspired by the history of the Native American Anasazi people, is not to be missed. This work by three-time Grammy winner Kamen was commissioned and recorded by **Leonard Slatkin** and the **National Symphony Orchestra** in Washington, D.C., to celebrate the new millennium. It is the title cut of a two-track CD that also contains *Mr. Holland's Opus: An American Symphony*, arranged from the original music composed by Kamen. It's not too late if you haven't found this release.

'There is an awful lot of music needed in the world, and it needs talented people to write it.'

—RACHEL PORTMAN

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Artists & Music

Singer/Songwriter Jim Gorka Returns To Red House

BY JIM BESSMAN

After completing his five-album output for Windham Hill's High Street imprint with 1996's *Between Five and Seven*, singer/songwriter John Gorka decided to return to his first label, St. Paul, Minn.-based Red House Records.

"I wasn't sure if I wanted to work with another record company or do it all myself," says Gorka, a New Jersey native who now lives in Minnesota. "But [Red House president] Bob Feldman convinced me he could do a better job than I could myself."

Red House satisfied Gorka with its release of *After Yesterday* in 1998—11 years after it issued his debut, *I Know The Company You Keep* is now scheduled for release March 13 by the Koch-distributed indie.

"I was pleased with the last one, because I knew it wasn't a radio-style record," says Gorka, who recognizes that the album's songs were too long and not "extroverted" enough for successful radio promotion. But he was also happy with the album's production approach, which has carried over to *The Company You Keep*.

"We mostly started with drum parts Andy sent in on Adat, and I sent him DATs of my vocals and guitar," says Gorka, speaking of percussionist Andy Stochansky, who co-produced the album with Gorka and Robb Genadek of Minneapolis' Brewhouse studio, where the parts not recorded by the artist at home were cut.

"Andy overdubbed parts to my vocal and guitar that Lucy Kaplansky sang on and sent the tape to Michael Manning to put on the bass parts," Gorka continues. "Both operated without hearing the other one—which was kind of interesting."

Another difference was that the songs were freshly composed. "I barely knew them better than the other players, but we were able to get the better part of eight songs done in two days," says Gorka, who enlisted numerous guest artists and backup players, including Mary Chapin Carpenter, Ani DiFranco, and Patty Larkin. But the backing was basically that of a jazz trio, with keyboards, bass, and drums.

"We left John to his own devices, and I think that's what he likes about being on an indie," Feldman says. "The musicians spurred him to take risks in the studio and make a record that really sounds live."

Feldman particularly cites participants like backup vocalist Kathleen Johnson, who has worked with Prince, and Stochansky, a DiFranco sideman. He also points to Gorka's "maturing" songwriting, which reflects to some degree Gorka's experiences as a new father.

"'Over There' is probably the 'fam-



GORKA

ily song,'" says Gorka, who has decided to spend less time on the road and more at home in order to be a "real dad" to his 1-year-old daughter and 3-year-old son. But other tracks on *The Company You Keep* show the pensive but frequently droll attributes that have made his songs so popular with fellow singer/songwriters.

The DiFranco collaboration "Oh Abraham," Gorka notes, "covers a lot of ground" in pointing out the changes in the world, in his own life since childhood, and in the country since Lincoln. "It's about how far we've come—and maybe gone in the wrong direction."

The Blues Palace Music (ASCAP) writer's personal passage of time is further addressed in witty titles like "Hank Senior Moment" and "People My Age," which Gorka intended, unsuccessfully, to be a song about aging gracefully.

Gorka's transition from major back to indie label, meanwhile, could have been "devastating," Feldman notes. "But the thing about John is that he's selling more tickets in larger venues and new areas while maintaining a strong following which has bought

over 400,000 albums during his career—which is great for an indie artist. And he keeps doing developmental work: He even did a symphony show in Winfield, Kan., in February, where they worked up 15 of his tunes. He's a big risk-taker in that way and hopes to do it with other orchestras."

Hoping to expand Gorka's following, Red House "started early on this one," Feldman notes, putting together "our best package ever" in terms of cover art and O-card CD slipcase. "The Koch reps are working very hard to make sure it's visible on endcaps and listening stations," he continues, adding that "we're doing everything we can to drive people to retail."

Internet promotion is significant, too, via links with participating artists' sites and with downloads set up through Amazon.com and Barnes & Noble. Feldman says, "We've also converted many of the people on our mailing list of 60,000 to our monthly E-mail newsletter list."

Red House is taking out more print ads than usual, at such publications as *Utne Reader*, *Dirty Linen*, and *Oxford American*. The label has hired indie publicist Mark Pucci to assist. Indie triple-A promoter Sean Coakley has been brought in to handle radio.

Touring and tour press are key for Gorka. "He's been a road horse for many years and is coming off a great year," Feldman says. "He set up the album last year by playing songs from it at festivals, and he'll be a staple on the summer festival circuit again this year. He'll also do dates in select larger theaters with friends like Cheryl Wheeler, Cliff Eberhardt, and Lucy Kaplansky."

Gorka, who's managed and booked by David Tamulevich of Fleming, Tamulevich and Associates, will tour heavily in key markets across the country, Feldman notes. Currently he's touring the West Coast, with the Midwest and Northeast to follow.

"I'm busier this spring than I've been in a while," says Gorka, "but I only go out for three or four shows at a time or two weekends in a row so I don't become a stranger at home."

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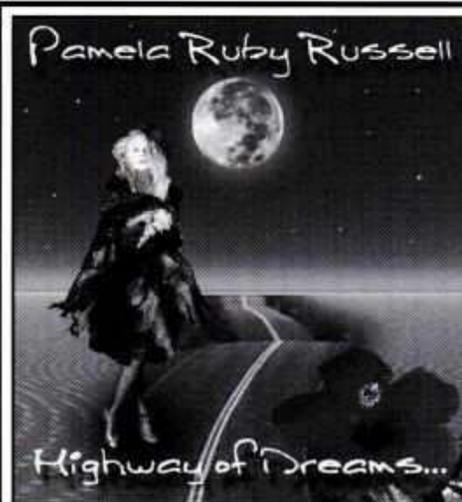
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Inbetweens' Hoekstra Fits His Acoustic/Electronic Blend In The 'Margins'

BY PHILIP VAN VLECK

Nashville-based singer/songwriter Doug Hoekstra has been doing it himself since he released his first solo album, *When the Tubes Begin to Glow*, in 1994. His new disc, *Around the Margins*, is his fourth collection of original material, and, once again, he is at the helm.

Due March 13 from Inbetweens Records, *Around the Margins* is a blend of acoustic instruments and electronic smarts that yields a sound that's strictly Hoekstra. His musical persona is firmly in place, even as he melds disparate elements.

"I think that's a hard thing to do," Hoekstra observes. "There's so much media nowadays that things tend to be naturally more derivative, because people are trying to fit into certain marketing niches. Instead of drawing on many things, people tend to draw on what's obvious. It's difficult to come up with music that's both a part of the lineage that, in my case, goes from minstrel singers of Ireland to country singers to Bob Dylan, while at the same time carve your own niche and be contemporary without having this artifice. That's tricky.

"I use loops and stuff, sure," he continues, "but I'm not doing it to be clever. I do it because that's what I listen to. I think anybody who's really cool in the studio is gonna try all sorts of things. I mean, the Beatles did."

Hoekstra mixes and matches styles freely, with little regard for labels. "Well, there are singer/songwriters, and then there are singer/songwriters, you know?" he says. "I mean, there's your traditional folkies and then there's Beck, or Lou Reed, or Tom Waits. I'm interested in the parameters of guys like the latter—artists who are in that singer/songwriter tradition, yet not.

"I'm really curious, musically, and I didn't begin as a soloist; I began as a band guy," he contin-

ues. "I was always attracted to the narrative element of really good lyrics, but musically I was coming from a different place. I grew up listening to reggae and soul music and bands like the Beatles. I think people who do the by-the-numbers singer/songwriter thing don't have much real band experience and are probably very conscious of their market. They don't want to turn off their folk audience with stuff like hip-hop loops or weird guitar sections. I'm not into that kind of cautious approach. I believe you've gotta trust your audience and take chances. Otherwise, why do this?"

As an artist with a surplus of do-it-yourself credibility, Hoekstra knows the business side, as well as the artistic aspect. His decision to deal with Inbetweens Records wasn't always part of his game plan for *Around the Margins*. The last album, *Make Me Believe*, was distributed in Europe by Round Tower. But the company backed off the chance to do the same for *Around the Margins* at the same time that Jos Starman at the Netherlands-based Inbetweens expressed an interest in doing a deal. Plus, the label has a stateside office in San Francisco, which meant Hoekstra could get some distribution/promotion help in the U.S.

Hoekstra says, "My philosophy is that if you don't have a lot of money to throw around, you can at least get more people involved and behind your albums." Both Hoekstra and Pat Thomas, U.S. promotion director for Inbetweens, see Hoekstra's audience as an entity built by road work and more work.

"Aside from his music, the other thing we like about Doug is that he's a self-motivator," Thomas says. "Doug has been so successful marketing himself that we're kind of riding his coattails on the promotion angle. What I see as working best for him as a marketing strategy is simply doing as many live shows as he can manage, both here and in Europe. If he



HOEKSTRA

can combine that with live radio appearances, that will help, too.

"Our major focus in supporting him is going to be trying to help with print media, advancing his appearances," Thomas adds. "I don't put much faith in radio. Commercial radio is sewn up, and college radio isn't much better anymore."

Hoekstra isn't counting on radio play either. "The songs 'Broken Tower' or 'Life We Love' or 'Des-

demon' might get some play from sympathetic triple-A formats, or National Public Radio, in secondary markets. But I do better with the print media, which is just as well, considering that I have to work every record almost solely by touring. I go where my sales are promising. I hope to do more on the West Coast this time around, and with Inbetweens in San Francisco, that should help."

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Enjoying Life. The members of DreamWorks band Lifehouse are taking a break from preparations for their ongoing tour with matchbox twenty and Everclear. Their first album, *No Name Face*, has been certified gold by the Recording Industry Assn. of America and has sold 520,000 copies, according to SoundScan. "It's all been unbelievable," says singer/guitarist Jason Wade of the band's success to date. "We didn't expect any of this, but we're so grateful to have so many people hearing our songs." Pictured, from left, are band members Stuart Mathis, Wade, Sergio Andrade, and Rick Woolstenhulme.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

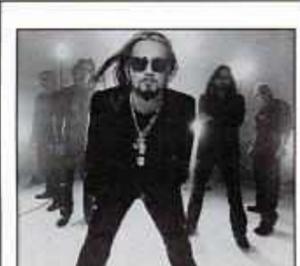
THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			MARCH 10, 2001	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	5	20	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
2	4	17	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
3	9	16	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
4	7	43	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
5	11	9	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
6	RE-ENTRY		SHELBY LYNNE ISLAND 546177/DJ/MG (12.98/18.98)	I AM SHELBY LYNNE
7	8	2	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
8	14	2	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
9	6	9	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
10	19	2	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN
11	12	27	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
12	10	38	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
13	3	2	STEPHEN MALKMUS MATADOR 444* (16.98 CD)	STEPHEN MALKMUS
14	NEW ▶		TORTOISE THRILL JOCKEY 089* (15.98 CD)	STANDARDS
15	36	26	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
16	26	13	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
17	16	24	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
18	23	82	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
19	17	14	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
20	18	18	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
21	27	19	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
22	29	26	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
23	20	32	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
24	NEW ▶		THE ATARIS KUNG FU 78782 (14.98 CD)	END IS FOREVER
25	21	11	PRU CAPITOL 23120 (6.98/9.98)	PRU

26	NEW ▶		TIM RUSHLOW ATLANTIC (NASHVILLE) 83326/AG (10.98/16.98)	TIM RUSHLOW
27	25	3	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER
28	15	10	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
29	28	14	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
30	RE-ENTRY		BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
31	24	15	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
32	13	2	JONATHA BROOKE BAD DOG 60801/KOCH (17.98 CD)	STEADY PULL
33	37	8	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
34	RE-ENTRY		TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
35	RE-ENTRY		NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC/INTERSCOPE (11.98/17.98)	[GIRL DIRECTOR]
36	22	3	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD)	SING LOUD SING PROUD
37	38	19	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
38	31	11	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
39	32	3	MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED
40	40	21	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
41	35	2	JUAN LUIS GUERRA 440 KAREN 930237/UNIVERSAL LATINO (14.98/19.98)	COLECCION ROMANTICA
42	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
43	45	12	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
44	34	41	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
45	RE-ENTRY		LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98)	GOOD TIME
46	49	2	DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD)	AUDIO UNDERGROUND V 1
47	NEW ▶		EDNITA NAZARIO SONY DISCOS 84264 (10.98 EQ/17.98)	SIN LIMITE
48	RE-ENTRY		NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
49	RE-ENTRY		PASSION WORSHIP BAND SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
50	44	4	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD)	USEFUL MUSIC

POPULAR UPRISINGS

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

BAD BOY DJ: The DJ-driven compilation craze shows no signs of slowing down. Now that these albums are eligible for the Heatseekers chart, several have become hits on the



Six Seconds To Rock. Memphis hard-rock band Saliva completed a brief U.S. tour in February as a preview for its major-label debut album, *Every Six Seconds*, due March 27 on Island Records. Lead singer Josey Scott says the project's title comes from the idea that "life cycles seem to happen every six seconds." The album's first single, "Your Disease," was on the *Dracula 2000* soundtrack.

chart, including sets from **DJ Skribble, Sasha & John Digweed, and DJ Taucher.**

DJ/remixer **Louie DeVito** had a big breakthrough this year with *N.Y.C. Un-*

derground Party Volume 3 (on his New York-based indie label E-Lastik Records), which reached Heatseeker impact status earlier this year by jumping into the upper half of The Billboard 200 (Billboard, Jan. 27).

E-Lastik has released a new DJ compilation—*Best of Freestyle Megamix*—from DJ/remixer **Bad Boy Joe**, also known as **Joe Marciano**, a DJ on rhythmic top 40 WKTU New York. Bad Boy Joe contributed digital editing and additional production to *N.Y.C. Underground Party Volume 3*.

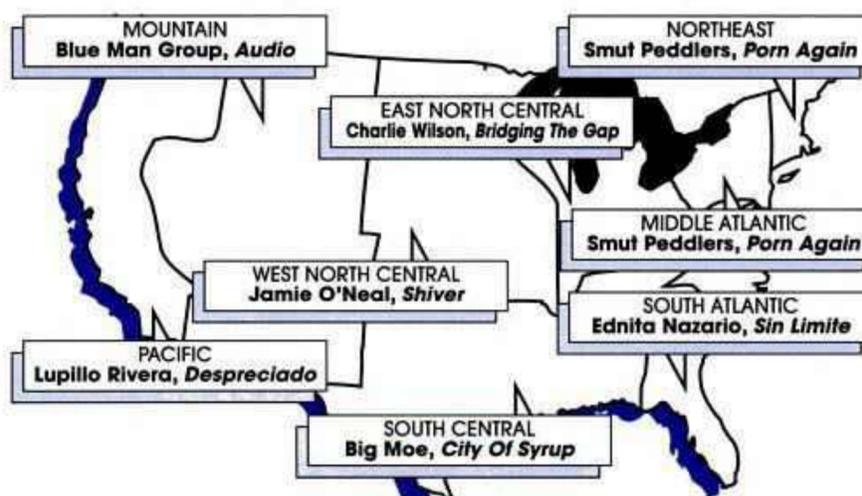
Best of Freestyle Megamix has made an impact regionally, as it debuts this issue at No. 12 on the Middle Atlantic chart. The album is getting exposure via ads on local radio stations.

POOK'S 'THINGS': New age artist **Jocelyn Pook** blends cutting-edge and classical sounds on her new album, *Untold Things*, due March 27 on Real World Records. A classically



The Soul Of Ren. R&B singer Ren calls himself a "people watcher," which, in addition to his own experiences, inspires his songwriting. His self-titled debut album is set for release March 27 on MusicMind/Orpheus Records. Ren has previously worked as a backup singer for R&B songstress Tina Moore.

REGIONAL HEATSEEKERS NO. 1s



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 - At The Drive-In Relationship Of Command
 - Jamie O'Neal Shiver
 - Keith Urban Keith Urban
 - The Union Underground ...An Education In Rebellion
 - SoulDecision No One Does It Better
 - Rascal Flatts Rascal Flatts

- SOUTH ATLANTIC**
- Ednita Nazario Sin Limite
 - Field Mob 613: Ashy To Classy
 - Jamie O'Neal Shiver
 - Juan Luis Guerra 440 Coleccion Romantica
 - The New Life Community Choir Featuring John P. Kee Not Guilty... The Experience
 - Charlie Wilson Bridging The Gap
 - Keith Urban Keith Urban
 - Kurt Carr & The Kurt Carr Singers Awesome Wonder
 - Mudvayne L.D. 50
 - Smut Peddlers Porn Again

trained cellist, Pook has worked with such acts as **Peter Gabriel, Meat Loaf, PJ Harvey, Massive Attack, Paul Weller, and Morrissey.** Pook's 1999 album, *Flood*, was written for the film *Eyes Wide Shut*. She has also composed music for the current British TV series *In a Land of Plenty*.

BRAND NEW YEAR: Rock band **the New Year** is headed by brothers **Matt and Bubba Kadane**, formerly of the band **Bedhead**. With the Kadane brothers on vocals and guitars, the rest of the New Year's lineup comprises drummer **Chris Brokaw** (previously with **Codeine**), bassist **Mike Donofrio**, and guitarist **Peter Schmidt**. The band's current Touch and Go Records album, *Newness Ends*, is bubbling under the Heatseekers chart.

The album contains several songs that were originally written for Bedhead before the band broke up in 1998.

The band begins a U.S.

tour March 26 in Cleveland. Other tour dates include March 27 in Chicago; March 28 in Champaign, Ill.; March 29 in Memphis; March 30 in Dallas; March 31 in Austin, Texas; April 1 in Houston;



Snuffy's Solo Album. Emmy Award-winning composer W.G. Snuffy Walden makes his solo album debut with *Music By... W.G. Snuffy Walden*, due Tuesday (6) on Windham Hill/RCA Records. Walden has composed music for such hit TV shows as *The West Wing*, *thirtysomething*, *The Drew Carey Show*, and *Roseanne*. Walden says he likes to compose music for film and TV by "watching a scene and creating an atmosphere." Walden's album contains his TV music in addition to other original tracks.

April 3 in Athens, Ga.; April 4 in Chapel Hill, N.C.; April 5 in Washington, D.C.; and April 7 in Cambridge, Mass.

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POP

SHARON SHANNON & FRIENDS

The Diamond Mountain Sessions

PRODUCERS: Sharon Shannon, John Dunford, Donal Lunny

Compass Records 7 4305

Sharon Shannon—Ireland's Folk Artist of the Year for 2000—has brought the music of the Emerald Isle to the green fields of America with *The Diamond Mountain Sessions*, which unites the charismatic button-accordion virtuoso with such stateside guests as Jackson Browne, Steve Earle, and John Prine. The setting, a sparkling mix of traditional and contemporary songs and instrumentals, is nothing short of brilliant. Earle has described Shannon as "the embodiment of pure joy in playing music. She's a great player and totally fearless. She's one of the best musicians I know." Dublin's Hot House Flowers also sit in on *The Diamond Mountain Sessions*, which is already triple-platinum in Ireland (45,000 units sold). This multifaceted gem of an album promises to shine as bright in the New World as the old and should bring this talented musician the wider audience she so richly deserves.—**JN**

R & B / HIP-HOP

★ ACEYALONE

Accepted Eclectic

PRODUCERS: various
Ground Control/Nu Grov Alliance 7045

In hip-hop's brief history, there are certain monikers that just command respect. Aceyalone is one such name. An integral part of the legendary

SPOTLIGHT



DAVE MATTHEWS BAND

Everyday

PRODUCER: Glen Ballard

RCA 67988

It's tough not to feel disappointed with Dave Matthews Band's fourth RCA effort, *Everyday*. Considering the strength of the group's catalog and knowing that the album was not just produced but co-written and rerecorded by pop songsmith Glen Ballard (Alanis Morissette, No Doubt), you'd expect *Everyday* to boast a litany of standout tracks. Instead, this professional-sounding collection only has a few truly memorable, inspiring moments. Most notable are the sadly beautiful "The Space Between" and the sweet, passionate "Angel." You wouldn't know it from the rollicking single "I Did It," but the band seems oddly restrained and processed through much of the album's 12 numbers. In fact, this feels more like a quick note from Matthews on what he's been up to lately, rather than the finely crafted masterpiece his fans were probably expecting. That said, expect this to sell in large quantities.—**WO**

Freestyle Fellowship, the Los Angeles-based rapper helped bring hip-hop-with-a-conscience to the left coast back in the early '90s. On *Accepted Eclectic*, Aceyalone continues to impress. "Microphones" is a methodical tribute to an MC's best friend, while the complex title track blends multiple samples into an aural collage. The rapper even takes a page out of labelmate EDO.G's book with "I Got to Have It Too," which liberally lifts from EDO.G's classic "I Got to Have It." The hysterical "Bounce" takes a look at male-female relationships with an old-school flavor. *Accepted Eclectic* serves as another compelling

SPOTLIGHT

ORIGINAL SOUNDTRACK

Before Night Falls

PRODUCERS: Julian Schnabel, Jon Kilik

Blue Thumb/Verve 314 549 672

Since its release late last year, the critically acclaimed, Julian Schnabel-directed *Before Night Falls* was awarded the Grand Jury Prize at the 2000 Venice Film Festival, and most recently, the film's star, Javier Bardem, scored an Academy Award nomination for best actor. Based on the life and writings of Cuban author/exile Reinaldo Arenas, *Before Night Falls* is awash in joy and pain, hope and despair, the bitter and



the sweet—all of which is further enhanced by a soundtrack steeped in these very elements. Encompassing music from Cuba's pre- and post-revolutionary periods, this sterling collection spotlights such gems as Guayabero's hip-swaying "El Tumbaito," Orquesta Aragon's cocktail-ready "Los Tamaritos de Olga," renowned composer Ernesto Lecuona's piano-fueled "Crisantemo," and singer/songwriter Pedro Luis Ferrer's melancholic "Ay Mariposa."—**MP**

chapter in the sonic canon of a hip-hop legend.—**RH**

THE BEATNUITS

Take It or Squeeze It

PRODUCERS: The Beatnuts

Loud 1906

The Beatnuts have always been on the verge of crossing over, just a step away from that breakout hit. With the release of their sixth set (and their first for Loud), group members Psycho Les and Ju-Ju may finally get the recognition they deserve. Longtime purveyors of hip-hop's underground, the Beatnuts—producers at heart—have con-

centrated on crafting albums that were shaped organically by the music. *Take It or Squeeze It* is no exception. Lead single "No Escapin' This," like the first singles from the act's previous two sets, deftly combines infectious production work with aggressive lyrics. The Latin-flavored "Prendelo," featuring Tony Touch, is a smokin' track complemented by a catchy, sing-songy hook. In a similar vein is "Let's Git Doe," featuring Fat Man Scoop, which is poised to be an instant summer favorite. Driven by the experienced ears of two veterans, *Take It or Squeeze It* satisfies lyrically as well as musically.—**RH**

THE MOTELS

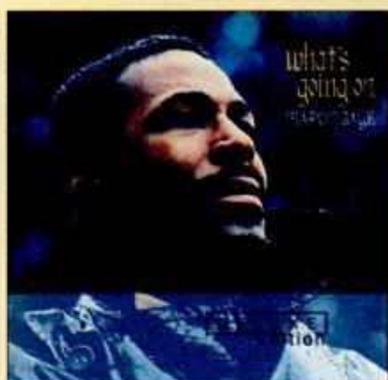
Anthologyland

PRODUCERS: various

REISSUE PRODUCERS: Martha Davis, Dave Paglia, Cheryl Pawelski

Oglio Records 81607

For many, the Motels and its lead singer/songwriter, Martha Davis, epitomized the energy and instability of the post-punk new-wave era. In the course of a 16-year career—encompassing six albums, numerous hit singles, several changes in lineup, and a breakup in 1987—the Los Angeles-based Motels created some of the most heartfelt, timeless pop/rock songs of their decade. And there is



much more to admire on the long-overdue two-disc retrospective *Anthologyland*. Of the 32 tracks, 25 are previously unissued. These include rare demos (1971's "Every Day Star" by the Warfield Foxes, which morphed into the Motels five years later; an early version of "Take My Breath Away" that never made its way to the *Top Gun* soundtrack; and a cover of the Willie Nelson-penned "Crazy"), alternate takes of hits ("Suddenly Last Summer," "Only the Lonely"), live performances (the '84 *Saturday Night Live* performance of "Remember the Nights"), outtakes ("Mystery D.J.," co-penned by Davis and Bernie Taupin), and soundtrack cuts ("We Never Danced" from *Made in Heaven*). In addition to penning the set's liner notes, Davis recorded a new song for the set (the hidden bonus track "Coco and John"), which begs the question: Where's that sophomore solo set from Davis?—**MP**

VITAL REISSUES*

MARVIN GAYE

What's Going On—Deluxe Edition

PRODUCER: Marvin Gaye

REISSUE PRODUCER: Harry Weinger

Motown/UME 440 013 404

R&B icon Marvin Gaye's Motown tenure was fraught with disagreements between the singer/songwriter and label executives about the kind of music the then-underestimated talent wanted to record. But in 1971, the sexy crooner/troubled man's well-chronicled creative demons gave birth to *What's Going On*, a beautifully crafted, modern-day song cycle that sounds just as vital now as it did 30 years ago. Melding R&B with elements of jazz, gospel, pop, even opera, Gaye ripped his subject matter straight from the newspapers—drugs, the Vietnam War, the environment, racism, violence, poverty—to deliver a nine-song thematic treatise that offers poetry rather than preaching, beginning with the plaintive question of the title track and end-

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, John Diliberto, Gordon Ely, Rashaun Hall, Gail Mitchell, Jeff Nisbet, Wes Orshoski, Michael Paoletta, 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.

DANCE

★ RAE & CHRISTIAN

Sleepwalking

PRODUCERS: Mark Rae, Steve Christian

Grand Central Records K7096

Manchester, England's Mark Rae and Steve Christian—more commonly known as Rae & Christian—made quite a splash in 1998 with their debut, *Northern Sulphuric Soul*. That critically acclaimed album found the duo collaborating with Texas ("The Hush") and the Jungle Brothers ("Play On [Grand Central]"), among others. The beat-aware Rae & Christian have since handled remixing duties for various acts, including Faze Action, Moby, and Lamb. Like its predecessor, the stellar *Sleepwalking* is steeped in mature songwriting craftsmanship and versatile rhythms that encompass dance, reggae, hip-hop, and left-field ambience. Where *Sleepwalking* differs is in its subtle introspection and soul-searching grooves. The set's initial singles—"It Ain't Nothing Like," featuring the Pharcyde; "Get a Life"; and a sublime cover of Harold Melvin & the Blue Notes' "Wake Up Everybody"—each feature original soul man Bobby Womack and have already been embraced by the club community's electronic contingent. The album also spotlights contributions from Brazilian songstress Tania Maria ("Vai Viver a Vida") and Toronto-based singer/songwriter Kate Rogers ("Not Just Anybody"), among others. Racked by Studio K7.—**MP**

COUNTRY

★ NEAL COTY

Legacy

PRODUCER: John Keltos

Mercury 088170

Neal Coty's sophomore set for Mercury Nashville finds the singer/songwriter in a creative, confident mode. An edgy yet melodic tunesmith, Coty turns in a sterling collection of seven co-written songs and some well-chosen covers. Of the upbeat cuts, "Right Down Through the Middle of Us" is a romp in Steve Earle style, while "South Texas Night" perfectly reflects the region it depicts. As for the ballads, the midtempo "Breathin'" is earnest, while "In the Worst Way" is lilting and painfully honest. The title track and "Can't Change My Love" are perhaps the album's most radio-friendly cuts. Elsewhere, Coty mines the catalogs of two creatively rich but under-utilized "country" writers, nailing the underlying menace of Tom Petty's "You Got Lucky" and the soft patience of Bruce Springsteen's "Sad Eyes." Production ranges effectively from lush to sparse.—**RW**

★ EDDY RAVEN

Living in Black and White

PRODUCER: Ron Chancey

RMG Records 88194

Emerging with his first collection of new material in a decade, Eddy Raven sounds contemporary enough for today's country radio, while showcasing the charisma and soulful style that first brought him to the party. The Jimmy Buffett-like "Bermuda Triangle" and the optimistic title cut capture the type of easygoing, working-man sentiment that has worked well for Raven in the past. Similarly, "Don't Worry About Me" is a reverberated exercise in hanging tough. Smooth ballads like "A Little Bit More" and "Coldest Fire" are delivered with passion, while such party

(Continued on page 32)

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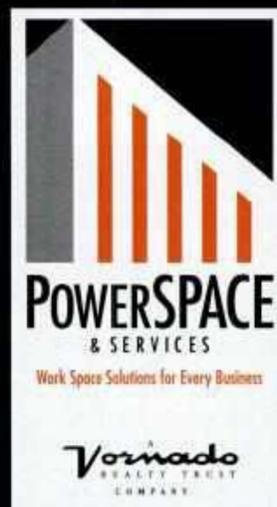
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Reviews & Previews

(Continued from page 30)

tunes as "Hearing It in French," "Blue Cajun Moon," and "New Orleans Is a Mighty Good Town" serve up the kind of spicy Cajun country Raven's fans have come to expect. Such a sturdy release from Raven should be well-received by a loyal audience cultivated by years of steady touring.—RW

JAZZ

★ STOCKHAUSEN/ANDERSEN/HÉRAL/RYPDAL

Karta
PRODUCER: Manfred Eicher
ECM 1704/543-035
Mysterious, atmospheric, and as dramatic as a far Nordic landscape, *Karta* is an archetypal ECM production in the best respects. The beautifully recorded album blurs the boundaries between improvisation and composition, between art music and more popular styles; it also juxtaposes the talents of several long-intrepid ECM artists. The edgy trio of trumpeter Markus Stockhausen (son of famous avant-garde composer Karlheinz Stockhausen), bassist Arild Andersen, and percussionist Patrice Héral are joined by veteran Scandinavian guitarist/composer Terje Rypdal. Beyond his own decades-long line of ECM albums, Rypdal's gorgeous, rock-accented guitar has electrified pianist Ketil Bjørnstad's recent projects for the label. Here, Rypdal's lines serve the same sublime end—as lighting bolts of color across a stark but ever-shifting background. Also stellar is the remarkably subtle rhythm play, colored by Héral's live electronics. Those drawn to film scores for evocative abstraction will find far more reward here in this prime example of experimental Northern European jazz. Beyond the music, the album package includes rare, revealing photos of ECM producer/principal Manfred Eicher cutting up with the band.—BB

LATIN

★ HUEY DUNBAR

Yo Sí Me Enamoré
PRODUCER: Sergio George
Sony Discos TRK 84297
Former DLG singer Huey Dunbar's solo foray kicks off not with the street-wise, tropical sound of his late trio but with a tasteful bolero—the title track—whose classic lines are offset by the rougher edges of Dunbar's high tenor. It's a wonderful combo, and although nothing quite matches its magic, Dunbar's album does grow on you. Misses include "Con Cada Beso" (in ballad and salsa versions), which sounds too much like "Imáname Sin Ti," the Rudy Pérez song recorded by Luis Fonsi and Jaci Velásquez. But "Lo Siento," a duet with Mexican singer Lucero (also in ballad and salsa versions), is both edgy and catchy, and "A Cambio de Qué" benefits from rhythmic play, notably the halving of the underlying tempo, which gives an illusion of suspended time. Dunbar sings ballads, salsa, and even pop in what's probably a ploy to straddle all radio formats. In the end, the results are good enough to work.—LC

★ A.B. QUINTANILLA AND THE KUMBIA KINGS

SHHH!
PRODUCERS: A.B. Quintanilla III, Cruz (CK) Martinez
EMI Latin 7243 529745
The Kumbia Kings' second disc is really two distinct albums—one featuring ballads and *cumbias*, Tejano style, the other offering English R&B tracks replete with vocal harmonies. Quintanilla attempts to link the two efforts with a couple of remixes of the Spanish tracks, but the connection is tenuous. *Shhh!* reflects a dichotomy for artists like Quintanilla—Latinos bred

in the U.S. for whom Spanish is a second language. No surprise, then, that Quintanilla's English-language material is far more sophisticated and complex than his more basic—albeit catchy—Spanish fare, whose standout song is the witty title track. Beyond the sheer length and scope of the album, there is a good dosage of self-indulgence in the spoken interludes. Still, every listener is apt to find something to latch on to.—LC

WORLD MUSIC

★ MARIA MÁRQUEZ

Once Cuentos de Amor/Even Love Stories
PRODUCER: María Márquez
Palm Pictures P2A 2061
María Márquez is a Venezuelan-born vocalist who makes her home in California. Consisting entirely of classic Venezuelan love songs, this set has 11 self-produced tracks that are very much of a mood—a romantic one, at that. Márquez possesses a dusky, expressive voice, well-suited to the torchy material she has chosen. At times, an intriguing vibrato appears and adds a fragility and tenderness to the soundscape. Standout tracks include "Escribeme," written by Guillermo Castillo while he was in prison in the 1950s, and Billo Frumeta's wistful "Cuando Yo Te Quería," composed in the 1930s. Márquez also performs a couple of boleros, "Suavidad" and "Bolero de Rocco," the latter tune animated by one of the edgiest and most captivating arrangements on the record. An elegant, moving album.—PJV

BLUES

★ LUTHER "GUITAR JUNIOR" JOHNSON

Talkin' About Soul
PRODUCER: Paul Kahn
Telarc 83476
With *Talkin' About Soul*, we find Johnson somewhere between blues and soul—a pocket where he feels right at home. As someone who paid his dues playing guitar in the bands of Muddy Waters and Magic Slim, Johnson certainly has a working knowledge of the Chicago blues sound. For proof, go directly to "Suffer So Hard With the Blues" and "No Worry No More." One of the distinctive elements about Johnson's solo projects, though, is that he will work a classic soul sound right smack into his blues. The title track is our first taste of this tendency, followed by a cover of the Isley Brothers' "It's Your Thing" and a sweet soul original, "Crazy Over You," that's a dead ringer for a Stax-era side. Add to this the country-as-cornbread vibe of "Ramblin' Blues," and you have a very hearty (and diverse) helping of bluesy soul.—PJV

CLASSICAL

VERDI: Pezzi Sacri
Carmela Remigio, soprano; Coro e Orchestra dell'Accademia Nazionale di Santa Cecilia/Myung-Whun Chung
PRODUCER: Lennart Dehn
Deutsche Grammophon 289 469 075
The centenary of Giuseppe Verdi's death is upon us, entailing even more productions of his operas around the world, along with many reissues and some new recordings of those long-canonic works. Verdi's Requiem is nearly as famous as his *Rigoletto*, *Aida*, or *La Traviata* (the choral piece could be the most-performed Verdi work all year), but the composer penned more sacred music than just that operatically tinged favorite. As dramatic and melodic as the Requiem are his three *Pezzi Sacri* (Sacred Pieces), as is the additional Ave Maria usually joined to the 1897 triad of the Stabat Mater, *Laudi alla Vergine Maria*, and *Te Deum*. The chorus and orchestra of Rome's Santa Cecilia Academy are nothing if not

steeped in this repertoire, and they are capably led by Myung-Whun Chung, with Carmela Remigio the admirable soprano soloist. Their disc collects the four sacred pieces with an early Ave Maria and the *Libera Me* from the Mass in homage to Rossini, as well as the famous Ave Maria from Verdi's *Otello*. The recording might be judged a little hazy, but this Verdi choral conspectus is fine and timely.—BB

GOSPEL

★ KIM BURRELL

Live in Concert
PRODUCERS: Kim Burrell, Percy Bady, Jimane Nelson
Tommy Boy Gospel 1450
Gospel diva Kim Burrell shines on this nine-song live collection of strong new material. The singer's vocals, already revered the world over, are more fervent and impassioned than ever. Of course, having a wildly enthusiastic audience by her side, pumping her up and cheering her on, can't hurt. Accompanied by a tighter-than-tight eight-piece band and a five-piece vocal ensemble, Burrell hits the stage smoking ("I'll Keep Holding On") and keeps the temperature rising throughout. "Anything" is a full-speed-ahead funkfest, while "Everywhere You Go" shows Burrell to be equally dazzling with a ballad. One of today's first ladies of gospel, Burrell just keeps getting better.—GE

★ KATE CAMPBELL

Wandering Strange
PRODUCER: Kate Campbell
Eminent 25050
One of today's most engaging acoustic singer/songwriters, Campbell takes a fervent foray into gospel music with *Wandering Strange*. With the able assistance of some of Muscle Shoals, Ala.'s finest, Campbell has created a work of both traditional reverence and dazzling invention. On four powerful originals, six traditional hymns, and a well-chosen cover of Gordon Lightfoot's "The House You Live In," Campbell shows a deep commitment to her material. At the same time, she evokes from her band impassioned interpretations that add bluesy, soulful touches that are heavenly ("Come Thou Fount," "There Is a Fountain"). Campbell's writing is also in fine form ("10,000 Lures" and "Bear It Away"). Most delightful perhaps is how Campbell and company have tilled and sown seeds in the long-overlooked common ground shared by both black and white gospel music—country, folk, blues, and R&B.—GE

NEW AGE

★ PATRICK O'HEARN

So Flows the Current
PRODUCER: Patrick O'Hearn
Patrickohearn.com Music 80462-81003
With his first new album in four years, *So Flows the Current*, Patrick O'Hearn takes an impressive step forward in an already impressive, influential career. The synthesist/bassist/composer has always been a master of mood and ambience, dating back to his 1985 solo debut, *Ancient Dreams*. On *So Flows the Current*, those moods are more organic and less programmed than in the past. Part of that is due to guitarist Peter Maunu, O'Hearn's longtime colleague from the early '80s (with Mark Isham and Group 87). Maunu's semiclassical touch on "A Lovely Place to Be" adds poignant depth to the textured, cinematic piece. On "Northwest Passage," he explodes the track with rippling arpeggios over a Middle Eastern desert trek from O'Hearn. With the laconic slide guitar of "Traveler's Rest," he helps bring O'Hearn's dark liquid moods and stalking percussion into a similarly organic terrain. Contact info@patrickohearn.com or 828-625-8160 (fax).—JD

IN PRINT

PEOPLE FUNNY BOY: THE GENIUS OF LEE "SCRATCH" PERRY

By David Katz
Playback Press
538 pages; 14.99 pounds (\$21.70) (U.K. import)

Jamaica has been called "the world's loudest island," in part because its principal musical export, reggae, has exerted a global influence during the past three decades out of all proportion to the size of its Caribbean homeland. Twenty years after his death, the music's most-lauded talent, Bob Marley, wields a worldwide impact on a par with Elvis Presley and the Beatles.

The details of Marley's life—and those of other singular talents within reggae—are the stuff of public record. Yet when citing the talents who helped shape and abet Marley, most would choose as a key figure a mysterious man of diminutive stature named Lee Perry.

Presiding over Marley's recordings in the late '60s—when the singer was one-third of the Wailers alongside Bunny Livingstone and Peter Tosh—the producer known as both Scratch and the Upsetter co-wrote material and otherwise helped sculpt the sound that would establish Marley as the most important singer/songwriter since Bob Dylan.

Perry's own career began well before his association with the original Wailers, and his most important work would come immediately after Marley set out on his own (with Perry's former studio musicians as the dreadlocked singer's band, now known as the Wailers) in the early '70s. On an island where autodidacticism was the order of the day, anyone with sufficient funds could call himself a producer and contribute to the ongoing hailstorm of singles released each week in Jamaica's voracious record market.

Despite this, Perry managed not only to stand out as a commercial success but to forge his own inimitable sound in the process. In his tiny backyard studio, on a 4-track recorder that might have passed muster only as a mere demo recording in the U.S., Perry recorded and produced hundreds of sessions from 1972-79. All of these records—the exact number of which is uncertain to this day—bear Scratch's unique sonic imprint, a galactic fog produced with tape echo, phase shifting, and, ultimately, Perry's ingenuity in overcoming the limitations of his primitive equipment.

To this end, Perry resembles other wizards of the mixing console, such as Phil Spector and Todd

Rundgren, though it is the oddball English producer Joe Meek whose tragic saga most closely parallels Perry's own, for good and for ill. Perry, like Meek (who produced the 1962 hit "Telstar," among others), created a home studio in an era when professional facilities dominated. Both men created sounds that were at once otherworldly and incredibly popular and unmistakably their own.

Meek capitulated to the demons that plagued him, ultimately committing suicide. Perry, after years of a punishing work schedule and constant ganja smoking, slid into a madness that some insisted was feigned. He torched his singular instrument, the studio known as the Black Ark, and embarked on a solo singing career that has continued erratically to the present day—its noteworthiness largely due to its strained eccentricity. Little if any vestiges of

the great producing talent remain in the nonsensical ramblings that make up Perry's recorded output of the past two decades.

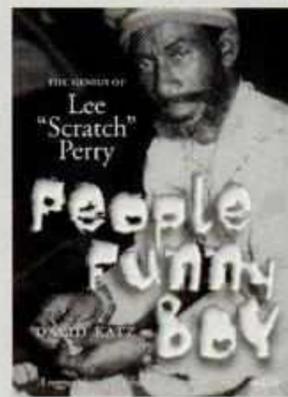
As comprehensive an account of Perry's month-to-month (and often day-to-day) activities as one will ever read, *People Funny Boy* compares favorably with

another high-resolution chronicle of prolific artistry, Thomas Schultheiss' *A Day in the Life: The Beatles Day-By-Day, 1960-1970*. Perry's biographer, a London-based American expatriate named David Katz, made good use of the near-unlimited access to Perry that he enjoyed during the past decade.

Tempering a fan's boundless enthusiasm with exacting organization of data, Katz pieces together the life that began in the Jamaican countryside in 1936. He details the hardscrabble existence that the fledgling producer endured upon first moving to Kingston, along with enumerating Scratch's numerous successes and the stories behind them.

Though Katz had Perry's cooperation during the writing of *People Funny Boy*, he offers an entirely objective account of his subject's slipshod, often ruinous treatment of his artists, his own family, and the numerous friends and lovers who have run afoul of his increasingly quixotic, self-destructive nature. Though the cause of the Upsetter's decline remains elusive, Katz's fact-filled prose should make both Scratch completists and casual fans hungry for more sounds from his Black Ark—a hunger that, alas, seems never to be sated.

RICHARD HENDERSON





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Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

NO DOUBT *Bathwater* (4:03)

PRODUCER: not listed
WRITERS: G. Stefani, T. Kanal, T. Dumont
PUBLISHER: not listed

Trauma/Interscope 10157 (CD promo)

Gwen Stefani and the boys of No Doubt hope to relight the radio fires with this latest track from their largely overlooked opus *Return of Saturn*. "Bathwater" maintains the band's amiable ska-cum-pop persona, with a clever turn of phrase about persistently wanting to hang on to men who prove themselves less than true: "I still love to wash in your old bathwater/Love to think that you couldn't love another/I can't help it, you're my kind of man." Set amid a blast of playful horns and a regimented snare, this one's all in fun, supported by Stefani's loose, bobbing vocal. It's a signature moment from the group and could bring a blast of needed fresh air to the pop airwaves (though it leans a little too mainstream for No Doubt's modern-rock base). The time is nigh for renewed interest, too, given Stefani's high-profile guest vocal on Moby's current "South Side," the dance producer's first top 40 hit and a VH1 staple.—**CT**

RARE BLEND *Boom Boom Boom* (3:21)

PRODUCERS: Michael Lloyd, Mike Curb
WRITERS: R. Vega, C. Peicer, R. Vega
PUBLISHERS: Voila Music Inc./Million Suns Music/Warner-Tamerlane Publishing/Case Vega Music, BMI
Curb 300171 (CD promo)

It's surprising that it's taken Curb Records so long to come up with a boy band. Mike Curb and longtime collaborator Michael Lloyd were big players in the '70s teen idol scene, working with the likes of the Osmonds, Leif Garrett, and Shaun Cassidy, so it's intriguing to hear their take in the context of the recent pop-happy climate. And so comes "Boom Boom Boom," a track originally featured on last summer's *Coyote Ugly* soundtrack. Although the group's sound is hardly rare—and is actually a little closer to the pop sound of 1998 than that of 2001—Blend's three good-looking guys have pleasant voices, and "Boom" combines a catchy melody with acoustic guitar and programmed drums. Unfortunately, with the boy-band genre dominated by only a few big names, it's been tough for other such vocal groups to make inroads. The product's solid, but with the market shrinking for teen-pop music, Rare Blend may be joining the race a little too late in the game.—**EA**

COUNTRY

ALAN JACKSON *When Somebody Loves You* (3:27)

PRODUCER: Keith Stegall
WRITER: A. Jackson
PUBLISHERS: WB Music Corp./Yee Haw Music, ASCAP
Arista 69028 (CD promo)

Alan Jackson has built one of country music's most successful careers on his ability to deliver both ingratiatingly commercial uptempo tunes and gorgeous, heartfelt ballads. This title cut from his current Arista disc falls gracefully into the latter category. Penned by Jackson

SPOTLIGHT



JANET JACKSON *All for You* (4:24)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Jackson, J. Harris III, T. Lewis, D. Romani, M. Malavasi, W. Garfield
PUBLISHERS: Black Ice Publishing, BMI; EMI April Music/Flyte Time Tunes/Little Macho Music, Arapah Communications, ASCAP
Virgin 16130 (CD promo)

Calling all radio formats! The title track from Janet Jackson's forthcoming *All for You* is a veritable vitamin shot for the airwaves. As playful and joyous as the best from Jackson's deep uptempo catalog, "All for You" audaciously ignores top 40's current trend toward strict R&B inflection; this is mainstream party pop at its best. The groove, which borrows from Change's disco-era hit "The Glow of Love," is at the helm here, with a beat that jingles like a pocketful of loose change, while Jackson's shiny vocal features puffy layers of her signature harmonies. It's hard to know exactly what went on in the studio with longtime collaborators Jimmy Jam and Terry Lewis, but the sun just shines on Jackson's performance, which feels at once loose and inspired. This offers the promise of good days ahead for a career that has never stalled, but at times has felt more deliberate than others. Expect instantaneous across-the-board action on this from adult, rhythmic, and mainstream top 40s, as well as AC and R&B. It's going to be a rhythm nation this spring, indeed. Quite likely another No. 1 for Janet.—**CT**

himself, the lyric speaks of the comfort and confidence that comes from being loved. In the bridge, he takes an unflinching look at the pride that's getting in the way of a relationship and sings, "Let's put aside our foolish pride and let our hearts say hello/We both agree we're just no good at bein' on our own." It's a pretty ballad, and Jackson's warm-throated delivery turns it into a treasure. There's a tender, vulnerable quality to his performance, ideally underscored by the mandolin and dobro that enhance the production. These elements meld to create a stunning record country programmers will find hard to resist.—**DEP**

EDDY RAVEN *Cowboys Don't Cry* (3:10)

PRODUCER: Ron Chancey
WRITERS: E. Raven, J. Winfield
PUBLISHER: RavenSong Music Inc., ASCAP
RMG 8194 (CD promo)

This is the first single from *Living in Black & White*, Eddy Raven's new album on RMG Records, and it signals a welcome return to form of one of the country format's seasoned hitmakers. Though Raven has been off the charts in recent years, he has continued to tour and write songs. And, as this tune demonstrates, he hasn't lost his ability to deliver a song that sounds in step with radio. Ron Chancey's production easily fits in with anything on today's playlists. Written by Raven and Jason Winfield, the song's solid lyric transcends the usual boots-and-saddle fodder. The chorus says it all: "Cowboys don't cry, they move on/One more rodeo and a few more broken bones/Nothing is better than a good

SPOTLIGHT

DESTINY'S CHILD *Survivor* (4:02)

PRODUCERS: Anthony Dent, Beyoncé Knowles
WRITERS: A. Dent, B. Knowles, M. Knowles
PUBLISHERS: Chase Music/Hitco South administered by Music of Windswept/Sony/ATV Tunes LLC/Beyoncé Publishing/MWP Publishing, ASCAP
Columbia 16462 (CD promo)

These cheerleaders of female empowerment are wasting no time reminding listeners what was behind their triple Grammy win last month, not to mention their recent 11-week perch at No. 1 on The Billboard Hot 100 with "Independent Women Part I." "Survivor," the first new cut from their upcoming



album of the same name, is careful not to stray from the well-established formula that has made Destiny's Child the pop act *du jour*—a skittish stop-and-start beat, the puissant vocals of co-songwriter/producer Beyoncé Knowles, and a lyric about life in the victory lane when mankind does you wrong. It's a recipe that has pervaded the pop charts—with some imitators, like Pink and Mya, also finding great success. There's no question that Destiny's Child has polished its craft to a glittering sheen, but the million-dollar question, of course, is just how long this dead-on identical approach will work. For the moment, "Survivor" packs a wallop right to the chin of mainstream top 40—and that's all radio needs to be concerned about. But if this act intends to survive over the long haul, it needs to come up with fresh licks and new tricks on the next set.—**CT**

eight-second ride/You pay, you win, you lose, you tried/Cowboys don't cry." It's rife with authentic imagery that reflects the dignity—even in the face of defeat—of the cowboy legend. But at the heart of it all is Raven's voice, a silky, smooth instrument with a hint of Cajun spice that hasn't lost any of its luster during his sabbatical from the charts. Any time a veteran act makes a bid for airplay, it's usually met with resistance, but programmers would be wise to give this record some attention.—**DEP**

ROCK TRACKS

MATTHEW GOOD BAND *Hello Time Bomb* (3:53)

PRODUCER: Warne Livesey
WRITERS: M. Good, D. Genn
PUBLISHERS: EMI April Music Canada/Dunharrow Music/Bridgeburner Music, SOCAN
Atlantic 300364 (CD promo)

Aiming to become Canada's hottest export since Alex Trebek, the Vancouver-based Matthew Good Band precedes its third album and American debut, *Beautiful Midnight*, with the Canadian rock/alternative chart-topper "Hello Time Bomb." The track's sound is beefed up here with power chords, and there are lots of cool electronic effects in the beginning of the cut; it's also worth listening for the groovy, organ-like keyboard lines buried in the mix. Modern-rock veteran producer Warne Livesey (Midnight Oil, Talk Talk, the The) breaks out some of his old tricks, like the stopwatch percussion (à la Midnight Oil's "Beds Are Burning"), but

SPOTLIGHT

BEE GEES



BEE GEES *This Is Where I Came In* (3:58)

PRODUCERS: Barry Gibb, Maurice Gibb, Robin Gibb
WRITERS: B. Gibb, R. Gibb, M. Gibb
PUBLISHERS: Gibb Brothers Music/Careers-BMG Music Publishing, BMI
REMIXER: DJ Domino
Universal 20396 (CD promo)

Thirty-five years in and brothers Barry, Maurice, and Robin Gibb remain as ubiquitous as peanut butter—and their hooks as sticky. Around the world, the Bee Gees continue to be among the most sampled and covered artists in history, while anticipation is still high for their own new material. "This Is Where I Came In," from the trio's first studio album in three years, is a marvelous return to the act's organic roots. The track opens with the simple strumming of an acoustic guitar and a yearning, ever-haunting vocal from Robin, gradually building as Barry joins in, before the percussion kicks and the chorus erupts in joyful exuberance. Characteristically, hooks abound, from a single well-placed electric guitar riff to background melodies that will play in your head long after the song fades. These guys (who wrote and produced "This Is Where I Came In") continue to make it all sound so simple—and relevant. Hot AC radio should consider this group a staple of its adult audience and give this wondrous new work the spins it deserves. A real treat.—**CT**

the cut is still pretty slick. Good and company received 11 nominations at the 2000 MuchMusic Video Awards, competing against themselves in four categories; the sound on this track should translate to the U.S. just as well.—**EA**

PJ HARVEY *Good Fortune* (3:19)

PRODUCERS: PJ Harvey, Rob Ellis, Mick Harvey
WRITER: P. Harvey
PUBLISHERS: Hot Head Music Ltd./EMI Music Publishing Ltd., BMI
Island 15219 (CD promo)

Polly Jean Harvey and her bandmates lead off their hyper-acclaimed *Stories From the City, Stories From the Sea* set with one of the set's strongest cuts, "Good Fortune." These days, PJ Harvey is a trio partnering its eponymous leader with past cohorts Mick Harvey and Rob Ellis. Many of the tales on the album chronicle an extended stay in New York, and this single is no exception, with images of skyscrapers and neighborhoods from Manhattan to Brooklyn. Harvey's voice, with double-tracked harmony, passionately throbs through the verses, an effect simultaneously discomfiting and beguiling. The single's minimal sound—few chords, few instruments, little polish—lends "Fortune" a charming timelessness, as though it could have been recorded by the Pretenders. Women rockers seem to have been eschewed at modern rock over the past year; with a little insight, programmers and listeners will make room among the rock'n'rap for Harvey's unique artistry.—**EA**

SALIVA *Your Disease* (3:57)

PRODUCER: Bob Marlette
WRITERS: J. Scott, C. Debaldo, W. Swinny, Saliva
PUBLISHER: not listed
Island 15204 (CD promo)

Tennesseans can be proud of the Memphis-based quintet Saliva and its Island debut, *Every Six Seconds*, due March 27. Already featured on the soundtrack to *Dracula 2000*, "Your Disease" proves to be a promising harbinger for the band. True to the genre's form, lead singer Josey Scott trades between loud rapping and singing on the chorus. The group leans toward the metal look—long hair, leather, lots of black, the works. In the video, Scott seems to be having a good time, bopping around in a convertible, but an aggressive look on his face belies the body language. Despite the band's appearance, Scott's lyric—chock full of smiles and pop culture references—shows that he's at least done his hip-hop homework.—**EA**

DANCE

LINDA CLIFFORD *Changin'* (9:18)

PRODUCER: Ralph Rosario
WRITERS: J. Peters, C. Mack, J. McClelland
REMIXERS: Tom Moulton, Blaze, Southern Divide, Pound Boys, Julian Marsh
PUBLISHERS: Marmil Music, BMI; Music Mecca West, ASCAP

West End 1007 (CD single)

When originally recorded by Sharon Ridley 25 years ago (on Tabu Records), "Changin'" went on to become a "sleaze" classic at such New York gay clubs as the Flamingo and the Saint. Throughout the 1980s, Paradise Garage DJ Larry Levan would often play the empowering downtempo track at the end of his legendary Saturday night/Sunday morning marathons. Now comes Linda Clifford, who is no stranger to dancefloors (she's responsible for such disco nuggets as "Runaway Love," "Don't Give It Up," and "If My Friends Could See Me Now"), and house producer Ralph Rosario to inject new life into this buried treasure. It's a winning combination; unfortunately, though, Clifford's vocals tend to get lost in the remixes by Southern Divide, the Pound Boys, and Julian Marsh. Some mixes even find the singer's fine voice battling with new arrangements that are obviously in the wrong key. Saving the day are mixers Tom Moulton and Blaze, who apparently know what it means to respect an artist's craft. All that's needed now is a tight radio edit.—**MP**

RAP

BIG PUN *How We Roll* (4:09)

PRODUCER: Irv Gotti
WRITER: not listed
PUBLISHER: not listed
Loud (CD promo)

So-called "unreleased" tracks often help to keep the memory of a deceased artist alive—and, on a mercantile note, cash registers chiming. Loud Records is looking to accomplish both by issuing a Big Pun tribute set, *Endangered Species*. Cynicism aside, "How We Roll" is a pretty just reminder of what a talent Pun was. The Bronx, N.Y.-born MC was both witty and a great storyteller, in the tradition of some of rap's finest. This new track isn't his best effort, but compared with the current competition on the rap airwaves, Pun could have held his own and then some. The promo single of "How We Roll" offers two versions of the song—the light radio remix from Irv Gotti, which employs a beautiful female voice on the hook, and the album version, a much more methodical take that samples Janet Jackson's "Let's Wait Awhile." Either would pull some strings at radio, as the memory of Pun still looms large with fans nationwide.—**RH**

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



On The Pharcyde. At Anaheim, Calif.'s recent Invert2000 hip-hop concert jam, the Pharcyde caught up with fellow acts De La Soul and Slick Rick. In addition to a new Edel America album, *Plain Rap*, the group is celebrating the Delicious Vinyl/Rhino release of *Cydeways: The Best of the Pharcyde*. Pictured, from left, are the Pharcyde's Imani (squatting) and Romye, De La Soul's Maseo and Posnous, Slick Rick, and De La Soul's Dave.

Tank Rolls Out Blackground Debut

Backup Singer Moves Into Artist's Role On 'Force Of Nature'

BY GAIL MITCHELL

LOS ANGELES—After singing background vocals for Aaliyah and Ginuwine, R&B singer/songwriter Tank is taking center stage on his own. The Blackground/Virgin artist's debut solo album, *Force of Nature*, is set for release March 20.

Audiences have already tasted Tank's (aka Durrell Babbs) sexy and aggressive brand of contemporary R&B through radio airplay of two tracks, "Freaky" and "Maybe I Deserve," the latter of which currently stands at No. 24 on Hot

R&B/Hip-Hop Singles & Tracks.

"I describe my sound as very R&B," says the artist, whose music is published by Tank1176 Music/Black Fountain Music (ASCAP). "I'm trying to bring good lyrics and good soul music back without relying too much on gimmicks or extras. I'm an R&B singer who comes to perform and stomp the wood out on you."

Three years have elapsed since Tank was signed by Blackground in 1998. The artist, who began singing at the age of 5, was born in Milwaukee to an Air Force father and church-involved mother. He began cultivating his musical talents after his family relocated to the Washington, D.C., suburb of Clinton, Md. He was minister of music at his church and moved into R&B after high school. Following stints at college and on the D.C. talent-show circuit, he was invited to sing backup for Ginuwine and then Aaliyah.

Working with such producers as Ft. Knox Productions' Caviar and Overdose, Dub's World Productions' Rockstar, Budda Productions' Budda, and Key Beats' Rapture and E. Sears, Tank wrote all the songs on his 14-track album, which also includes a remix of "Maybe I Deserve."

"'Deserve' is a totally personal experience," adds Tank, who also produced the track. "I was sitting in a restaurant with a lady, asking her, 'What would you like me to say or do to make things better between us?' I wrote the hook on a napkin."

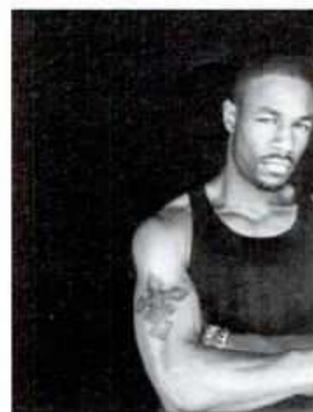
The song has definitely struck a chord with radio listeners, especially females. Mark Bylan, PD of KOKY Little Rock, Ark., says, "It's a nice bridge between the Teddy Pendergrass generation and the new generation. The content of that song is why women have migrated to it. The momentum on this single has been tremendous."

Doug Davis, PD of WJMZ Greenville, S.C., adds, "The ladies are going bananas for him. It's been our top-requested record for the past month. Retailers are telling us they can't wait until the album comes out."

Dubbed by industry watchers as a cross between R. Kelly and DMX, the artist is managed by Flent Cole-

man of L.A.-based Good Game Entertainment. Blackground founder Barry Hankerson and president Jomo Hankerson—who previously

managed R. Kelly—are using the same street strategy for Tank that they used in bringing Kelly into the public eye. Tank began hitting the promotion trail this summer, and on his most recent sweep he did stopovers in such markets as Tampa, Fla.



TANK

"We did a lot of live performances with Kelly," Hankerson recalls. "And

now the same with Tank, who's been a work of love. It's the old-school way of marketing a record—banging away at the street level and gaining converts from his live appearances. It's starting to translate, with local club play leading to adds at radio."

In addition to the standard promotional fare, including online postcards and Web sites (blackground.

com; allabouttank.com), the "Deserve" video has been added by BET and MTV2.

Onstage and off, Tank is a moving target, having produced such artists as Toni Estes and Dave Hollister. He says he's now concentrating on being a performer himself.

"I like performing, running out onstage with lights flashing, loud music, and the girls hopefully screaming," he says, laughing. "I

I like performing, running out onstage with lights flashing, loud music, and the girls hopefully screaming.

—TANK—

couldn't do without it. I love it."



Virgin's Superman. Virgin's DJ Clark Kent, center, is in the studio recording an upcoming album. Joining him during a recent session, from left, are rappers Foxy Brown and AZ.

Billboard/BET's R&B/Hip-Hop Conference Adds Awards Show; BET Plans One, Too

WE'RE BACK: Mark your calendars. The Billboard/BET R&B/Hip-Hop Conference returns for its second year, setting up shop Aug. 28-30 (Tuesday through Thursday) at the New York Hilton. This time around, we're adding something new to the mix: an R&B/hip-hop awards show. Panels and showcases are still in the planning stages.

The conference room rate is \$225, and the Hilton can be reached by calling 212-586-7000. For more information, please contact Michele Jacangelo in Billboard's special events department at 646-654-4660 or at bbevents@billboard.com.

AND THE AWARDS JUST KEEP ON COMIN':

While we're on the subject of something new, BET has announced its first BET Awards show. The June 19 special—honoring pacesetters in the music, film, and TV arenas—will take place in Las Vegas and air live on the BET network. It will be produced by this year's Grammy helmer, Cossette Productions.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



INDUSTRY BRIEFS: Columbia's new **Destiny's Child** album, *Survivor*, is now slated for a May release . . . **Usher's** long-awaited new album is said to be finally wrapped up, with release date info coming shortly . . . Rapper **Milkbone**, formerly on Capitol, returns April 17 with his first album in five years. *U Got Milk* arrives via the Lightyear/WEA

imprint Xcaliber Entertainment . . . Producers **DJ Clue, Blaze, and Jerard** bring their skills to the table on young Harlem, N.Y., rapper **Bathgate's** spring Virgin release, *Dear Rich, America My Story to You* . . . Sidelined since October 2000 with the back condition scoliosis, **Boyz II Men's Michael "Bass" McCary** has rejoined the group, making his first public appearance at the recent Grammy Awards telecast . . . New mom **Yolanda Adams** gives birth again March 20 when Elektra releases her new live album, *The Experience*, recorded at Washington, D.C.'s Constitution Hall. The first single is a cover of **R. Kelly's** "I Believe I Can Fly" . . . California-based Tomoboom Entertainment Group (TEG) is a new multimedia concern that encompasses music (hip-hop, reggae, Latin, rock), film, TV, publishing, and artist management. Rapper **Caponiac's** album *D.A.B.O.M.B* and the title single are the first music projects coming out of the TEG chute. Tomoboom is headed by CEO **Douglas Tomooka**, director of business affairs **Curtis Payne**, and director of marketing **Craig Payne**.

Assistance in preparing this column was provided by Rashaun Hall in New York.

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 chart entries for 'PUT IT ON ME', 'PROMISE', 'STUTTER', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'OPEN MY HEART', 'NO MORE (BABY I'MA DO RIGHT)', etc.

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

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

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.

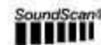


Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'PUT IT ON ME', 'BIG DUE', 'HE DID THAT', etc.

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

Swizz Beatz Signs Deal With J Records

ON THE DOTTED LINE: **Swizz Beatz**, primary producer with Ruff Ryders, signs a label deal with J Records. He brings with him **Cassidy** and **Lotto**, two rap acts out of Philadelphia, and Atlanta rapper **Young One**. While the producer is currently mulling over names for the full-service label (R&B, hip-hop, reggae), he says, "I love the deal and **Clive** [J principal **Davis**]. I love his hunger for the music business" . . . **Sylvia Rhone**, Elektra Entertainment chairman/CEO, inks a deal with Los Angeles-based label L.A. Confidential (The Rhythm and the Blues, Billboard, Oct. 14, 2000) . . . Ruff Ryders signs former No Limit artist **Fiend**.

ONLINE SURVIVAL: On March 1,



fans are to begin nominating their hip-hop favorites for the fifth annual Online Hip-Hop Awards (OHHA). This year's event—to be televised for the first time—will be staged May 3 at New York's Manhattan Center Grand Ballroom.

"Every year a new dimension is added to this affair, and television is this year's added attraction," says **Felicia Palmer**, president/CEO of 4Control Media, the parent company

of Support Online Hip-Hop (SOHH.com) and OHHA. She's currently negotiating with various networks.

Fast thinking on the part of Palmer and partner/chief technology officer **Steven Samuel** has kept their company from becoming a casualty of the Urban Box Office Network (UBO.net) bankruptcy, as well as the fate suffered by many now defunct urban-oriented Web sites.

"We've had to reposition ourselves as an urban media company, redefining who we are, because online companies are not successful in and of themselves," says Palmer.

In addition to that redefinition, the team also reconfigured financial arrangements with its staff, pooled its resources, and set up a seven-month plan to weather the storm. "We have a community of over 100,000 people who subscribe to us, so we just can't drop off the face of the earth," Palmer adds. "There was some trepidation about how the hell do we continue. However, we've been in business since 1995—way before UBO. It was never an option to stop."

INDIE WATCH: Death Row Records representatives are in distribution talks with majors about *Untouchable*. That's the title of the debut album



CROOKED I

by **Crooked I**, a 23-year-old rapper who's the first to jump out of a pool of new talent the label is set to unveil. The Los Angeles-based artist (aka **Dominick Wickliffe**)—who's well-known on the underground scene—was originally signed to Virgin in 1995. He parted with Death Row about six months ago.

"I don't think anybody's coming like this on the West Coast," Crooked I says about his 18-track set, which features **Daz Dillinger (Tha Dogg Pound)**, **Big Hutch (Above the Law)**, and a host of new artists and producers from his company, Triple Seven Productions. "We're not covering anything from the past. We are not dissin' and talkin' about other people. This is going to be a positive piece to the puzzle."

SNEAK PREVIEWS: Members of **Tha Liks** (formerly known as **Tha Alkaholiks**) are in the studio recording *X.O.*, their new Loud album due June 5. The project features **Xzibit**, **Busta Rhymes**, **Defari**, and **Kurupt**, with production by **E-Swift**, **Dr. Dre**, **Rockwilder**, **DJ Scratch**, **DJ Twinz**, **Thayod**, and the **Neptunes**. "Best You Can," the first single, produced by and featuring the Neptunes, goes to radio in mid-April.

The **St. Lunatics'** *Fo' Reel*/Universal album is chock-full of melodic, funky hits. The crew, which includes **Nelly**, takes music to another level with this as-yet-untitled presentation . . . **Alley Life** (aka **Marcellus**)

(Continued on page 78)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
▶ No. 1/GREATEST GAINER ◀					
1	13	—	11	BOW WOW (THAT'S MY NAME) (D) (T) (X) SO 50 DEF/COLUMBIA 79556/CRG †	LIL BOW WOW 1 week at No. 1
2	1	1	13	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) (X) MCA 155782* †	
3	2	2	14	MS. JACKSON (DV) (T) (X) LAFACE 24525*/ARISTA †	OUTKAST
4	4	4	5	DOLLAZ, DRANK & DANK MR. SHORT KHOP FEATURING KOKANE (C) (D) (T) HEAVYWEIGHT 2152/TVT †	
5	3	3	20	CROSS THE BORDER PHILLY'S MOST WANTED (C) (D) (T) (X) ATLANTIC 85008/AG †	
6	25	—	2	THA RODEO PHENOMENON (C) (X) KING B 3001*	
7	8	11	6	UHHNNHH THE BAD SEED (T) J GRAND 299*/RAWKUS	
8	10	6	6	THE BLAST TALIB KWELI & HI-TEK FEATURING VINIA MOJICA (T) RAWKUS 294* †	
9	7	5	5	THE WOOD PAPA SEVILLE (C) (X) NEW MILLENNIUM 0003*/KMU	
10	6	9	14	\$#!* ON YOU D-12 (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	
11	5	31	3	WHO'S THAT GIRL? EVE (T) RUFF RYDERS 497488*/INTERSCOPE †	
12	11	7	11	SOUTHERN HOSPITALITY LUDACRIS (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	
13	9	8	19	WHERE I WANNA BE DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT (C) (D) (T) BABY REE 35058/LONDON-SIRE †	
14	17	13	5	GET UP COCOA BROVAZ (T) RAWKUS 295*	
15	14	17	4	LIKE THAT DOMINO FEATURING DIAMONIQUE (C) (D) GETTO JAM 1041 †	
16	NEW ▶	1	1	WHAT WOULD YOU DO? CITY HIGH (C) (D) BOOGA BASEMENT 497489*/INTERSCOPE †	
17	18	32	17	DA BRIDGE 2001 QB'S FINEST (T) ILL WILL/COLUMBIA 79522*/CRG †	
18	12	24	3	NO ESCAPIN' THIS THE BEATNUITS (T) LOUD 1983* †	
19	21	19	12	DANGER (BEEN SO LONG) MYSTIKAL FEATURING NIVEA (T) JIVE 42860* †	
20	22	18	13	NO! NO! NO! SUNNI BLACK FEATURING MOTHER SUPERIA (C) (D) (T) KING PIN STATION 197 †	
21	26	10	8	R.E.S.P.E.C.T. 4TH AVENUE JONES (D) (T) LOOKALIVE/RAWKUS 497459*/INTERSCOPE †	
22	31	34	21	BIG DOE SUICIDE (C) (D) FUTURESCOPE 3331 †	
23	20	16	25	HE DID THAT SILKK THE SHOCKER FEATURING MASTER P AND MAC (C) (D) (T) NO LIMIT 38736/PRIORITY †	
24	16	14	11	PUT IT ON ME JA RULE FEATURING LIL' MO & VITA (T) MURDER INC./DEF JAM 572751*/IDJMG †	
25	30	12	4	PROJECT CHICK CASH MONEY MILLIONAIRES (T) CASH MONEY 860919*/UNIVERSAL †	
26	37	35	4	TAKE IT TO DA HOUSE TRICK DADDY FEATURING THE SNS EXPRESS (T) SLIP-N-SLIDE 85063*/ATLANTIC †	
27	19	15	17	BABY IF YOU'RE READY SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA (C) (D) (T) DOGGY STYLE 2132/TVT †	
28	15	27	26	MOVE SOMETHIN' TALIB KWELI & HI-TEK (C) (D) (T) RAWKUS 38703/PRIORITY †	
29	23	22	7	POKE IT OUT! TRACK SQUAD (C) (D) (T) WINGSPAN 0009	
30	RE-ENTRY	10	10	ANTE UP (ROBBING-HOODZ THEORY) M.O.P. (T) LOUD 1949* †	
31	29	21	7	CHANGE THE GAME JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †	
32	24	30	3	DO MY... MEMPHIS BLEEK FEATURING JAY-Z (T) ROC-A-FELLA/DEF JAM 572762*/IDJMG †	
33	27	23	18	SOULJAS MASTER P (C) (D) (T) NO LIMIT 38747/PRIORITY †	
34	32	25	12	ALL GOOD? DE LA SOUL FEATURING CHAKA KHAN (T) (X) TOMMY BOY †	
35	38	—	2	GET CRUNKED UP ICONZ FEATURING TONY MANSHINO (T) LANDMARK/SLIP-N-SLIDE/ELEKTRA 67154*/EEG †	
36	28	20	13	OH NO MOS DEF & PHAROAE MONCH FEATURING NATE DOGG (T) RAWKUS 289* †	
37	NEW ▶	1	1	DEM THINGS ANGIE MARTINEZ (T) EASTWEST 67182*/EEG †	
38	48	50	17	YA STYLE SYLK-E. FYNE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	
39	35	33	27	SHAKE IT LIKE A DOG KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE (C) (D) MOST WANTED EMPIRE 0002 †	
40	33	28	13	IS THAT YOUR CHICK MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	
41	NEW ▶	1	1	SUPERB SUPERB (C) (X) FY STATION 5690*	
42	34	26	18	I JUST WANNA LOVE U (GIVE IT 2 ME) JAY-Z (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	
43	40	42	22	WHOA! LIL' MAMA... X-CON (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	
44	RE-ENTRY	11	11	PEACE OF MIND DARKSIDE BALLAZ FEATURING TWISTA (D) LEGIT BALLIN' 25014 †	
45	49	40	4	CHICKENHEAD PROJECT PAT (T) HYPNOTIZE MINDS 1973*/LOUD †	
46	45	38	5	GHETTO LAWS THE TRANSITION (C) (D) (T) BIV 10 158504/UNIVERSAL †	
47	41	37	21	IT'S OK SLIMM CALHOUN FEATURING ANDRE 3000 (C) (D) (T) AQUEMIN/EASTWEST 67091/EEG †	
48	RE-ENTRY	13	13	BALLERS (UP IN HERE) RAM SQUAD FEATURING EREKS XL AND WIZ GAM (C) (D) (T) UNIVERSAL 156249 †	
49	RE-ENTRY	15	15	FLAWLESS PHIFE DAWG (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	
50	RE-ENTRY	10	10	GRAVEL PIT WU-TANG CLAN (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †	

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



ALL IN A DAY'S WORK: After just a day and a half of airplay, **Janet's** "All for You" (Virgin) amasses 6 million in audience, debuting at No. 71 on Hot R&B/Hip-Hop Singles & Tracks. The song was leaked to several radio outlets Feb. 26, then was available for download to all radio the next morning. While it's not common for Virgin to offer a commercial single, "All for You" is expected to have a commercial CD single available at the end of March. The album, also titled "All for You," is due April 24. If "All" continues to grow at the same rate of increase in audience over the next week, it could jump into the top 10 with more than 42 million in audience, setting it up to earn next issue's Greatest Gainer/Airplay nod.

This issue's winner of that title is **Sunshine Anderson's** "Heard It All Before" (Soulife/Atlantic), earning the honor for the second week in a row as it rises 23-15. That jump was helped by sales of the song's commercial 12-inch, which saw some street-date violations before the official Feb. 27 release. Considering that, we should see an even greater jump next issue in sales. In airplay, "Heard It All Before" grew by almost 7 million.

Other records released commercially Feb. 27 that should show increases on next issue's charts include **Olivia's** "Bizouance" (J Records), which moved 46-45 this issue, and **Jennifer Lopez's** "Love Don't Cost a Thing" (Epic). A significant sales boost could help turn the tables for "Thing," currently at No. 72 after 11 weeks on the chart.

IT AIN'T OVER TILL IT'S OVER: 112's "It's Over Now" jumps 22-2 on Hot R&B/Hip-Hop Singles Sales, after a full week of sales of the maxi-CD and 12-inch releases. The single sold almost 11,000 pieces at core R&B stores, moving the title 8-3 on Hot R&B/Hip-Hop Singles & Tracks, where it earns the Greatest Gainer/Sales award. That also puts "It's Over Now" in position to possibly knock down **Joe's** "Stutter" (Jive), at No. 1, and **Jagged Edge's** "Promise" (So So Def/Columbia), at No. 2. While Joe has started to lose points in both airplay and sales, "Promise," like 112's song, is decreasing only in airplay. But in sales, "Promise" sold just over 8,000 units, trailing "It's Over Now" by 3,000.

NOT SO LIL' MAN: Lil' Bow Wow has two records on the chart this issue. The first, "Bow Wow (That's My Name)," which peaked at No. 9 in the Jan. 6 issue and dropped to No. 61 last issue, rebounded to No. 14 due to the commercial release of a CD single and maxi-CD, selling almost 7,500 pieces. Lil' also sees his current radio single, "Puppy Love" (So So Def/Columbia), take the Hot Shot Debut at No. 58, reaching 5 million more listeners than it did the previous issue.

WHAT'S THE PHENOMENON? With no airplay at all during this tracking period, **Phenomenon's** "Rodeo" (King B. Music) debuts at No. 77 on Hot R&B/Hip-Hop Singles & Tracks. Five other songs are climbing the chart without any airplay recorded: **Mr. Short Khop Featuring Kokane's** "Dollaz, Drank" (Heavyweight) at No. 60, **the Bad Seed's** "Uhhnnhh" (J Grand/Rawkus) at No. 78, **Cocoa Brovaz's** "Get Up" (Rawkus) at No. 90, **Domino Featuring Diamonique's** "Like That" (Getto Jam) at No. 92, and **City High's** "What Would" (Boogo Basement/Interscope) at No. 94.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	29	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
2	5	7	32	JILL SCOTT ▲ WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*EPIC (11.98 EQ/17.98) HS		2
3	3	4	16	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
4	2	2	20	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
5	6	5	15	MUSIQ SOULCHILD ● DEF SOUL 548289*/DJMGM (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	4
6	4	3	19	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	2
7	7	6	10	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
8	9	8	10	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
9	8	10	15	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
10	25	29	11	QB'S FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM ILL WILL COLUMBIA 63807*/CRG (11.98 EQ/17.98)		10
11	10	—	2	ICONZ (LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617EEG (11.98/17.98)	STREET MONEY	10
12	12	12	12	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
13	13	14	14	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
14	14	11	22	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
15	15	13	18	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
16	22	21	35	NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
17	16	16	18	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
18	18	—	2	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
19	17	18	22	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
20	21	15	18	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
21	11	9	5	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
22	19	17	14	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
23	20	20	20	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
24	23	19	11	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
				◀ GREATEST GAINER ▶		
25	38	37	41	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
26	28	27	12	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
27	27	22	12	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 54258*/DJMGM (11.98/17.98)	THE UNDERSTANDING	1
28	24	25	58	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
29	29	26	5	DREAM ● BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
				◀ HEATSEEKER IMPACT ▶		
30	40	44	25	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	30
31	30	23	10	LIL WAYNE CASH MONEY 86091/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
32	26	24	7	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
33	31	28	13	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
34	35	31	15	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
35	34	—	2	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	34
36	32	30	3	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
37	52	59	3	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	37
38	42	42	23	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
39	37	34	12	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
40	33	32	46	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
41	36	35	15	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	35
42	39	33	14	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
43	60	—	2	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) HS	PORN AGAIN	43
44	45	40	19	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
45	41	36	75	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
46	49	48	45	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
47	59	52	67	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
48	46	45	13	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7

49	66	63	83	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
50	44	38	14	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
51	48	46	47	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
52	47	41	15	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
53	43	39	42	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
54	53	—	2	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME	53
55	61	56	43	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
56	54	47	21	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
57	64	61	23	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
58	51	43	15	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
59	58	51	3	MARVIN SEASE JIVE 41712 (11.98/17.98) HS	WOMEN WOULD RATHER BE LICKED	51
60	50	58	15	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
61	55	50	16	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
62	RE-ENTRY	12		NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98) HS	IGIRL DIRECTOR	50
63	57	49	24	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
				◀ PACESETTER ▶		
64	86	—	80	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	9
65	67	64	44	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
66	69	60	44	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
67	56	57	15	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
68	65	54	4	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) HS	GHETTO THEATER	54
69	68	55	11	VARIOUS ARTISTS ● DEF JAM 520062*/DJMGM (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
70	62	53	11	FIELD MOB MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY	35
71	95	82	5	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	71
72	63	65	35	KELLY PRICE ▲ DEF SOUL 542472/DJMGM (11.98/17.98)	MIRROR MIRROR	3
73	71	85	3	VARIOUS ARTISTS TOM JOYNER PRESENTS THE UNITED WE FUNK ALLSTARS MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)		71
74	75	66	63	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
75	70	67	18	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
76	91	87	12	MONIQUE MOSEE KNR 1237 (15.98 CD)	GIRL LIKE ME	74
77	78	79	14	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
78	77	70	44	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
79	74	62	27	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
80	76	—	2	FAT PAT WRECKSHOP 1113 (15.98/20.98)	GREATEST HITS	76
81	81	84	17	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
82	87	73	37	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
83	72	69	72	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
84	84	68	19	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
85	73	75	24	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
86	RE-ENTRY	15		OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
				◀ HOT SHOT DEBUT ▶		
87	NEW	1		DJ CLUE ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	87
88	RE-ENTRY	15		PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	31
89	79	77	63	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
90	82	72	36	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
91	92	71	9	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
92	RE-ENTRY	23		BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
93	93	89	58	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
94	98	81	33	LUCY PEARL ● POKIE 78059/BYOND (11.98/17.98)	LUCY PEARL	3
95	80	83	24	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
96	83	78	18	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
97	97	92	41	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
98	89	74	40	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
99	85	80	15	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
100	90	93	35	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15

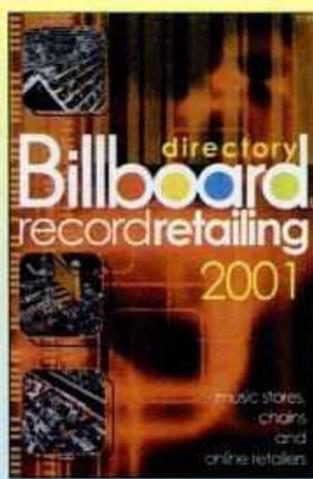
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Romanthony Keeps It 'Phatt' On Glasgow Underground

JUMPIN' JUMPIN': New Jersey's **Romanthony** (aka **Anthony Moore**)—one of the club community's true musical chameleons—never fails to impress.

From early singles like "Let Me Show You Love" (BlackMale Records) and the two-disc *Romanworld* (Azuli U.K.) to last year's album *R. Hide in Plain Site* (Glasgow Underground U.K.) and his recent collaborations with **Daft Punk** ("One More Time," "Too Long"), the singer/songwriter/producer/remixer has proved himself a fabulous risk-taker. Instead of churning out one predictable production after the next, Romanthony has consistently taken the more adventurous route. For that, we should all be thankful—and proud.



by Michael Paoletta

For his latest project—**Phatt Pussycat's Phatt Life** (Glasgow Underground U.K.)—Romanthony enlisted fellow New Jerseyans **Kit & Kat**, who assisted with programming, songwriting, and vocal duties. Lush and smooth, the 10-track set is awash in uptempo R&B rhythms (the kind that most contemporary R&B artists are afraid to get near). It's as if **Blaze**, **Timbaland**, and **the Jones Girls** got together for some studio action. Yes, *Phatt Life* is that classic and

of-the-moment.

The set's first single, "Find a Way" has been championed by Daft Punk's **Thomas Bangalter** and features retro guitar licks, buoyant piano tinklings, a chunky house groove, and Kat's satiny vocals. "Get Yo' Love" is a blistering funk jam that brings to mind the futuristic sounds of **Green Velvet**, while the next single, "Without U," is a melodic slice of drum'n'bass-lite. (Romanthony's house-fueled remixes of "Without U" should be available by mid-March.) Fans of **Destiny's Child's** dancefloor-friendly grooves should give a listen to "Handle It," complete with spiky strings, skittling beats, and tight vocals; it's the type of track that should be on top 40 radio. (We can dream, can't we?)

Three years after debuting with the *Aquarius* album, German drum'n'bass duo **Fauna Flash** returns with a most sublime follow-up. The aptly titled *Fusion* (Compost Germany) finds the pair (**Roland Appel** and **Christian Prommer**) fusing the genre's kinetic beats and rhythms with elements of R&B, house, dub, jazz, and Latin. It's no wonder that such musically diverse DJs as **Gilles Peterson**, **Kruder & Dorfmeister**, and **Tom Middleton** have been playing various tracks from this winning set (via promotional singles).

The breakbeat-hued "Ten" and the effervescent, disco-splashed "Free," both featuring the sassy vocals of **Deidra Jones**, are dance classics in waiting. Ditto for "Alone Again," which is steeped in the deepest **Larry Heard**-style grooves. The haunting and cinematic "Morning" features vocalist **Marzenka** (think **Shirley Bassey** meets **Grace Jones**), while the high-octane "Percussion" could very well be a tribute to **Tito Puente**.

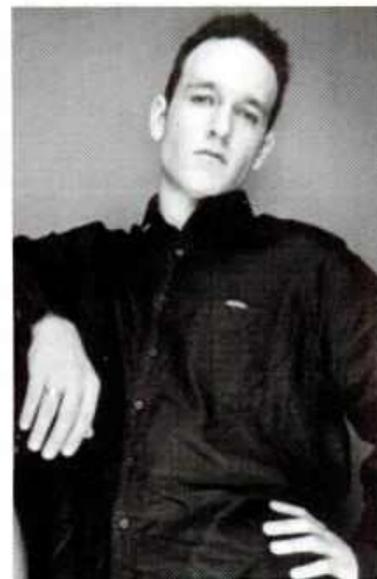


Sporty Spice. Late last year, Hex Hector and Dezrok's trance-hued remix of Melanie C's "I Turn to You" topped the *Billboard* Hot Dance Music/Club Play chart. To celebrate the song's success in clubland, the British singer performed at several radio-station holiday shows, including WKTU New York's *Miracle* on 34th Street at Madison Square Garden. In support of her Virgin Records set *Northern Star*, Melanie C will embark on her first North American tour as a solo artist at the end of March. Confirmed venues include New York's Irving Plaza and Chicago's House of Blues. Shown at a party for the artist at New York's Moomba restaurant, from left, are Melanie C, Hector, and Dezrok.

MJ Cole 2-Steps Out With 'Sincere'

BY MICHAEL PAOLETTA

NEW YORK—Since its release last year in the U.K., MJ Cole's 2-step-centric debut, *Sincere*, has spawned such crossover hits as



MJ COLE

"Crazy Love," "I See," and the title track. Along the way, Cole was nominated for a Mercury Music Prize (best album) and a Brit Award (best new artist). Additionally, he received the Music of Black Origin Award for producer of the year.

Originally issued on Gilles Peterson's London-based imprint Talkin' Loud, *Sincere* will arrive on these shores via Island/Def Jam April 17, complete with two bonus tracks, including the Naked Music/Petalpusher Vocal remix of the title track.

In early February, the label delivered the set's first single, the Elisabeth Troy-fueled "Crazy Love"—with remixes by Todd Edwards—to club and radio mix-show DJs. A radio-only remix by Riprock and Alex G. will be sent

to rhythm radio the week of March 12. A commercial single is scheduled to street April 3.

A true hybrid, 2-step—or U.K. garage, as it's also called—incorporates elements of drum'n'bass, speed garage, dancehall, house, and American R&B. Throughout England—and thanks to acts like Cole, Artful Dodger, and Wookie—the genre's syncopated beats and impassioned vocals can be heard in the underground and mainstream clubs, in trendy boutiques and restaurants, and on both commercial and pirate radio.

"It really has exploded over the past couple years," says Cole of 2-step's current crossover success. "What's really great is that it's co-existing in the underground and the overground. Everybody is finding some element of the sound to embrace. And it really wouldn't be where it is today without pirate radio."

According to Cole (aka Matthew James Firth Coleman), pirate radio stations are an integral part of London's club culture. "Pirate radio is very immediate," he notes. "It's a whole underworld that's self-sufficient. Since day one, various pirates have been championing the [2-step] sound. It's really what drove this scene onward."

Cole started playing piano at the age of 6. He attended the Royal Academy of Music and London's City University, where he received a music degree. In addition to his oboe and music theory studies, Cole's mastery of the piano earned him a Grade 8 distinction. "I guess you could say I did OK with the classical training," he says, smiling.

Upon graduating, Cole became the in-house engineer for

(Continued on page 42)

(Appel and Prommer are also members of the **Trüby Trio** [along with DJ **Rainer Trüby**] and **Voom: Voom** [together with **Peter Kruder**].)

DOIN' IT PROPERLY: The eighth annual *Billboard* Dance Music Summit is confirmed for July 24-26. Like last year, the three-day conference will take place at the Waldorf-Astoria Hotel in New York. We are in the midst of planning the daily panel sessions, as well as the nightly showcases/parties.

For more information, contact **Michele Jacangelo** at 646-654-4660 or Billboard.com/events/dance.

NEWSY NEIGHBORS: Big Buzz Promotion's **Chris Pagli**, formerly of Strictly Rhythm Records, has joined forces with **Loren Chaidez** of Loren Chaidez Promotion. With more than 20 years' combined independent promotion experience, the pair's new partnership will encompass radio mixshow DJs, *Billboard*-reporting DJs, and crossover radio promotion.

The Right Stuff/Capitol Records unveils its six-volume "American DJ Series" March 13 with mixed sets from **Grooveradio.com's Swedish Egil (Vol. 1)** and **Dallas DJ Merritt (Vol. 2)**. DJs **Liquid Todd** (New York), **Marcus Schultz** (Phoenix), **Mike Traylor** (Boston), and **Jason Bentley** (Los Angeles) are confirmed for future volumes.

Those in search of a new dance-music radio station on the Internet should investigate the gay/lesbian-skewed **ClickandGroove.com**, which plays a delicious mix of rhythms, encompassing progressive house/trance, tribal, lounge, and left field. The station is currently beta testing, with plans to launch its live stream by mid-March.

The Dance Trax HOT PLATE

•**Jay-J & Julius Papp As Shuffle Inc.**, "All I Do" (Moulton Studios single). While many have covered this disco-era **Stevie Wonder** gem, none have tackled it as lovingly as Shuffle Inc. Complementing the track's soul-drenched foundation are fine performances by guitarist **Shan Kenner**, keyboardist **Bill Williams**, and **Soulstice** vocalist **Gina Rene**, whose vocals are silky smooth. Contact 415-929-9377.

•**DJ Clue Featuring Mary J. Blige and Jadakiss**, "Back 2 Life 2001" (Roc-A-Fella album track). Culled from DJ Clue's beat-mixed compilation, *The Professional 2*, this wicked cover of **Soul II Soul's** "Back to Life" finds MAC cosmetics diva Blige and rapper Jadakiss vying for equal microphone time. Blige's a cappella intro is absolutely stunning.

•**Becca**, "You Make Me Feel (More & More)" (Cutting single). If the original version of this infectious ditty is a lil' too sweet for ya, give a listen to the Bradski en Jensen remix. A trance punter's delight, it's equal parts **Ayla**, **Chicane**, and **Rui Da Silva**.

•**Bob Sinclair**, "Darlin'" (Subliminal single). Following in the footsteps of last year's "I Feel for You" is the **James "D Train" Williams**-fronted "Darlin'." Increasing the track's dancefloor success potential are remixers **Brian Tappert** and **Mr. G**, who deliver the soul-soaked and dubbed-out goods, respectively. Out March 20.

•**Bini + Martini**, "Burning Up" (Azuli U.K. single). With "Burning Up," this beat-savvy Italian duo have created an incredibly fiery track that is seriously enhanced by the vocally gifted **Lisa Millett**, who caused quite a stir last year with the indefatigable "Bad Habit." Increasing the track's disco feel and filtered effects is a restructuring by **Sandy Rivera**.

•**Victor Calderone Featuring Deborah Cooper**, "Are You Satisfied" (Tommy Boy Silver Label single). Following in the footsteps of their work on the **Collaboration's** "Do It Properly," these two veterans of New York's club community more than satisfy on this peak-house jam, which is culled from Calderone's beat-mixed set *E=VC², Vol. 2* (due March 20).

•**Fontana Featuring Darryl D'Booneau**, "Pow Pow Pow" (Strictly Rhythm single). Producer **Lenny Fontana** truly knows his way around a disco loop, and on the infectious "Pow Pow Pow" he doesn't disappoint. D'Booneau gives up one of his signature vocal deliveries, complete with gruff mannerisms, as well as a little falsetto action tossed in for full hands-in-the-air effect.

Billboard. Dance Breakouts
HOT
 MARCH 10, 2001
CLUB PLAY

1. ARE YOU SATISFIED VICTOR CALDERONE FEAT. DEBORAH COOPER TOMMY BOY SILVER LABEL
2. POW POW POW FONTANA FEAT. DARRYL D'BONNEAU
3. OPTICON ORGY ELEMENTREE
4. WHO AM I MASSIV STAR 69
5. I TAKE IT BACK DANIEL RENE EPIC

MAXI-SINGLES SALES

1. YOU MAKE ME SICK PINK LAFACE
2. TRACEY IN MY ROOM EVERYTHING BUT THE GIRL VS. SOUL VISION ATLANTIC
3. MINE TO GIVE PHOTEK FEAT. ROBERT OWENS ASTRALWERKS
4. CLOSER YOUR EYES BRICE STREETBEAT
5. WHISTLE SONG DJ ALIGATOR RADIKAL

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

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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	3	5	8	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMQ/COLUMBIA † 1 week at No. 1	MADISON AVENUE
2	4	6	7	NEEDIN' U II DEFINITY 010	DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS
3	6	10	7	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
4	1	4	7	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
5	2	1	9	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
6	8	11	7	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
7	10	15	6	STAR 69 (WHAT THE FU*K) SKINT PROMQ/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
8	9	7	12	BOY REPRISE 44928 †	BOOK OF LOVE
9	14	20	6	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
10	13	16	7	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
11	17	23	6	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
12	7	2	12	BY YOUR SIDE EPIC 79544 †	SADE
13	5	3	9	ME DREAMWORKS PROMO	KINA
14	12	14	8	ABOVE THE SEA JELLYBEAN 2615	PARADIS
15	20	32	4	PASS IT ON MOONSHINE 88474	KEOKI
16	25	37	3	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
17	18	24	6	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
18	22	33	4	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
19	19	25	5	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
20	16	21	6	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
▶ Power Pick ◀					
21	32	41	3	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
22	15	8	13	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SO-REAL
23	23	30	6	ON THE BEACH RADIKAL 99041	YORK
24	30	38	4	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
25	34	40	4	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
26	38	—	2	NAIVE SONG EPIC PROMO	MIRWAIS
27	31	36	5	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
28	21	17	11	CHANGIN' WEST END 1003	LINDA CLIFFORD
29	24	18	9	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
30	39	44	3	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
31	29	28	8	OBSIDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
32	27	22	12	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA
33	26	19	11	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
34	11	9	12	LOVIN' YOU RCA 60400	KRISTINE W
35	37	42	4	NOT SEVENTEEN V2 27680	MANDALAY
36	46	—	2	LET ME LOVE YOU EDEL AMERICA PROMO	DA BUZZ
37	43	47	3	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
▶ Hot Shot Debut ◀					
38	NEW ▶	1	1	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
39	33	31	11	MANGAMANIA MIKOLOGY 0001/4 PLAY	CORMANO
40	35	29	11	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
41	44	46	3	UNA MUSICA SENZA RITMO TOMMY BOY SILVER LABEL 2172/TOMMY BOY	DEGENERATION
42	47	—	2	ANGEL ISLAND PROMO/IDJMG	LIONEL RICHIE
43	NEW ▶	1	1	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
44	NEW ▶	1	1	MIRROR, MIRROR DEF SOUL 562953/IDJMG	KELLY PRICE
45	28	12	15	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
46	NEW ▶	1	1	A TIME FOR US ATLANTIC PROMO	BARRATT WAUGH
47	NEW ▶	1	1	CAMELS ULTRA 073	SANTOS
48	42	27	15	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
49	36	13	14	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
50	41	26	14	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	MADONNA

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/Hot Shot Debut ◀					
1	NEW ▶	1	1	BUTTERFLY (T) (X) COLUMBIA 79549 †	CRAZY TOWN
▶ Greatest Gainer ◀					
2	2	3	13	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
3	NEW ▶	1	1	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
4	3	2	12	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
5	1	1	7	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
6	4	4	11	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
7	8	8	28	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
8	5	9	44	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
9	10	7	12	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
10	6	5	22	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
11	7	6	10	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
12	9	10	24	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
13	11	11	11	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
14	12	13	17	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	13	12	33	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
16	18	15	4	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
17	14	14	13	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
18	15	16	18	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
19	16	17	11	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
20	17	21	43	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
21	27	29	51	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
22	19	18	36	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
23	22	25	7	CASTLES IN THE SKY (T) (X) ANTLER SUBWAY 72046/ROBBINS	IAN VAN DAHL FEATURING MARSHA
24	21	20	6	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
25	20	27	40	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
26	NEW ▶	1	1	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
27	23	28	8	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
28	26	22	47	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
29	25	26	28	THE HAMPSTER DANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
30	28	30	30	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
31	29	23	31	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
32	24	24	7	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
33	34	32	46	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
34	32	31	14	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
35	30	34	6	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
36	NEW ▶	1	1	THE POWER (T) (X) TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
37	35	38	6	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
38	37	45	12	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
39	46	40	44	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
40	31	36	42	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
41	39	39	17	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
42	44	37	4	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
43	40	46	7	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
44	41	43	12	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
45	33	—	2	STRANGER IN MY HOUSE (T) ELEKTRA 67173/EEG †	TAMIA
46	NEW ▶	1	1	LOVER BOY/LOVER GIRL (T) (X) ANTLER SUBWAY 6062/NEVER	LORDS OF ACID
47	47	—	2	HE LOVES U NOT (T) BAD BOY 79361/ARISTA †	DREAM
48	45	42	6	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
49	RE-ENTRY	45	45	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
50	42	33	6	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK

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

MJ COLE 2-STEPS OUT WITH 'SINCERE'

(Continued from page 40)

drum'n'bass label S.O.U.R. (and its imprints Emotif, Botchit, and Scarper), where he worked on the early releases of DJ Trace, Raw Deal, and Ed Rush, among others. At the same time, he released his own drum'n'bass productions under such aliases as Spectra and Jilt.

"I got into drum'n'bass a little over 10 years ago," says Cole, whose songs are handled by BMG Music Publishing. "But because I was always trying to fit too much

music into my own productions—a Rhodes chord here, strings there—which had a tendency to soften the sound too much, I never had much success."

Through his work with Bug Records and his collaborations with Ramsey & Fen (aka RAF-MAT) in 1997, Cole discovered the beats and rhythms of 2-step. "With [U.K.] garage, I was able to play all those chords and strings that I liked so much. And I discovered that the more stuff

I used in the mix, the better. I felt liberated with this music."

Since then, Cole has produced/remixed TLC's "Unpretty," Glamma Kid & Shola Ama's "Sweetest Taboo," Incognito's "Nights Over Egypt," Jill Scott's "Gettin' in the Way," and De La Soul Featuring Chaka Khan's "All Good?," among others.

Scott Richmond, owner of New York specialty outlet Satellite Records, says the 2-step genre is "doing OK, but it's failed to find a

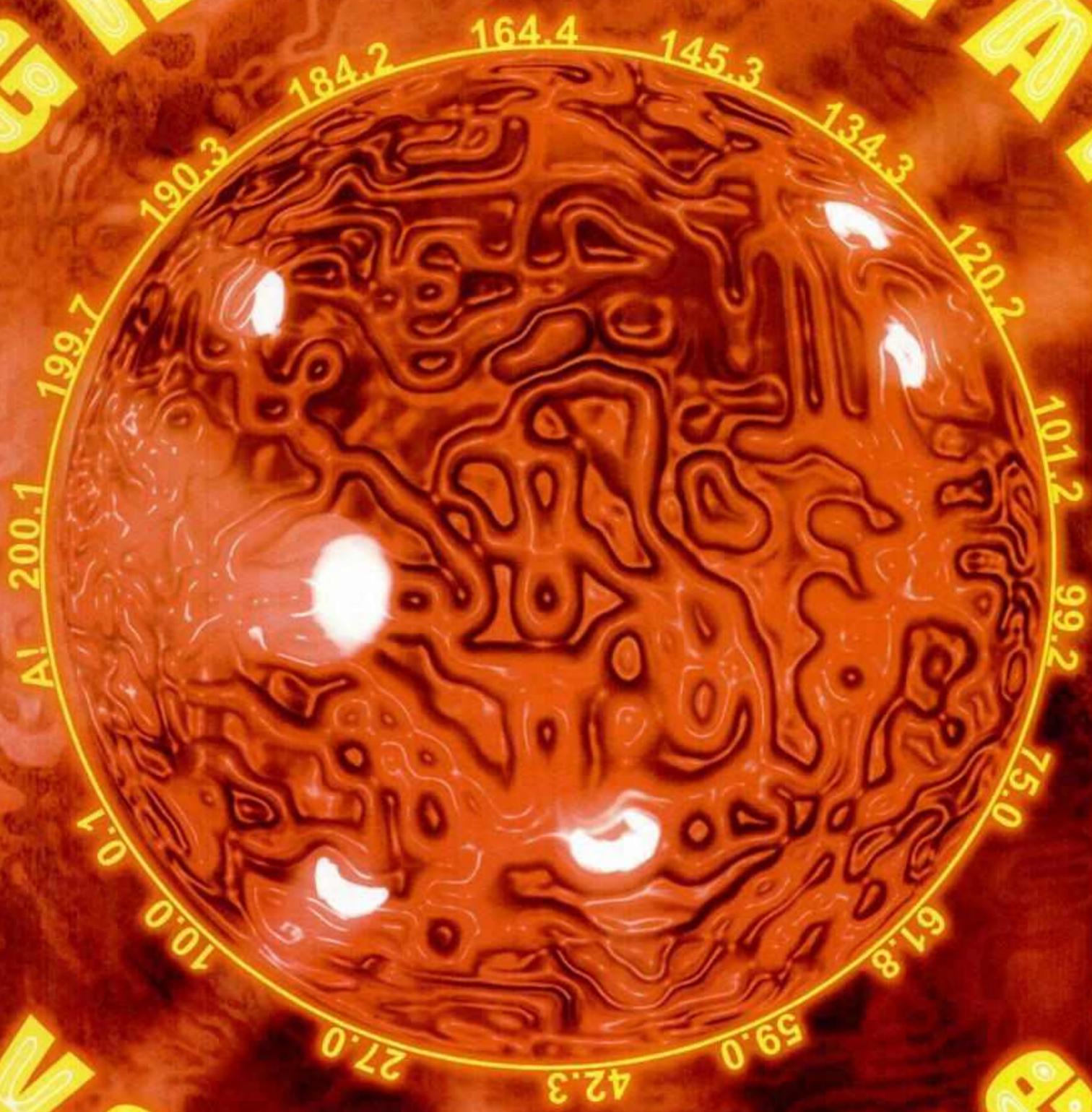
true American audience." That said, he confirms that imports of Cole's singles, especially "Sincere," have sold well. "The sound is brewing, as they say."

To increase the genre's and Cole's visibility, Island/Def Jam director of marketing Eric Wong says, the label will target the dance and R&B markets. He says the Karen Lamond-directed video for "Crazy Love" will go to "MTV, MTV2, BET, and all the local channels in the next

week or so."

At the end of March, Cole—who is managed by London-based Jeremy "Tuse" Toussaint and booked by Rebecca Prochnik of London-based Profile Artists Agency Ltd.—will embark on a four-week North American DJ tour. Wong says he'll be accompanied by MC Danny Vicious, one of the album's featured vocalists. "And if all goes according to plan," Wong adds, "we'll bring them back for a full-on live tour in late summer/early fall."

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Songwriters For Garth Brooks Pay Him Tribute On VFR

BY PHYLLIS STARK

NASHVILLE—With a project they are calling “a postcard from home,” eight prominent Nashville songwriters whose compositions were instrumental in Garth Brooks’ early success have joined forces to pay tribute to the man who put their songwriting skills on the map. The result is *In the Beginning: A Songwriter’s Tribute to Garth Brooks*, due April 10 on the Nashville-based independent label VFR Records.

Songwriters Pat Alger and Kent Blazy co-produced the project and are among its performers. Alger has written four of Brooks’ biggest hits. Blazy has penned eight songs recorded by Brooks.

The album also features Tony Arata, Larry Bastian, Dewayne Blackwell, Stephanie Davis, Victoria Shaw, and Kim Williams singing the songs they wrote that Brooks recorded. Of the 16 songs on the album, half were co-written by Brooks.

The album’s extensive liner notes include brief essays from and bios of all of the writers, along with a short quote from Brooks about each of them. Brooks also contributes an interview to the project, in which he says, “I hear people condemning the artist Garth Brooks, and I hear them saying that marketing was why they made their 100 million [album sales] mark. It ain’t. It’s these songwriters and their songs.”

“What we were trying to do as much as anything was tell a story,” says Alger. “That’s why the [liner notes] book is 24 pages. I think all the comments the writers have in the book is worth the price of admission, myself.”

The album features a mix of hit singles and album cuts. Among the hits are Arata’s “The Dance,” Alger, Bastian, and Brooks’ “Unanswered Prayers,” Alger and Brooks’ “The Thunder Rolls,” and Blazy and Brooks’ “If Tomorrow Never Comes.”

Non-hits included in the package are Davis’ “Wolves” and Arata’s “Face to Face,” among others. The album closes with “Pains,” a parody of “Friends in Low Places,” written by that hit song’s authors, Blackwell and Earl “Bud” Lee.

Alger says narrowing down the list of writers and songs was “the hardest part. Obviously there are so many talented writers in town that have contributed to [Brooks’] career. Since the title was *In the Beginning*, we wanted to limit it to the first four albums. We also tried to find people that were pals, and guys and girls he was hanging out with... Then we decided we didn’t want it to all be hit singles, because some of those songs, like ‘Cowboy Bill’ and ‘Wolves,’ just kind of defined [Brooks’] sense of style as much as any hit he had at the time.”

“What we were going for was everybody doing something that would be recognizable, and then something else that might be a little left of center,” says Blazy.

In the Beginning grew out of a show last winter at Nashville’s famed Bluebird Cafe (where songwriters perform in round-robin style) during which Brooks happened to join in. At that show, Alger says, “We just had a great time, goofing off. He was telling stories about us. We were telling stories about him. We kind of got in touch with the feelings we hadn’t been in touch with for a while.”

“One thing that happens when you’re involved in something as successful as Garth Brooks’ career is that you tend to become a little detached from the feelings you had when you started,” he continues. “When we started writing songs with Garth, he was really a kid from Oklahoma who had great aspirations but hadn’t really accomplished anything.” As for the writers, Alger says, the group was “not superstar writers, but we had had some success. It was just kind of fun to get back to that place. That’s where the title came from, how it was in the beginning.”

“There was a magic there in the time before he got to be ‘Garth Brooks, superstar,’” agrees Blazy.

Alger adds, “After that show I called Kent up and said, ‘What would you think if we tried to make a little record and try to make it kind of a documentary of how things were and, for once, get a chance to, in our own words, thank Garth for all the incredible benefits we reaped from our association with him?’”

“I was just thrilled to death with the way it turned out just because it gives us an outlet that’s different than what we’re doing every day down on Music Row,” says Blazy. “Going back to that acoustic thing is something I love to do.”

“When [you] listen to the album... for a brief moment, you have an insight about what it’s like for a superstar when he’s putting together an album, hearing the songs pared down,” says Tim Petersen, country music buyer for Trans World Entertainment. “Even when I heard [the songs] stripped down, ‘The Dance’ struck me as just as powerful hearing the original artist singing it, [as did] ‘Unanswered Prayers’ and ‘If Tomorrow Never Comes.’ It’s a great project. It’s a great idea.”

Alger says he knew VFR was the right home for the project because Paul Lucks, the label’s co-founder/ managing director of operations, “understood that this wasn’t going to be a 90-day window to get on top 40 radio. This is going to be a labor of love to try to find alternate marketing ideas.”

While Blazy says he has no expectations for blockbuster album sales, the fact that the bluegrass-tinged “O Brother Where Art Thou?” soundtrack recently topped the Top Country Albums chart “shows people are still hungry for a different kind of music than what’s on country radio

these days.”

“Our main focus is trying to target Garth’s fans,” says Lucks of VFR’s marketing plan. “The guy’s sold 100 million records and is a phenomenon.



BLAZY

Petersen says that’s exactly where he will rack the project. “If it went in

the various artists slot it wouldn’t have a chance,” he says. “Unless there is a lot of publicity behind it and some consumer awareness, it could get lost in the bin. These guys [at VFR] will do a great job with this. There is definitely a place for it.”

There is still a tremendous interest in Garth. The key thing is placement of the product in the store. We’re encouraging retail to file the record under Garth, and they seem to be going along with it.”

Although the label will not promote a specific single, Lucks hopes “Pains” will generate some morning show airplay and help drive sales.

Arata, Williams, Blazy, and Alger taped an episode of the series “Live at the Bluebird,” which will air on the

Turner South Network in the spring. To further promote the album, the eight writer/performers plan to tour in various combinations for the rest of the year, playing acoustic “guitar pulls” across the country. The efforts will culminate in a tour of Ireland that Blazy hopes will include everyone.

Alger says the plan is to “have as much fun as possible and pretend we’re in show business for a while. Stephanie Davis and Victoria Shaw have records out. Tony just produced a record on himself. I have records out, so we all have little followings out there separately and, hopefully, we can band together and make some things happen and have some fun.”

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Middleman’s ‘Endless Possibilities’ To Bow On Giant After Long Wait

IT’S BEEN a long wait for Georgia Middleman, whose debut Giant Records album, *Endless Possibilities*, will be released March 13 with little fanfare and without a radio single to support it.

The accomplished singer/songwriter was signed to the label in 1998. Since then, it’s been a waiting game, as the release date for her album has been moved back more times than she can count. Two singles, two radio tours, and two versions of the album later, this worthy project will finally get to be heard.

Middleman is pragmatic about the long delay. “I’ve been told horror stories of artists that have been waiting for four years at a label, so I realize that’s part of the deal,” she says. “The best part about it was the letting-go process. As someone who’s always done my own thing up ‘til now, I’ve always had total control of everything. Not having control over what’s going on is such a freaky feeling... I had to let go of that and know I’ll be OK. I’ll keep writing... regardless of the outcome of this record. It will be fine.”

Middleman was signed to the label when president Doug Johnson, after seeing her perform at a showcase, scrawled a note on a napkin that read, “Dear Georgia, please make Giant your label home.” Ironically, Middleman chose Giant because “they moved very quick. There was some other [label] interest, and those people were great, but Giant moved so quickly, and to me, that spoke so loudly that they really wanted [me], and that was a passionate thing, in my eyes, to do.”



MIDDLEMAN

Middleman, who writes for Cal IV, either wrote or co-wrote half the songs on the album, but she let many of her songs be cut by other artists, including the Kinleys, Martina McBride, and Sonya Isaacs, rather than saving them for her own project. “I’m the kind of writer who writes... what I feel at that moment and then moves on to a new moment in my life,” she explains about her decision to let certain songs go.

The songs she held on to, however, were equally strong, resulting in an album with an entertaining mix of heart-tugging ballads like “No Place Like Home” and “Rain on a River,” uptempo attitude songs like “Kick

Down the Door,” and hilarious songs about the female experience, such as “Thrilled,” and “A New Pair of Shoes,” the latter of which floats the theory that getting over a bad breakup is “just a new pair of shoes away.”

In the course of earning a theater degree, Middleman gained insight into both writing songs and entertaining an audience. “I really learned about getting in touch with the inside of you,” she says. “One thing I learned in college is to recognize what you feel, and the second step is to communicate it to an audience.”

“When I sit down to write a song, I want to paint a picture, and I want it to be something that I’ve at least felt or heard about from a friend that I think people can relate to,” she continues. “It’s a challenge, because you have three minutes to put it into song form and get people involved and focused enough to listen.”

“Why I sing is to talk to people,” Middleman says. “Every person I meet is a different story, and you never know what you’re going to touch in them. That’s my challenge every time. If I’m caught up in my own thoughts of what’s going on in my life, I’m not doing my job.”

Middleman has a clear spiritual component to her personality and, to some degree, her music. “It’s really scary to me, because when I sit down [to write] I don’t know what the hell is going to happen,” she admits. “They say discipline gets you in motion, and I believe that. When I’m creating, even if it’s not anything big, when it starts rolling it’s very spiritual to me because... it’s like this huge thing starts overcoming me, and I can’t stop thinking about a lyric.” When a song idea is good, she says, “it doesn’t leave your head. It kind of takes over your whole being, and that, to me, is spiritual because it’s creation.”

“People will ask me, ‘How do you write a song?’ and I honestly don’t know. Sometimes it’s something that just comes out of me. I’ve heard other writers talk about ‘the gift.’ I believe that. When it comes to you like that, there’s a force at work that’s not you, and you’re the vehicle for it. And that’s the good stuff.”

Along the journey, Middleman has learned a lot about herself. “I always thought of myself as something I wanted to be one day,” she recalls. “I always thought [I

(Continued on page 93)



by Phyllis Stark

Billboard TOP COUNTRY ALBUMS

MARCH 10, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	12	SOUNDTRACK ● MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
2	3	3	30	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	4	6	68	FAITH HILL ▲ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	5	4	14	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	1
5	2	2	4	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
6	7	8	40	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	6	7	78	DIXIE CHICKS ▲ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	8	5	3	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
9	10	10	69	TOBY KEITH ▲ DREAMWORKS 45020/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
10	9	9	22	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
11	12	11	36	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
12	11	14	30	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
13	17	18	21	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
14	15	15	94	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
15	14	13	5	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
16	13	12	6	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
17	16	17	17	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
18	20	19	20	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
19	21	22	56	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
◀ GREATEST GAINER ▶						
(20)	24	21	71	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
21	18	16	16	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
22	19	20	91	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
23	23	24	70	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
24	22	23	38	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
(25)	28	30	91	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
26	30	29	24	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
27	26	25	31	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
◀ Hot Shot Debut ▶						
(28)	NEW	1	1	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
29	27	26	22	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
30	29	28	15	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
31	25	27	23	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
32	31	34	51	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
33	36	36	70	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
34	33	33	17	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
35	32	—	2	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
36	41	40	12	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	36
37	45	32	46	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	31

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	44	31	46	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	31
39	46	43	19	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
◀ PACESETTER ▶						
(40)	66	64	21	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
41	35	39	53	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
42	34	38	95	TIM MCGRAW ▲ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
43	40	45	28	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
44	43	42	17	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
45	52	37	46	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	34
46	39	41	94	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
47	38	44	76	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
48	37	35	38	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
49	48	49	23	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
50	47	46	66	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
(51)	RE-ENTRY	25	25	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
(52)	73	67	44	VINCE GILL ● MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
53	49	47	16	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
(54)	68	63	29	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
55	51	51	90	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
56	50	48	19	DARRYL WORLEY DREAMWORKS 45004/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
57	54	55	44	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
58	62	60	93	DWIGHT YOAKAM ● REPRISE 47383/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
59	56	56	76	ALISON KRAUSS ROUNDNER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
60	55	50	21	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
61	57	53	99	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
62	65	66	70	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
63	63	58	27	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
64	67	57	19	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
(65)	RE-ENTRY	38	38	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
66	59	54	20	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
67	58	61	104	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
68	69	65	30	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
69	74	73	28	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
70	64	59	16	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
(71)	RE-ENTRY	25	25	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
72	42	—	9	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	42
73	75	75	66	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
74	71	69	31	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
(75)	RE-ENTRY	15	15	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50

Billboard Top Country Catalog Albums

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

MARCH 10, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	161
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	173
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	180
4	6	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	119
5	4	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	149
6	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	279
7	5	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	99
8	10	HANK WILLIAMS JR. ▲ ¹ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	351
9	12	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	140
10	11	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	117
11	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	115
12	13	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	129
13	18	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	248

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	724
15	14	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	152
16	16	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	310
17	20	THE CHARLIE DANIELS BAND ▲ ¹ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	550
18	19	ALISON KRAUSS ▲ ² ROUNDNER 610325*/DJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	220
19	17	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	26
20	—	ALABAMA ▲ ¹ RCA 66410/RLG (10.98/15.98)	GREATEST HITS VOL. III	177
21	24	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	117
22	22	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	321
23	—	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	41
24	23	GARTH BROOKS ◆ ¹⁶ CAPITOL 30119 (16.98 CD)	NO FENCES	396
25	—	JOHNNY CASH ● LEGACY/COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	133

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

COUNTRY CORNER



by Wade Jessen

FARTHER ALONG: As details began to emerge about the tragic Feb. 18 death of NASCAR super hero **Dale Earnhardt**, scores of country stations set about to honor the driver with tributes, and a few outlets even suspended regular programming altogether.

Country programmers are noted on such occasions for upping rotations of emotionally charged songs, often using them to create customized thematic tributes. When the Gulf War broke out, the stern warnings of President **George H.W. Bush** were edited into **Lee Greenwood's** "God Bless the U.S.A.," **Hank Williams Jr.'s** "Don't Give Us a Reason," and the **Charlie Daniels Band's** "In America." As CNN suspended routine programming for live coverage of **Tammy Wynette's** funeral, country stations aired spliced-together versions of "Stand by Your Man" and **George Jones' "He Stopped Loving Her Today."** To salve the mourning among Earnhardt's fans, stations used interview clips and audio lifted from checkered-flag moments of his storied career over **Vince Gill's** "Go Rest High on That Mountain," **Garth Brooks' "The Dance,"** **Lee Ann Womack's** "I Hope You Dance," and other songs.

However, the overwhelming favorite among programmers to eulogize Earnhardt is **Diamond Rio's** tender ballad "One More Day" (Arista/Nashville), which gains an astounding 612 detections to leap 3-1 on Hot Country Singles & Tracks. The group's third No. 1 single pushes its way to the top amid a healthy top five that sees a pair of lively former No. 1 titles step aside. **Toby Keith's** "You Shouldn't Kiss Me Like This" (DreamWorks) dips to No. 2 but gains 19 detections, while **Keith Urban's** "But for the Grace of God" (Capitol) increases 32 plays and bullets at No. 3.

The Earnhardt tragedy may have played a role in a minor decline in plays of Womack's "Ashes by Now" (MCA Nashville), which decreases 64 detections but steps 5-4 on the radio chart. As radio station music-scheduling software dutifully obeys artist separation rules (to prevent songs by the same artist from playing too closely together), it is plausible that increased spins for "I Hope You Dance" actually diminished the number of plays for the former.

STARK RAVEN: **Eddy Raven** might call himself a crazy Cajun, but he's also written and recorded some of country music's most touching and intelligent songs, including "Cowboys Don't Cry" (RMG), the one that brings him back to Hot Country Singles & Tracks after a 10-year absence from that chart. The wistful ballad enters at No. 60 with spins at 38 monitored stations, led by KSOP Salt Lake City, where 29 spins are detected this issue. It is the lead single from *Living in Black and White*, which starts scanning March 6 (Billboard, Jan. 27).

Raven's last appearance on the radio chart was in the autumn of 1991, when "Too Much Candy for a Dime" spent eight weeks on the list. Between 1982 and 1990, Raven gave the format 18 top 10 singles, including six No. 1 songs.

TWICE AS NICE: Last issue, I incorrectly congratulated the DreamWorks Nashville staff on its first gold album sales certification with **Toby Keith's** *How Do You Like Me Now?!* It is the Nashville division's first platinum seller and the fourth such award for Keith.

Rawls Extends, Carries On Western Music Legacy

BY DEBORAH EVANS PRICE

NASHVILLE—With the Feb. 7 passing of "Queen of the West" Dale Evans, it might be only natural for Western music aficionados to look longingly toward the horizon for female artists who can help keep alive the Western music heritage. They need look no further than Oregon singer/songwriter Lorraine Rawls.

On her forthcoming Prairie Schooner release, *Through Her Eyes*, Rawls stakes a claim to her own unique territory. She modestly resists any comparisons to Evans, and in truth, comparisons are unfair. Winner of the female vocalist accolade from the Academy of Western Artists in 1998, Rawls creates music that honors the traditions of the West yet blends elements of folk to create a sound that is gaining her a broad audience.

"I've talked to Lorraine about expanding our marketing a bit with her music, [targeting] *Dirty Linen* and some of the other magazines that are a little more on the folk side," says Vickie Mullen, owner of Hitching Post Supply, a Monroe, Wash.-based company that serves as a one-stop for specialty retailers, a catalog business, and an E-commerce site.

"When I went to the Americana convention in Nashville, I realized a lot of Western music can fall under that umbrella of Americana music," Mullen says. "A lot of the people that have eclectic taste in music like Western music. This album will carry over into that market. I think she'll expand her audience with this CD."

Through Her Eyes, due April 17, is Rawls' third release on her own Prairie Schooner label. An avid horsewoman, she lives on a farm in Talent, Ore., with her husband and son and draws heavily on her rural lifestyle for inspiration for her songs. On this project, Rawls penned nine cuts, co-wrote one, and turned to writer Andy Wilkinson for one tune, "The River That Never Runs Dry."

"They all take on a life of their own," says Rawls of her songs. "The concept for the title song, 'Through Her Eyes,' is about paying tribute to women artists. It's how I see things."

In addition, Rawls hopes the CD art will draw attention to Western

artists. The cover was done by her friend Linda Bark'karie, who took a photo of Rawls at home on her deck, put it on a computer, then painted it. Rawls says it reminds her of a label from a 1930s-era fruit jar. The art on the back of the CD was done by another friend, Joelle Smith, who is featured this month on the cover of *Western Horseman*. "It's a very modern-looking piece," Rawls says of the photo of a horse head and eye.

Rawls says she chose the art to symbolize both the traditional and the contemporary elements of the music consumers will find between those two images.

"Cactus" was written about an elderly cowboy Rawls met in Elko, Nev., at the Cowboy Poetry Gathering.

"I talked to him about his life and bought a book that his brother had written about him," she says. "He had cowboied all over eastern Oregon, and obviously he couldn't do what he once did, but he still had that sparkle in his eye. Horses are his passion, and I could relate to that."

Rawls asked Cactus' brother to record him talking about his life, and the recording is featured on the CD. Another special guest on the album is legendary singer/songwriter Ian Tyson, who lends vocals to "The Promised Land." "He liked the song and said he'd be glad to sing on it. I was thrilled," says Rawls. "His voice sounds so good. The way he did it sounds more like a duet than a harmony line. He's just been delightful to me, and I appreciate his input."

"Ian doesn't lend his voice or his name to many people," Mullen says. "Having him go to bat for her is a real plus. He doesn't do that often. He's real excited about her and looking forward to seeing her succeed. It's nice to have somebody in your court, especially of his stature."

Rawls began building her own reputation on the Western music circuit with her 1996 debut, *Out From the Ranch*, and continued to solidify her fan base with 1998's *Plains Born*. On

her new release, she assumes the bulk of the songwriting responsibility for the first time. "It's my own songwriting, which makes me feel real vulnerable," says Rawls. "I felt the freedom to do a little more than I did on the first two, and I had more fun. I hope that comes across in my voice."

Mullen, who distributes Rawls' music through Hitching Post and aids the artist in marketing her releases, says the set has the potential to appeal to a wide spectrum of music lovers. To create awareness of the release, Mullen says, ads will be run in Western lifestyle publications such as *Western Horseman*. The album will be serviced to Western radio programs and PBS outlets, and Hitching Post is also looking at taking a single to secondary country radio stations via CDX.

Through Her Eyes will be promoted heavily via Mullen's new E-commerce site, Mootownmusic.com, which launches March 1 (Billboard, Feb. 24). Rawls will be the featured artist on the site in April.

Rawls is self-managed and handles her own booking. She generally tours two weeks out of the month, performing at cowboy gatherings, Western festivals, and other venues. She also performs "house concerts." These are usually fill-in dates between larger gigs held at someone's home or ranch. "People will invite you into their home and have about 40 or so friends," she says. "They are very popular in California. Some are wine and cheese parties; some are outdoor barbecues on horse ranches."

Monterey, Calif., Police Chief Gary Brown, also a western music producer who hosts a live one-hour show, *Radio Ranch With Cowboy Jack*, on KAZU Monterey (also on the Internet at www.KAZU.org), has known Rawls since she started performing and frequently features her music on his show.

"She has a natural voice for western music," he says. "It's not slick. It's not over-dubbed. It comes across as being natural and pure. You don't need to do anything to it. You can hear her voice and know she's been there. She's done that. She represents the West in her voice. Dale Evans, Patsy Montana, and Carolina Cotton would be proud of her."



RAWLS

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

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

- 19 **AIN'T NOTHING 'BOUT YOU** (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) WBM
- 5 **ASHES BY NOW** (Tessa, BMI)
- 43 **BEATIN' IT IN** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Ginnin' Garrett, ASCAP) HL
- 6 **BURN DOWN THE TRAILER PARK** (Yo Man, BMI/Illegai, BMI/Mambadaddi, BMI)
- 3 **BUT FOR THE GRACE OF GOD** (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
- 41 **BUT I DO LOVE YOU** (Realsongs, ASCAP) WBM
- 60 **COYBOWS DON'T CRY** (RavenSong, ASCAP)
- 14 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
- 33 **DON'T MAKE ME COME OVER THERE AND LOVE YOU** (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL
- 38 **GO BACK** (Isham, BMI/SwaydeMan, ASCAP)
- 12 **A GOOD DAY TO RUN** (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM
- 45 **HE DRINKS TEQUILA** (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM
- 28 **THE HUNGER** (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM
- 37 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
- 57 **I DON'T KNOW** (BMG Songs, ASCAP/Randy Howard, ASCAP) HL
- 55 **I DROVE HER TO DALLAS** (Starstruck Angel, BMI/Mitchelltown, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 23 **IF I FALL YOU'RE GOING DOWN WITH ME** (Hillbilly, BMI/Songs Of Sally Sue's Medicine Show, BMI/Music Corporation Of America, BMI/Almo, ASCAP/Anwa, ASCAP) WBM
- 8 **IF MY HEART HAD WINGS** (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM
- 53 **IF YOU CAN DO ANYTHING ELSE** (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL
- 36 **I'M IN** (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM
- 10 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
- 18 **IT'S MY TIME** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP) HL/WBM

- 59 **I WILL LOVE YOU** (Ron Wasserman, ASCAP/Fishcake, ASCAP)
- 49 **LAREDO** (Mark Hybner, ASCAP)
- 29 **THE LAST THING ON MY MIND** (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI) HL
- 54 **LOOKIN' FOR LOVE** (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL
- 11 **LUCKY 4 YOU (TONIGHT I'M JUST ME)** (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM
- 58 **THE MOST BEAUTIFUL GIRL** (EMI AI Gallico, BMI/EMI Aigee, BMI) HL/WBM
- 21 **MOVE ON** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
- 27 **MRS. STEVEN RUDY** (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) HL/WBM
- 13 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 40 **NO FEAR** (Universal-PolyGram International, ASCAP/Terrill-000, ASCAP/Why Walk, ASCAP) WBM
- 1 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- 31 **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
- 26 **PLEASE** (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific,

- BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM
- 20 **POUR ME** (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
- 25 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/60) Broadway, BMI) HL
- 24 **ROSE BOUQUET** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artyrbyne, BMI) HL
- 47 **A ROSE IS A ROSE** (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM
- 50 **SAY NO MORE** (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL
- 35 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP) WBM
- 51 **SHE IS** (Mike Curb, BMI/Hal Ketchum, BMI) WBM
- 15 **SHE MISSES HIM** (EMI Blackwood, BMI/Tim Johnson, BMI) HL
- 32 **SHOOT STRAIGHT FROM YOUR HEART** (Vinny Mae, BMI) WBM
- 30 **SOMETIMES** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
- 17 **TELL HER** (Almo, ASCAP/Daddy Rabbit, ASCAP) HL
- 44 **THAT'S WHAT I LIKE ABOUT YOU** (Milene, ASCAP/Of Music, ASCAP) HL
- 9 **THERE IS NO ARIZONA** (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL
- 39 **THERE YOU GO AGAIN** (Still Working For The Man,

- BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Sony/ATV Tree, BMI) HL/WBM
- 52 **THINGS CHANGE** (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM
- 16 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emelia, SESAC) HL/WBM
- 48 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) HL/WBM
- 22 **WHEN IT ALL GOES SOUTH** (Sony/ATV Cross Keys, ASCAP) HL
- 42 **WHEN SOMEBODY LOVES YOU** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 4 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 7 **WILD HORSES** (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
- 34 **WRONG FIVE O'CLOCK** (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
- 2 **YOU SHOULDN'T KISS ME LIKE THIS** (Takeco Tunes, BMI)
- 56 **YOU STILL TAKE ME THERE** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/McMore, BMI/Volunteer Jam, ASCAP) HL



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	6	18	No. 1 ONE MORE DAY M.D. CLUTE, DIAMOND RIO (S.D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	1
2	1	2	20	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
3	2	1	22	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
4	6	8	17	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 050918 †	4
5	4	5	22	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	4
6	5	3	21	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
7	8	7	16	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
8	9	11	9	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN	8
9	7	4	29	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
10	15	19	12	IT'S A GREAT DAY TO BE ALIVE B.J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	10
11	14	16	21	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	11
12	12	12	23	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	12
13	13	13	30	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
14	20	24	8	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY BNA ALBUM CUT †	14
15	18	21	19	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	15
16	11	10	26	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	9
17	10	9	25	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	1
18	19	22	11	IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	18
19	24	32	4	AIRPOWER AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	19
20	22	23	19	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	20
21	21	20	21	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	20
22	16	15	19	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA (V) RCA 69019 †	15
23	28	42	3	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	23
24	29	30	8	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	24
25	27	29	24	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	25
26	25	28	12	PLEASE B.J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	25
27	34	40	7	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (C) (D) VFR 734758 †	27
28	30	31	16	THE HUNGER W.C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	28
29	31	34	9	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	29
30	32	36	7	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	30
31	33	35	9	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	36	37	8	SHOOT STRAIGHT FROM YOUR HEART T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172195	32
33	23	17	15	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
34	35	33	18	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	32
35	39	43	5	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79540 †	35
36	37	38	18	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	36
37	41	51	4	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS RCA ALBUM CUT	37
38	38	39	16	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
39	40	41	7	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	39
40	42	47	5	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	40
41	52	60	3	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	41
42	NEW	1	1	HOT SHOT DEBUT WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	42
43	45	52	4	BEATIN' IT IN E. SEAY, J. HOBBS (B. BEAVERS, K. GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	43
44	44	44	8	THAT'S WHAT I LIKE ABOUT YOU B. CANNON, N. WILSON, J. M. MONTGOMERY (L. ALDERMAN, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	44
45	46	54	4	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	45
46	43	45	8	BURN DOWN THE TRAILER PARK D. HUFF (P. THORN, B. MADDOX, P. MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	43
47	48	53	6	A ROSE IS A ROSE K. STEGALL (D. BRYANT, D. BERG, S. RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	47
48	47	50	5	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	47
49	53	56	4	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	49
50	57	59	3	SAY NO MORE B. GALLIMORE, C. WALKER (T. SHAPIRO, G. TERENCE)	CLAY WALKER GIANT ALBUM CUT	50
51	55	—	4	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	51
52	50	48	18	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB PROMO TRACK	32
53	60	—	2	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	53
54	49	49	13	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	44
55	56	57	6	I DROVE HER TO DALLAS G. BROOKS (T. MARTIN, M. NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT †	55
56	NEW	1	1	YOU STILL TAKE ME THERE D. HUFF, C. RAYE (B. JAMES, D. GRAY, T. MCHUGH)	COLLIN RAYE EPIC ALBUM CUT	56
57	54	55	7	I DON'T KNOW C. HOWARD, B. CAMPBELL-SMITH (R. HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	50
58	59	58	5	THE MOST BEAUTIFUL GIRL B. HUFF (R. M. BOURKE, B. SHERRILL, N. WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
59	58	—	2	I WILL LOVE YOU J. STROUD, L. ANGELLE (FISHER, R. WASSERMAN)	LISA ANGELLE DREAMWORKS ALBUM CUT	58
60	NEW	1	1	COWBOYS DON'T CRY R. CHANCEY (E. RAVEN, J. WINFIELD)	EDDY RAVEN RMG 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

MARCH 10, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	No. 1 I HOPE YOU DANCE MCA NASHVILLE 172185 7 weeks at No. 1	LEE ANN WOMACK WITH SONS OF THE DESERT
2	2	2	28	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	3	23	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
4	4	5	12	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
5	5	4	20	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	6	9	3	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
7	7	8	17	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
8	8	7	18	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
9	9	6	17	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
10	14	13	56	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
11	10	10	25	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
12	11	19	3	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
13	15	15	194	HOW DO I LIVE CURB 73022	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	20	I'M IN EPIC 79496/SONY	THE KINLEYS
15	13	11	34	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
16	17	17	20	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
17	16	14	20	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
18	18	16	24	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
19	20	18	38	THAT'S THE WAY CURB 73106	JO DEE MESSINA
20	22	21	21	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
21	21	20	44	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
22	19	—	2	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
23	24	23	9	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
24	23	22	31	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
25	RE-ENTRY	49	49	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS

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

Classical KEEPING SCORE



This issue's column was written by Steve Smith.

MAN WITH THE HORN: Branford Marsalis would like to make one thing perfectly clear: For the record, and despite gossip to the contrary, he does not hate *Romances for Saxophone*, his first recorded foray into classical music. No doubt inspired by the critical and popular success enjoyed by the classical recordings of younger brother **Wynton**, CBS Masterworks presented the elder sibling, who was 25 years old at the time, in a collection of feather-light arrangements of works by **Debussy**, **Ravel**, and **Stravinsky**, among others. Released in 1986 as part of the "Light Classics" series, the album was not only a best seller in the burgeoning CD age but has also remained in print continuously since, a feat almost unheard of with major-label catalog items these days. Rumor has it, though, that Marsalis himself didn't care for the recording.

"When you're in the entertainment medium, people only expect specific answers to questions," Marsalis says. "The answer is always, 'Great, I loved it, it was the best ever.' So the moment you don't give that answer, the only thing they can make from it is that you must have hated it." With his typical candor, Marsalis likens *Romances for Saxophone* to the compilations of "timeless classical melodies" sold on TV. "I call it a 'so-called' classical record, because it's all just pretty melodies. So when people ask me about it, I say that it was the best record I could have made at the time, because I wasn't technically good enough to do anything other than that. That doesn't mean I hate the record. I'm just really cognizant of what it was."

Fifteen years later, Marsalis has finally recorded the kind of classical album he has always wanted to make. On Tuesday (6), Sony Classical issues *Creation*, a collection of French music from around the turn of the last century performed with the **Orpheus Chamber Orchestra**. The timing could hardly be more fortuitous, as both Marsalis and Orpheus were honored at the Grammy Awards last month. The saxophonist earned his third trophy with his most recent Columbia jazz release, the provocatively titled *Contemporary Jazz*, while the orchestra picked up its first classical Grammy for *Shadow Dances*, a Deutsche Grammophon collection of Stravinsky miniatures.

Marsalis and Orpheus first crossed paths in 1995 at a Carnegie Hall tribute to beloved Brazilian singer/songwriter **Antonio Carlos Jobim**. Marsalis told members of the orchestra that he was a great fan of the outfit and had several of its recordings in his collection. The wheels were set in motion for an eventual collaboration, but Marsalis was cautious, wanting to be sure that he was up to the challenge.

Three years later, **Harvey Seifter** came on board as the group's new executive director. In planning his first full season for 1999-2000, Seifter says he sought repertoire "that would involve crossover, but crossover in the best sense of the word—where the music itself was a genuine cross-fertilization. The influence of jazz was being felt very powerfully among classical composers in early 20th-century Paris, especially among a whole group of them who came to New York and went up to Harlem and were exposed to the real thing. We thought this would be a fantastic way for Orpheus and Branford to collaborate."

Marsalis concurs. "The opportunity to work with the Orpheus Chamber Orchestra, you don't say no to that—you just practice," he says, with his admiration clearly genuine. Accustomed to working in collaboration with the members of his jazz quartet, Marsalis found the "Orpheus process," with its rotating leadership and democratic interpretive view, similar to his own *modus operandi*.

"It's great to work with a group of people who are committed to making the music as good as you intend to make it," Marsalis says. "In the rehearsals, I didn't say a damn thing. I would listen to them talk about the music. Listening to the oboe player or the bassoon player's opinion about his part—or the violin player talking about his or her part and its importance to the score—changes your perception about what it is you're playing. No one's afraid to be wrong. No one's reputation is at stake."

The soloists who work best with Orpheus are the ones "who by their nature like to collaborate," Seifter says. "Branford is a born collaborator. He loves to just dig into the music, throw out an idea, bounce off of other people's ideas. There's no ego involvement at all; the focus is on what makes for the greatest possible performance of the music."

While *Creation* includes a clutch of transcriptions

not entirely unlike those on the earlier album, the bulk of the new disc comprises considerably more substantial fare. **Jacques Ibert's Concertino da Camera**, a longtime staple of the classical saxophone repertoire, is a notable feature in that it showcases Marsalis' virtuosity on alto saxophone, rather than his usual tenor or soprano horns. But it's the music of **Darius Milhaud** that truly provides the album's vibrant pulse (along with inspiration for its title). Orpheus violinist **Ronnie Bauch** introduced Marsalis to Milhaud's exotic, overtly jazzy *La Création du Monde* (written in 1923) when the ensemble and soloist were selecting

the repertoire for their Carnegie Hall concert and the tour that ultimately led to the recording.

"I immediately drooled at the opportunity to play that," Marsalis explains, "because it's great to have a piece that features the saxophone but isn't a saxophone feature—it can shoot in the foot the idea that saxophones can't work in an orchestral setting." Marsalis sat within the ranks of the orchestra for the piece, blowing pithy soprano and urging clarinetist **Alan Kay** to growl and slur during his own solos.

Two further works by Milhaud direct the spotlight toward Marsalis and Orpheus in turn. The *Scaramouche Suite* is a lively, lithe feature for Marsalis' alto, while the orchestra steps out on its own in four selections from the suite *Saudades do Brasil*. The latter suite's "Corcovado" is alone worth the price of admission, for the sheen of its instrumental textures and the easy grace with which the principal woodwinds pass the melody to one another in mid-phrase.

With his future jazz recording plans currently in limbo, Marsalis is allowing himself the luxury of considering further classical recording projects, including an album of oboe transcriptions (rang-

ing from **Albinoni** to **Vaughan Williams**) and a disc of chamber works that would include a little-known quintet for alto saxophone and strings by **Adolf Busch**. "I could play that piece once a month for the rest of my life—it's so well-written," the saxophonist says. In the meantime, Marsalis and Orpheus hit the road at the end of the month to perform music from *Creation*, with appearances scheduled in Detroit (March 28); Austin, Texas (March 29); Palm Desert, Calif. (March 30); San Francisco (April 1); and Atlanta (May 19).



MARSALIS



SEIFTER

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ No. 1 ▶	
1	NEW		VARIOUS ARTISTS INTEGRITY 61001/TIME LIFE	1 week at No. 1 SONGS 4 WORSHIP — SHOUT TO THE LORD
2	2	27	DONNIE MCCLURKIN VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
3	1	17	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
4	3	75	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH... VALLEY LOW
5	7	39	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
6	11	38	VARIOUS ARTISTS ● WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
7	6	89	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
8	9	71	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
9	8	14	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
10	12	40	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
11	24	14	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
12	14	25	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
13	23	28	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
14	13	33	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
15	17	18	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
16	10	48	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
17	16	18	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT	NOT GUILTY... THE EXPERIENCE
18	19	18	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD	AWESOME WONDER
19	20	26	STACIE ORRICO FOREFRONT 5253/CHORDANT	GENUINE
20	15	10	VARIOUS ARTISTS HOSANNA/INTEGRITY 1723/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
21	21	26	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
22	4	15	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
23	27	62	CECE WINANS ● WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
24	18	14	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
25	RE-ENTRY		NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC/INTERSCOPE 6922/WORD	[GIRL DIRECTOR]
26	5	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2322/CHORDANT	WHAT A TIME!
27	25	74	P.O.D. ▲ ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
28	35	17	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT	TRANSFORM
29	22	42	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
30	26	27	KIRK FRANKLIN PRESENTS 1NC B-RITE 9426/WORD	KIRK FRANKLIN PRESENTS 1NC
31	37	16	PASSION WORSHIP BAND SPARROW 1768/CHORDANT	PASSION: ONEDAY LIVE
32	RE-ENTRY		JENNIFER KNAPP GOTEE 2816/CHORDANT	LAY IT DOWN
33	28	27	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
34	31	12	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
35	33	5	LARUE REUNION 10068/PROVIDENT	TRANSPARENT
36	RE-ENTRY		DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY	LOYALTY
37	36	16	RACHAEL LAMPA WORD 3626	LIVE FOR YOU
38	39	27	FFH ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
39	29	89	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT	(SPEECHLESS)
40	RE-ENTRY		DELIRIOUS? SPARROW 1739/CHORDANT	GLO

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

In the SPIRIT



by Lisa Collins

BISHOP T.D. JAKES DEBUTS NEW LABEL: Dexterity Sounds, the much-publicized label partnership forged by Bishop T.D. Jakes and EMI Gospel, makes its formal debut March 13 with the release of Jakes' *The Storm Is Over* featuring the **Potter's House Mass Choir** along with special guests **Donnie McClurkin**, **Beverly Crawford**, and **D'Atra Hicks** (best remembered for her role in the stage play *Mama, I Want to Sing*).

A 10-city tour to promote the album kicks off on the 13th in Atlanta, with stops in Chicago, Dallas, New York, Baltimore, Philadelphia, and Washington, D.C.

Carla Williams, director of marketing for Dexterity, says, "This is an aggressive general-market and [Christian Booksellers Assn.] campaign, with an emphasis on retail and key radio. The initial response has been incredible due to the fact that this is the follow-up to the first Potter's House project [*Integrity*], which did very well in establishing the choir as a force to be reckoned with."

This is the fourth album for Jakes, a nationally renowned evangelist and preacher. He says, "My love for music has always been a key part of my worship experience. I want our generation to sample a deeper music with a more universal message that glorifies God."

FAMILY BUSINESS: **CeCe Winans** was recently on hand in Washington, D.C., to unveil a new mobile exhibit from the Smithsonian Institute called "Wade in

the Water: African American Sacred Music Traditions 1871-2000." Slated to hit 50 US cities this year, it covers the evolution of gospel from slave spirituals to today's hip-hop-influenced gospel.

In the meantime, the release of Winans' forthcoming self-titled set has been pushed back to June. A trimmed-down Winans is sporting a whole new look and is billing the project as the album that is true to what she is really about, both as an artist and as a woman.

Meanwhile, **Marvin Winans Jr.** is getting business-minded. The son of **Marvin** and **Vickie Winans** is now CEO of new Detroit-based Gospel label M2Entertainment. The **Winans Phase 2** member will also handle production responsibilities and is busy lining up young R&B and hip-hop artists for the label. The label and group members remain mum on the standing of Winans Phase 2.

BRIEFLY: **LaShun Pace** was in the final stages of laying tracks for her latest album in Atlanta when tragedy struck close to home—the eldest of her two young daughters, **Xenia Rhodes**, died suddenly. Preliminary reports are that the 11-year-old elementary school student died from an enlarged heart. Xenia, a member of the **Georgia Mass Youth for Christ Choir**, was featured on the choir's last release, titled *Higher*.

Desmond Pringle is hitting the road in support of his Tommy Boy debut project, *Loyalty*. Over the next week, Pringle will perform 10 dates in nine key markets, including Atlanta, Philadelphia, Baltimore, and Washington D.C.

Malaco Records will celebrate the life of the late **Willie Neal Johnson** with next month's release of *Willie Neal Johnson: The Country Boy's Collection*, a 12-track collection of Johnson's best releases, including "I'm Yours, Lord." Johnson, who passed away Jan. 10, last recorded live as a guest artist on **Kirk Franklin's** forthcoming summer release.

HIGHER GROUND



by Deborah Evans Price

'NOW' IS THE TIME: **Greg Long** has to be one of the Christian music community's most underrated artists. He's had a string of hits on contemporary Christian radio, among them "Love the Lord," "Jesus Saves," and the phenomenal "Mercy Said No," but his level of recognition has yet to be commensurate with his talent. That could change with the release of his new album, *Now*.

Three years in the making, *Now* is a little more musically adventurous than his previous outings, yet maintains the Christ-centered lyrical focus that has always been a trademark of Long's best work. "I always feel I'm not a trendy type of artist," he says. "I enjoy pop music, and I've always done pop music—pop ballads or uptempo pop, but pop nonetheless. I wanted to stay musically in that vein but get a little more aggressive, and I think we did."

Now's release comes on the heels of a very tumultuous time in his life, an emotional roller coaster that has seen the artist endure his share of ups and downs, including such highlights as his marriage to **Avalon** member **Janna Potter** and such trying times as his father's brain tumor surgery. (He's fine now.) Not to mention professional upheaval, as Long left **Myrrh**, nearly signed with **Benson**, then rejoined **Myrrh** just before the veteran label was folded into **Word**.

Long's initial entrance at **Myrrh** came years ago when the label picked up his **Pachyderm** contract. As a result, he admits to feeling like somewhat of a stepchild because of the other contract. When that deal was up, he began talking to other labels and considered signing with the now-defunct **Benson** label. When talks got shaky, he returned to **Myrrh**. "I always liked the peo-

ple," he says. "And I wasn't unhappy. I just had the baggage of that secondhand contract... Now it's nice to be working with a clean slate."

He credits former **Myrrh** chief **Jim Chaffee** with suggesting the title for *Now*. "He said, 'Greg, look at all you've been through the past three years. This music is a representation of where you are now,'" Long says.

One of the album's best cuts, "In the Waiting," was inspired by his father's health struggles. "It's an amazingly personal song to me," he says. "It's about reaching out to God when you don't have answers and saying, 'I don't know what's going on, but while I'm here, would you please give me that peace that surpasses understanding?' I totally went through that with my dad. We almost lost him, and I didn't know what was going to happen. All of a sudden, one night I was lying in bed, and I gave up trying to get answers from God, and I just basically said, 'I'll just trust you.' It was like a big old quilt of peace covered me, and I finally understood what that meant about the peace that surpasses understanding."

Long is booked by **William Morris** and is in negotiations with new management after parting ways with long-time manager **Mitchell Solarek**. He's been out performing at **NewSong's** Winter Jam concerts and is looking forward to hitting the festival circuit this summer and possibly teaming with **NewSong** again. "I just want to personally take the music to as many people as possible," he says.

NEWSBOYS ROCK: There's nothing like a great Friday-night concert after a long, hard week, and the **Newsboys** got the weekend off to a great start Feb. 23 at the Gaylord Entertainment Center in Nashville.

Opening acts **Superchic[k]** (new on the inpop label) and **Audio Adrenaline** opened for the **Newsboys' Shine Around the World** concert. Nashvillians weren't the only ones treated to an evening of great music: The show was broadcast live via satellite to more than 200

(Continued on next page)

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
1	1	3	VARIOUS ARTISTS EMI/WORD 43149/VERITY	NO. 1 WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
2	2	28	DONNIE MCCLURKIN VERITY 43150 [RS]	LIVE IN LONDON AND MORE...
3	3	75	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH...VALLEY LOW
4	4	43	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	5	19	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 [RS]	NOT GUILTY... THE EXPERIENCE
6	6	23	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE [RS]	AWESOME WONDER
7	7	26	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
8	10	72	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
9	18	17	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE [RS]	[GIRL DIRECTOR]
10	8	50	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140	PURPOSE BY DESIGN
11	11	18	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 [RS]	GOOD TIME
12	9	28	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
13	17	6	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY [RS]	LOYALTY
14	12	22	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
15	15	17	DOTTIE PEOPLES ATLANTA INT'L 10268 [RS]	SHOW UP & SHOW OUT
16	30	5	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
17	13	55	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
18	23	21	LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
19	14	25	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC [RS]	YOU CAN MAKE IT
20	31	6	SPIRITUAL PIECES TOMMY BOY GOSPEL 1407/TOMMY BOY	SOUL FOOD
21	16	70	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
22	32	47	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
23	20	27	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
24	19	23	T.D. JAKES INTEGRITY/WORD 61069/EPIC [RS]	GET READY! THE BEST OF T.D. JAKES
25	21	68	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 [RS]	FAMILY AFFAIR
26	27	32	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 [RS]	NO LIMIT
27	NEW ▶		OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP LIVE IN NEW ORLEANS
28	RE-ENTRY		NORMAN HUTCHINS JDI 1258 [RS]	BATTLEFIELD
29	24	52	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 [RS]	TRI-CITY4.COM
30	22	9	ARETHA FRANKLIN FLASHBACK 75717/RHINO	GOSPEL GREATS
31	29	2	HOWARD HEWETT HARMONY 85339/EPIC	THE JOURNEY
32	26	62	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE [RS]	SPIRITUAL LOVE
33	NEW ▶		APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	A SPECIAL KIND OF LOVE
34	34	12	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20290	WHEN I THINK ABOUT YOU
35	25	20	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
36	NEW ▶		JOE PACE INTEGRITY 85313/EPIC	JOE PACE PRESENTS: LET THERE BE PRAISE!
37	38	46	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
38	36	20	DAMITA ATLANTIC 83330/AG	DAMITA
39	33	22	BISHOP CARLTON PEARSON ATLANTIC 83399/AG [RS]	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
40	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR M2-O COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE

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

Black Dahlia Case Inspires Blue Note Set

THE UNKNOWN has long been a catalyst for creativity, challenging the human mind to come up with tangible ways to express things that do not have corporeal answers. The brutal, unsolved murder of the "Black Dahlia"—a little-known actress named Elizabeth Short—in post-World War II Los Angeles is one such catalyst. Although little is known about Short, her sad tale has been the subject of much artistic speculation in the past 50 years, recounted in novels and films, not to mention a recent video game.

Saxophonist/composer/producer Bob Belden became engrossed with the tale of the Black Dahlia after reading James Ellroy's novel of the same name, which traces Short's journey from Massachusetts to Hollywood and her subsequent entrapment in the crime-ridden underworld of late-'40s Los Angeles. "The book painted an incredibly vivid portrait of the world Short lived in," Belden recalls. "It also gave me an idea of who Elizabeth Short was and what she might have encountered in her tragic search for fame."

In 1997, Belden began composing the suite that would become *Black Dahlia* (Blue Note, Feb. 27), an album-length tone poem that uses timbre and texture to explore the emotions that Short might have experienced in her last moments. "The record is a slow-motion flashback of her life," Belden explains. "The opening piece ["Genesis"] is an exposition of all the themes of a person's life, the genetic code of the record. Those themes are then put into different personalities throughout the entire piece."

Broken down into 12 movements, *Black Dahlia* is rife with dramatic twists and turns, chillingly deceptive exhilaration, and morbid, dank nadirs. "No one knows exactly what Short was thinking," Belden says. "But in operatic terms, it is typical that an innocent person becomes corrupt and that their corruption leads to their death."

A New Yorker by way of South Carolina, Belden can appreciate



by Steve Graybow

Short's attraction to the alternately glamorous and ominous big-city undercurrent of Hollywood. "Living in New York City, you see the beauty, and you also see the dark, hard side of life," he says. "There is an eerie, supernatural element when you walk through Times Square at night. It is surreal, like film noir. You can express that sort of alternate reality very effectively with music."

Utilizing a 60-piece orchestra—along with such soloists as frequent colleagues Tim Hagens and Lew Soloff on trumpet and Joe Lovano on saxophone—Belden renders a full palette of human emotion by mixing meticulously composed lines with jarringly unexpected segments of improvisation. Solo piano pieces give way to big-band charts, which in turn are balanced by the strings of a symphony orchestra.

"There are some things that are freely improvised and some that are improvised within a certain structure," Belden explains. "These musicians are committed to embellishing a characteristic of a human being's personality. You hear Hagens playing this mournful, lonely trumpet, then Soloff playing madcap. The combined result is the re-creation of the full range of one person's emotions."

To ensure that his musicians would reach deep into their emotional wells when recording, Belden did not tell them what they would be playing until they entered the studio. "In Lovano's case, he walked into the studio and found himself in front of an orchestra," the leader recounts. "That exposes a person, emotionally, which is perfect for a piece whose central themes are loneliness and sadness."

Three years in the making, *Black Dahlia* stands alone in a climate in which many musicians churn out an

album a year like clockwork. "Most people's aesthetic in jazz is to capture the moment," Belden says. "Mine is to capture what is inside the musicians' hearts, not so much what is inside their heads."

AND: Incognito founder Jean Paul "Bluey" Maunick's latest group project, *Citrus Sun*, puts forth its eponymous debut Feb. 27 on Heads Up International. The album's principals include four members of Incognito, joined by British guitarist Jim Mullen... The Ray Brown Trio's *Live at Starbucks* (Telarc Jazz) finds the veteran bassist joined by pianist Geoff Keezer and drummer Karriem Riggins in a live setting at Seattle's Starbucks on 23rd and Jackson,



BELDEN

a landmark area that was home to numerous jazz clubs during the 1940s... Carla Helmbrecht's *Be Cool, Be Kind* (Heart Music) features saxophonist Ernie Watts and marks the vocalist's first recording in six years.

HIGHER GROUND

(Continued from previous page)

U.S. churches, including many of the church youth groups participating in the World Vision's 30-Hour Famine, of which the Newsboys are official spokesmen.

Earlier that day, the band announced plans for Festival con Dios (Festival of God), the first-ever multi-city traveling Christian-music festival series. First Company Management (the Newsboys' management), Chicago-based JAM Productions, Creative Artists Agency, and Brickhouse Entertainment are partnering to produce the events, which will be headlined by the Newsboys, Audio Adrenaline, and the O.C. Super-tones. Each show will feature 10 acts, with opening slots by other bands and special guest speakers.

Festival con Dios kicks off May 17 in Fort Myers, Fla. The May and June dates will also feature the Normals, Earthsuit, the Elms, Benjamin's Gate, Cadet, Superchie[k], and Pillar. September dates will have the same headliners, with additional acts Switchfoot, Pax 217, Tree 63, Earthsuit, Luna Halo, Benjamin's Gate, Superchie[k], and Fat Chance. Concertgoers can participate in various activities, including motorcycle jumping, skateboarding, wall climbing, and trampoline bungee jumping. There will be an area called "The Village" featuring food, interactive games, and other attractions.

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ No. 1 ▶	
1	1	31	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS	BAHA MEN 29 weeks at No. 1
2	2	100	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	3	43	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
4	9	10	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
5	8	7	BARRAGE SUITE 102 MUSIC 0499/MADACY	BARRAGE
6	4	25	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
7	5	103	THE IRISH TENORS ● MASTERTONE 8552/POINT	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
8	RE-ENTRY		DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
9	6	20	CHANCHULLO WORLD CIRCUIT/NONESUCH 79503/AG	RUBEN GONZALEZ
10	NEW▶		SUPER MARDI GRAS MARDI GRAS 1045	VARIOUS ARTISTS
11	NEW▶		SPACE LULLABIES & OTHER FANTASMAGORE SIX DEGREES 1042	EKOVA
12	7	2	WE ARE THREE REAL WORLD/NARADA 49871/VIRGIN	JOI
13	10	88	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
14	14	43	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
15	13	42	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ No. 1 ▶	
1	1	37	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 36 weeks at No. 1
2	2	3	BEEN A LONG TIME TONE-COOL 471180/DJMG	DOUBLE TROUBLE
3	3	86	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
4	7	101	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	5	93	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
6	6	68	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
7	4	11	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
8	8	20	THE DOOR OKEH/550 MUSIC 61428/EPIC	KEB' MO'
9	9	19	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
10	12	23	MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON
11	11	22	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
12	14	72	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
13	10	5	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
14	13	14	SRV ● LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
15	NEW▶		NEIGHBORHOODS ATLANTIC 83391/AG	OLU DARA

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ No. 1 ▶	
1	1	14	THE VERY BEST OF UB40 VIRGIN 50525	UB40 4 weeks at No. 1
2	2	33	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
3	3	3	MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
4	4	67	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY
5	NEW▶		VANGUARD EPIC 85145	FINLEY QUAYE
6	6	40	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
7	5	86	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
8	7	14	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
9	8	11	BEST OF BEENIE MAN SHOCKING VIBES 1613/VP	BEENIE MAN
10	9	27	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH	BUJU BANTON
11	11	84	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
12	12	9	BEST OF BEENIE MAN COLLECTOR'S EDITION SHOCKING VIBES 1605*/VP	BEENIE MAN
13	10	14	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
14	13	19	REGGAE LEGEND ST. CLAIR 5813	BOB MARLEY
15	14	18	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENSLEEVES 4002	VARIOUS ARTISTS

▲ 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 2 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. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ■ Indicates past and present Meet seekers titles © 2001, Billboard/EMI Communications and SoundScan, Inc.

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Songwriters & Publishers

ARTISTS & MUSIC

Bridging Christian Music, Heavy Metal

Singer/Songwriter Is Comfortable Working In Both Genres

BY JIM BESSMAN

In the last year, Nashville-based singer/songwriter Bob Halligan Jr. has managed to bridge two seemingly mutually exclusive genres—contemporary Christian and heavy metal.

Halligan, who fronts the singular Celtic Christian group Ceili Rain (bagpipes, fiddle, button accordion, tin whistle, bass, guitar, and drums), wrote "Twist," a track from ex-Judas Priest vocalist Rob Halford's solo album *Resurrection* and at the same time released *Erasers on Pencils*, Ceili Rain's second album, on his Mima Rekidz label.

"I went from Jesus Christ to Judas Priest and back again," says Halligan, whose relationship with Halford dates back to 1982, when his song "(Take These) Chains" came out on Judas Priest's hit album *Screaming for Vengeance*. He then penned "Some Heads Are Gonna Roll," the hit from the band's 1984 *Defenders of the Faith* follow-up set.

"That got me elected as the 'first-call heavy metal sound doctor,'" continues Halligan, whose catalog also includes the Kix smash "Don't Close Your Eyes" and songs for such diverse acts as Kiss, Cher, Michael Bolton, and Joan Jett. "It was easier in the beginning when I was fuzzier about my faith: I was aware of the moral dichotomy but was not yet of an age [where] responsibility weighed upon me. But now it's something I take very, very seriously. So when Halford's manager called a year and a half ago and said he was going back to the Priest sound [and] would I write another song, I said yes, then hung up and said, 'How?'"

So Halligan dusted off his old Judas Priest albums and compared them with Halford's new work tapes.

"It was all very dark, and I knew I had to construct a subtext for myself that would allow me to sleep at night," he continues, characterizing the "heavy metal ethos" as demons, death, and destruction. "That's not part of my life, so I wrote a song from God's perspective, saying to the listener, 'You can try to twist away from me, but you're stuck with me.' And Rob and anyone

else who sings it can have their own interpretation."

Halligan recognizes a reverse irony in how an artist like Amy Grant—who "typically sings from a godly perspective and for her own reasons decides to introduce ambiguity into her lyrical message"—relates to Halford. He describes the latter as "an artist never known to address matters spiritual other than from kind of a cartoon-mythology point of view [who is now] delivering a song written from the perspective of the Creator—whether he reads it that way or not."

The self-published, WBOB (ASCAP) writer says he didn't discuss the lyric's meaning with Halford because he didn't want the artist to feel uncomfortable.

"But the song is the song," he notes, "and any song can be construed as a transaction between any two or more entities: mother and daughter, husband and wife, father and son, God and created being. Rob's great, and I do have a sense that he's connected with the notion of a higher power, even if it's not approached in a way similar to mine. But I don't require that, and I'll be gratified if he's at a place in life where if he reads this, he won't be shocked or dismayed."

Halligan's ecumenical outlook is reflected in Ceili Rain's universalist approach.

"The songs are written from a

Christian perspective, but they're not, as we say, 15 JPM—Jesuses per minute," he says. "They're written to be inclusive and inviting for both the most devout and the most atheistic. Anybody who might want some joy in life is apt to like them, and all are welcome in this place."

The melodious band is rightly likened by its leader to "the Beatles and the Chieftains in a room together with John and Paul in charge and saying, 'Paddy [Moloney, the Chieftains' leader/piper], we love what you're doing, but you've got to slow it down a little bit so people can take it in in one listen.'"

Halligan says, "Some people watch and drink Heineken, and others imbibe a different kind of spirit. We're happy with any way, so long as we can all be together in a room with a certain aroma in the air and people sniffing it in and taking whatever flavor strikes them. We're not interested in spoon-feeding or preaching or proselytizing."

Halligan's current songwriting output remains all-encompassing. Christian artists Bob Carlisle and Jeni Varnadau have recently recorded his songs, as have country artists Kathy Mattea and Joe Nichols.

"These are typical multi-interpretation songs brought to you by Hooligan Enterprises," he says of the country cuts, jokingly using his nickname.



Visual Thinking. Warner/Chappell Music Inc. hosted a multimedia event at the recent Sundance Film Festival in Deer Park, Utah. Sounds for Visual Thinkers featured live performances by roster writers, including Semisonic, Black Rebel Motorcycle Club, and Uberzone, and also included new music from Radiohead. Pictured at the event, in the back row from left, are Emilianna Torrini, Virgin artist; Chris Hufford and Bryce Edge, Radiohead managers; Colin Greenwood of Radiohead; Jeff Conroy, Warner/Chappell; Dan Wilson and John Munson of Semisonic; Brad Rosenberger, Warner/Chappell; Ed O'Brien of Radiohead; Kenny MacPherson, Warner/Chappell; Jake Schlichter of Semisonic; and Q and Davey Dave of Uberzone. Pictured in the front row, from left, are Peter Hayes, Robert Turner, and Nick Jago of Black Rebel Motorcycle Club; Joel Alvarez, Warner/Chappell; and Scott Cresto, Warner/Chappell.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

STUTTER • Roy Hamilton, Ernest Dixon • Zomba/ASCAP, Platinum Firm/ASCAP, Zomba/BMI

HOT COUNTRY SINGLES & TRACKS

ONE MORE DAY • Steven Dale Jones, Bobby Tomberlin • EMI April/ASCAP, Sound Island/ASCAP, Mike Curb/BMI

HOT R&B SINGLES

STUTTER • Roy Hamilton, Ernest Dixon • Zomba/ASCAP, Platinum Firm/ASCAP, Zomba/BMI

HOT RAP SINGLES

BOW WOW (THAT'S MY NAME) • Jermaine Dupri, Bryan-Michael Cox • EMI April/ASCAP, So So Def/ASCAP, Babyboy's Little/SESAC, Noontime/SESAC, EMI Blackwood/BMI, My Own Chit/BMI

HOT LATIN TRACKS

ABRAZAME MUY FUERTE • Juan Gabriel • BMG Arabella/ASCAP, San Angel/ASCAP

Nashville Ballet Draws Inspiration From Hal Ketchum Song Cycle

COTTON-EYED HAL: Hal Ketchum's next Curb album, *Lucky Man*, doesn't come out until April, but he previewed a bit of it last month at the Nashville Ballet's *This Heart & Pop! & Awaiting Redemption* program, which featured performances by singer/songwriters Ketchum, Jonell Mosser, and Nanci Griffith, accompanying ballets choreographed by Paul Vasterling, the Nashville Ballet's artistic director. Ketchum, singing solo backed by acoustic guitar, performed eight songs, including his new single, "She Is."

"What I enjoyed most was watching the transformation of the songs into a visual art form," says Ketchum, noting that his offerings, which also included the title track of

his 1999 album, *Awaiting Redemption*, were sequenced to portray the progression of a man's life from young adult to middle age, as enacted by three key dancers.

"I sang them pretty much the way they were written, and Paul did a fantastic job putting them to movement. He actually studied the songs and put them in order as a sort of soundtrack of one person's life."

Vasterling usually absorbs a singer/songwriter's catalog, then chooses six or seven songs linked by an "overriding theme." Choreography being the chief concern, he listens first to the rhythm and melodies in coming up with the movements.

"It's not like a video," he says. "I don't want to parrot the lyrics—like if he sings, 'I love you,' and have a guy hug a girl."

On Ketchum's "Long Day Coming," then, Vasterling took a lullaby written for one of Ketchum's children and adapted it to a 40-year-old's coming to grips with his past lives.

"Hal has an incredibly beautiful voice, and I wanted an introspective, quiet work to go between the more upbeat and louder Nanci and Jonell pieces," says Vasterling, who had staged the Griffith-inspired

This Heart and the Mosser-based *Pop!* previously.

Of his use of contemporary singer/songwriters for ballet source material, he adds, "This is my music, just as *Swan Lake* was Tchaikovsky's music. There's no reason I shouldn't express myself through the music of my life."

NEW JUKEBOX LICENSE: The Amusement and Music Operators Assn. (AMO) has instituted bulk-rate fees for AMO members via a new license through the Jukebox License Office (JLO), authorizing the use of copyright music in coin-operated jukeboxes. AMO's new Jukebox License Agreement with

the three performing right organizations also partners the AMO and songwriters' organizations in educating jukebox operators about copyright law.

BMI general licensing VP Tom Annastas hails the agreement as "a big step forward" in the relationship between the performing right groups and the jukebox industry, one that will provide operators with legal access to 10 million songs at a fair price.

ASCAP senior VP of licensing Vincent Candilora adds that it brings a "fair increase" in compensation for copyright owners, together with incentives for complying with the law.

According to SESAC senior VP of licensing Pat Collins, the average AMO member, who owns 75 jukeboxes, can now save \$20 per box on licensing fees, or \$1,500 per year. Additionally, members who license through the JLO are rewarded with contributions to the jukebox industry's promotional marketing fund.

"While AMO members already are more likely to comply with copyright law, there is room for improvement," says Jack Kelleher, AMO executive VP. "This agreement will provide us with the resources to assist in that effort."



by Jim Bessman

FOR THE RECORD

In the March 3 issue, the headline to a story about the Songmasters organization's *American Road* project contained an inaccuracy. Warner Music International is not affiliated in any way with Songmasters and its projects.

Black Crowes Flock To N.Y.'s 'Funky' Studio Theater 99

THERE'S NOTHING LIKE a great rock'n'roll band roaring through a midnight set to remind one of the transcendent power of music. Last month, the **Black Crowes** did just that, performing four songs from their upcoming V2 set, *Lions*, in a converted bank in lower Manhattan for a celebrity-laden audience that included **Mick Jagger** and **Richard Branson**.

Lions is just one of the recent projects to be recorded at Theater 99 on Manhattan's Lower East Side. One of New York's newer facilities, Theater 99 is gaining a reputation—as more major-label artists and high-profile producers discover it—for its immense size and funky, informal vibe, the former being in short supply in New York.

Like the bank-turned-performance-space where the Black Crowes performed several blocks to the west, Theater 99 has a history that long predates rock'n'roll. Once a Yiddish theater, later a vaudeville playhouse, still later a silent-movie theater, the building would lie dormant for half a century, until partners **David Seitz**, **Ray Martin**, and **Tom Nastasi** pooled their substantial resources, acquired a long-term lease, and began to renovate and equip the facility. (Later, engineer/producer **John Siket** would also become

a partner.)

Given the background of Theater 99 and its principals, it seems natural that a band like the Black Crowes would land there. Martin, who recorded *Lions*, has mixed live tracks by Southern rockers **Gov't Mule**, as well as solo performances by Mule guitarist/vocalist **Warren Haynes**, on the Neve 8078 console at Theater 99. Siket has gained a reputation for recording and producing such rootsy acts as **Phish**, **Dave Matthews Band**, **moe.**, and **Guster**. Seitz is founder and president of the Prime CD label and has recorded and produced artists such as **Dar Williams**, **Suzanne Vega**, and **Shawn Colvin**. Nastasi, who owns a construction company, has built rooms in facilities including Sony Music Studios in New York.

"I had a little studio with Dave and had been mixing acoustic records for him," Martin says. "Eventually, we both started indie labels, and we both needed cheap places to do records."

Martin, who had met Seitz while working as an assistant engineer at New York studio Shelter Island Sound, heard about the space.

"I checked it out and was blown away by it," says Martin of the 113-foot-by-55-foot main room. "It was way too much of a project for Dave and me to take on by ourselves. I



by Christopher Walsh

knew Tom because I worked with one of the bands he was in."

Siket had been a partner in Mutiny Zoo Studios, a small, now defunct facility across the Hudson River in Hoboken, N.J., and had a wealth of equipment there and in storage.

"I was actually thinking about getting out of the business," he says. "They came to Mutiny Zoo to look at all my stuff. When they were looking it over, I mentioned that I had a Trident A Range console in storage, if they were interested. It seemed like they were. Then I changed my mind, and we took the console out of storage. They didn't have too much equipment, and I really had a surplus."

The Trident, one of just 13 made, was initially used alongside a Soundcraft console, both of which eventually gave way to the Neve, which came from Big House Recording Studios (now part of the Mirror Image

Recording complex).

"The Trident wasn't the most reliable desk," says Martin of the old desk. "It sounded as big as a house, though."

With something of a built-in clientele—Seitz's Prime CD artists and clients of Martin and Siket, for example—Theater 99 has been a functioning recording studio while undergoing long-term renovation. Nastasi constructed a stage for the main room and built a 20-foot-by-20-foot mix room, which currently houses an Otari Advanta, the digital mixer discontinued by the manufacturer last year.

"That wasn't a disaster," says Seitz of the discontinuation, "but Tom *did* build a room for it. It's a really beautiful room."

Adds Nastasi, "I duplicated a room that I did at Sony [Music Studios]. The room sounds great, and I can't wait to get another board in there."

While the Neve is housed in the current control room—the theater's former projection room—the studio's owners plan a 25-foot-by-30-foot, purpose-built control room opposite to the main tracking space.

"Eventually," Martin says, "we'll have a nice Studio A [control room]. But you don't *have* to do it that way. John Siket and I work in some unfriendly environments."

"John records Phish in a barn," Nastasi adds.

"The Black Crowes made a rock'n'roll record," Martin continues. "They came in like a rock band, set up like a rock band, and played. They tracked everything live. I don't think they would have made the same record in a really uptight studio with headphones and everything separated."

"It's a casual atmosphere," Nastasi adds. "There's no nervous tension. It's like a rehearsal space."

Lions producer **Don Was** worked with Siket on **Paul Westerberg's** *Suicaine Gratification* and later asked if he could record an upcoming **Iggy Pop** project, *Avenue B*, in New

York. Siket, then recording **Guster** with producer **Steve Lillywhite**, was unavailable but recommended Theater 99 when asked for a New York studio referral.

"It's kind of funky," Siket remembers telling Was. "Actually, it's really funky." At the time, it was. They said they didn't mind and ended up liking it." In place of Siket, Ray Martin recorded *Avenue B*.

True to their rock'n'roll character, the Crowes recorded *Lions* to 2-inch analog tape on the studio's Studer A827 tape machine. But amid the abundance of vintage gear at Theater 99, a nod to digital recording exists in the form of Otari RADAR hard-disc recorders, from which Martin is mixing the Gov't Mule and Haynes projects.

"For stuff like this, it really saves my butt," says Martin. "If you're working on an 18- or 23-minute song, the rewind time alone [on an analog machine] will drive you nuts. It sounds good—this was recorded live to [Tascam] DA-88 and transferred digitally. The Warren Haynes solo record he's been recording is all live solo acoustic performances, in various places. We've mixed about 30 songs so far and have three or four to go."

"I use RADAR a lot," Siket says. "I've already spent a lot of time learning how to line up tape machines and all that. I don't really want to learn a new system. With RADAR, you don't need a screen if you don't want to use one. You can just turn to the guitar player and say, 'Let's do another take.' It's a lot like a reel-to-reel tape machine."

A growing number of major-label artists—Phish, moe., Gov't Mule, Suzanne Vega, the Black Crowes—are finding the very low-key Theater 99, concealed behind a nondescript exterior on the recently gentrified Lower East Side, very much to their liking.

"It's a good-sounding room and a big room," Siket says. "It's getting harder and harder to find that in New York."

Denon Fetes 90 Years Of Top-End Audio

At NAMM, It Unveils Latest Batch Of Innovative Products

BY CHRISTOPHER WALSH

PARK RIDGE, N.J.—The National Assn. of Music Merchants (NAMM) Convention, recently held in Anaheim, Calif., is a semiannual event at which manufacturers of musical instruments and professional and consumer audio equipment display their product lines and introduce new hardware.

At Winter NAMM 2001, one of these exhibitors concluded a year-long celebration of its 90th anniversary: Denon, a manufacturer of software and hardware for audio and video.

Noted for audiophile consumer equipment, Denon—and parent company Nippon Columbia Co. Ltd.—has also yielded a number of industry-leading advances in professional recording. Established in 1910 as Nipponophone Co. Ltd., the company introduced the first Japanese-made gramophones, dubbed Nipponophones, as well as single-sided records bearing such labels as Symphony, Royal, and Global. In its 91st year, Nippon Columbia and its North American base, Denon Corporation USA, continue to create hardware and software for high-end consumer and professional applications.

"In Japan, most consumers think broadcasting equipment when they hear Denon," Hideo Kushida, president of Park Ridge, N.J.-based Denon Electronics, says. "Almost 30 years ago, we started manufacturing con-

sumer products and separated into two categories. Before that we made the Columbia brand. We still have the Columbia brand, but it is getting smaller and smaller. In Japan, everybody knows Denon more than Columbia. Obviously, in the United States we cannot use the Columbia brand, because of CBS/Columbia."

"We don't always get the recogni-

'We don't always get the recognition. But we've been at the forefront of sound quality in all aspects.'

—WAYNE DOLNICK, DENON

tion," Wayne Dolnick, national sales manager, professional products, says. "But we've been at the forefront of sound quality in all aspects. Denon has done everything from video to audio, and we consult with others on technological advances in the industry."

Denon's innovations include Japan's first professional-use disc recorder for the broadcast industry; the sale of Japan's first LP records; and, Kushida notes, the world's first pulse code

modulation (PCM) recorder, developed in cooperation with NHK Science and Technical Research Lab in 1972. (PCM is the most common encoding scheme for storing digital data with a maximum degree of data density.)

"We can say that we were the first digital company," Kushida says. "It was an influential development—every recording studio has a Sony PCM-3348 [digital multitrack recorder]."

In addition to the broadcast industry, to which Denon supplies a large share of such equipment as CD cart machines, Denon products serve mobile and fixed DJ installations as well as installed systems at facilities such as the Experience Music Project, an interactive music museum located in Seattle. Likewise, Denon's high-end playback equipment is found in the control rooms of many professional recording facilities.

A new division, Denon Digital Solutions, supervises development of equipment with no moving parts, Dolnick reports, some of which is in the second-generation phase, such as the DN-F20R portable compact flash field recorder.

"We are currently selling a proprietary device in museums around the world based on compact flash technology," Dolnick says. "It's a playback-only device, for a guided muse-

(Continued on next page)



It's Easy Being Green. Green Day's single "Minority" has earned an EMTEC Master Award for the recording's producers, engineer, and studio. Pictured in Studio A at Ocean Way Recording in Hollywood, from left, are mix engineer Jack Joseph Puig, Ocean Way GM Jack Woltz, and executive producer Rob Cavallo.

Joe Mardin Scores Sister's Photo Show

BY CHRISTOPHER WALSH

Recently back from the Grammy Awards in Los Angeles, producer/arranger/musician Joe Mardin has composed and recorded original music for "Fairytale Interrupted," a photography exhibition by his sister, Julie Mardin, that opened March 1 at the Gallery at the Marmara-Manhattan in New York.

Joe Mardin, whose father, Arif, was honored with a National Academy of Recording Arts and Sciences Trustees Award at the Grammys, is an acclaimed producer/arranger in his own right, having worked with such artists as Aretha Franklin, Kenny Loggins, Chaka Khan, Bette Midler, and Jewel, to name but a few. For "Fairytale Interrupted," Mardin recorded music to accompany his sister's conceptual photography.

"The work that she does involves using toys and very vivid images to comment on how gender roles end up getting defined because of the toys that we play with as kids," he explains. "She has very vivid and colorful images that she creates using all sorts of things, but toys play a big part of it."

For "Fairytale Interrupted," Mardin recorded with Mark of the Unicorn's Digital Performer, an integrated digital audio and MIDI sequencing production tool that provides a recording, playback, and editing environment for a variety of audio

applications. Additionally, he employed a Korg Electribe sampler and the Metasynth software program, a graphically driven synth package created by U&I Software that allows a user to import an image and hear a sonic interpretation thereof.

"I've embarked on writing music for this show utilizing all the drumbeats and techno stuff, but also trying to incorporate children's sounds

as well—baby sounds and choir sounds, if it sounds like children," Mardin says. "But not in an obvious way—more subtly, using effects and things to mask and blend sounds. And because nobody has to dance to it, I can experiment."

The "Fairytale Interrupted" exhibit will run through April 22. The Gallery at the Marmara-Manhattan is at 301 E. 94th St.

DENON FETES 90 YEARS OF TOP-END AUDIO

(Continued from preceding page)

device is very sophisticated. You can push a button in front of a Van Gogh, for example, and it will play back whatever number corresponds to that exhibit. Or, as an option, the unit can trigger itself. We've been doing that technology for almost two years now and are on the second generation of that device. We will start distributing that type of device, but for general use."

At NAMM, Denon introduced a variety of products, such as the AVR-3801P A/V surround receiver, the DN-X800 digital DJ mixer, and the DVD-1000P DVD Video player, all of which reflect and benefit from the company's diverse background.

"Denon has always done flagship products," Dolnick says. "Like Porsche cars are functional on the road, these are functioning audiophile pieces. In

the audiophile community, when it comes to CD players, turntables, and needles, and the receiver line, we're still the top end of the top end. Denon is a dedicated group of engineers—basically, an engineering company whose focus is to bring the best quality sound, from inception to delivery."

FOR THE RECORD

In "San Francisco's Annex Digital Gets Second Chance After Strike" in the Feb. 17 issue of *Billboard*, the model number of the Euphonix console in Annex Digital's Studio 5 was incorrect. Studio 5 is equipped with a new Euphonix CS3000.

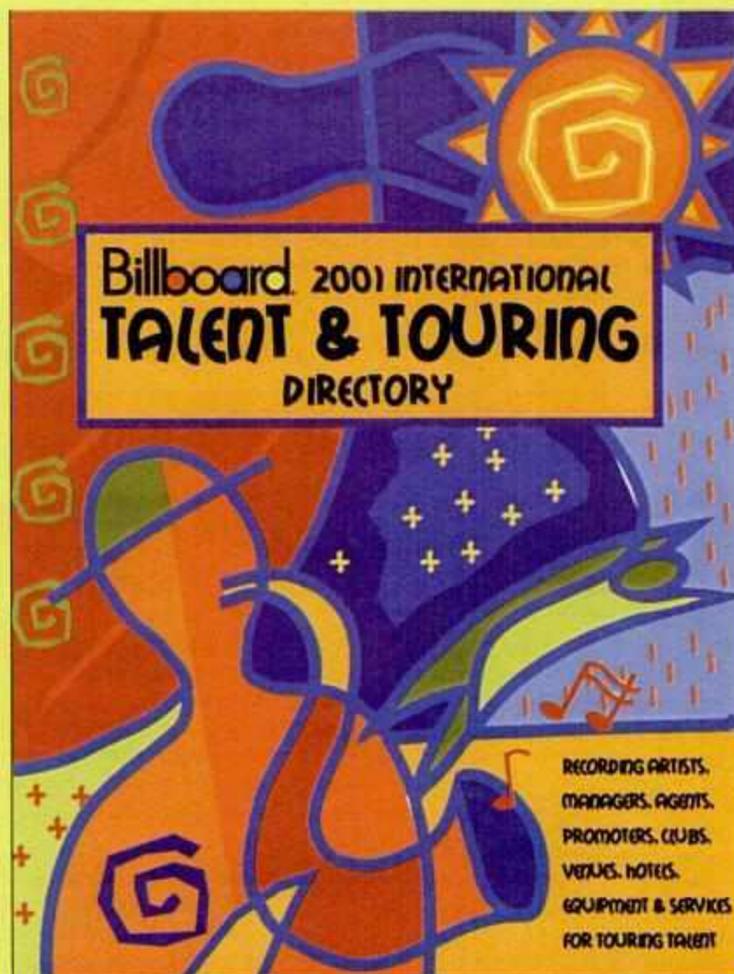
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 3, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	STUTTER Joe Feat. Mystikal/ Allstar, T. Riley (Jive)	STUTTER Joe Feat. Mystikal/ Allstar, T. Riley (Jive)	YOU SHOULDN'T KISS ME LIKE THIS Toby Keith/ J. Stroud, T. Keith (DreamWorks)	DRIVE Incubus/ S. Litt, Incubus (Immortal/Epic)	IF YOU'RE GONE Matchbox Twenty/ M. Serletic (Lava/Atlantic)
RECORDING STUDIO(S) Engineer(s)	HEAD UP (Oakland, NJ) Angelo Qualia	HEAD UP (Oakland, NJ) Angelo Qualia	LOUD (Nashville) Julian King	NRG (N. Hollywood, CA) Michael Baskette	TREE SOUND (Atlanta) Noel Golden
CONSOLE(S)/ DAW(S)	Pro Tools	Pro Tools	SSL 4000	Neve 8068, Pro Tools	SSL 64G plus w/Ultimation
RECORDER(S)	Pro Tools	Pro Tools	Sony 48	Pro Tools	Pro Tools
MIX MEDIUM	Pro Tools	Pro Tools	Tascam 24 Bit DAT	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	SONY (New York) Andy Blakelock/Allstar	SONY (New York) Andy Blakelock/Allstar	Loud (Nashville) Julian King	LOUIE'S CLUB HOUSE (Los Angeles) Scott Litt	EAST IRIS (Nashville) David Thoener
CONSOLE(S)/ DAW(S)	SSL 6000G	SSL 6000G	Sony Oxford	Neve 8068	SSL 9000J
RECORDER(S)	Studer A827	Studer A827	Sony 48	Pro Tools	Genex M.O.
MASTER MEDIUM	Quantegy GP9	Quantegy GP9	BASF DAT	Quantegy 467 1/2 inch	HHB M.O. disc
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	GEORGETOWN Denny Purcell	A&M Stephen Marcussen	STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	UNI	EMI

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Luis Miguel's No-Show Disappoints

TO SING OR NOT TO SING: In what is a record—and a sustained recognition of its mainstream presence—Latin music has made it to the Grammy Awards ceremony for three consecutive years, this time around with **Christina Aguilera**. And there she was, performing not her heart-wrenching rendition of “Contigo en la Distancia,” but “Pero Me Acuerdo de Ti” and “Falsas Esperanzas.” She sounded remarkably mainstream, like any other pop act performing anywhere but here.

Was this the best the National Academy of Recording Arts and Sciences (NARAS) and the show's producers could come up with? As a matter of fact, no. The first Latin choice to perform at this year's ceremony was Mexican crooner and previous Grammy winner **Luis Miguel**.



by Leila Cobo

According to the show's producer, **Ken Ehrlich**, Luis Miguel was invited to the show but never confirmed his appearance. However, a high-placed source claims that Luis Miguel did confirm at least a month prior to the show, but at the 11th hour he demanded that he sing in English. Then, he bowed out of the performance altogether.

Other Latin pop nominees were considered for the show, including **Alejandro Sanz**. But in the end, the

duty fell on the already-booked **Aguilera**. Ehrlich denies that Aguilera's performance in Spanish, as opposed to English (she was also nominated in the female pop vocal performance category), had anything to do with Luis Miguel's absence. “As we move along with [the production of] the show, we don't decide what to do until the picture becomes clearer,” he says.

The only explanation **NARAS** president/CEO **Michael Greene** offers is: “We had another artist in addition to Christina set to perform in the Latin field, and at the last minute they pulled out.”

Nevertheless, the end result is that the show's organizers have enough confidence in the appeal of Latin music that they're willing to have an act sing in Spanish during an English-language broadcast. And by extending an invitation to an icon such as Luis Miguel, they were offering to showcase not only one of Latin music's greatest stars but also one who has been a constant barometer of quality without resorting to crossing over into the English language.

Luis Miguel, who has never been to a Grammy Awards show, obviously has no such regard for awards. By pulling out at the last minute, he not only made his point

(Continued on page 56)

Rivera Makes The Switch From Salsa To Pop Ballads On BMG Latin Debut Set

BY LEILA COBO

MIAMI—When all is said and done, it was hard to say who was most surprised with Jerry Rivera's self-titled album, his first on BMG U.S. Latin: his label, his producer (Bebu Silveti), or himself.



RIVERA

“He'd be in the middle of the recording session, and he'd say, ‘Bebu, this isn't me,’” recalls Silveti with a laugh.

But the voice singing ballads on the set, released Tuesday (6), is Rivera's, the erstwhile *salsero* with a baby face who left Sony Discos in pursuit of different horizons. Rivera's gamble may pay off thanks to a disc of carefully crafted pop ballads that pushes him—at least musically—beyond any level he'd previously achieved.

“He sings with a voice that no one has heard him sing with before,” says Rodolfo López Negrete, BMG's VP for the Latin region. Nevertheless, López Negrete says, plans to launch Rivera in a big way were always his company's objective, even before listening to the final product.

“This is an artist who's 26 years old,” says BMG U.S. Latin A&R director Luis “Darta” Sarmiento. “And the interest in him contin-

ues to exist. He has no limits.”

Rivera signed with BMG last year, after Silveti took him there upon finding out he was leaving Sony. Rivera's plan, at that point, was to record an album with just ballads—a genre he'd dabbled with in the past but never to the extent of recording a full-length album.

“My audience had been asking me for years to sing ballads,” says Rivera. However, he adds, “it was clear that I couldn't change my style. People will hear the same Jerry Rivera, but in another area.”

In order to find the material that would fit that mold, Silveti sorted through nearly 90 songs, looking for what he describes as a “pop ballad with some grams of bolero.” The problem, he says, is “finding a Latin ballad. You always hear pop ballads that are more American than Latin.”

The switch from salsa to ballads has become a pervasive one in the tropical world. Salsa and merengue singers now regularly record at least one ballad track on their albums in the hopes of getting onto both tropical and pop charts.

“We signed a ballad singer,” says Sarmiento. “We think he has potential, and we think the genre has potential because it's stable, unlike tropical, which fluctuates.”

As for Rivera, he has no plans to abandon salsa entirely. Instead, he says, he plans to evolve as an artist.

“Today, people want artists,” he notes. “And there aren't that many personalities doing salsa. But I had a productive career in salsa, and I'll continue to do so. My concerts are very eclectic. People don't want to see a *salsero* or a balladeer but a well-rounded artist.”

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.)
- 9 **A PURO DOLOR** (EMOA, ASCAP)
 - 1 **ABRAZAME MUY FUERTE** (BMG Arabella, ASCAP/San Angel, ASCAP)
 - 22 **AMOR SE PAGA CON AMOR [LOVE DON'T COST A THING]** (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G. Q. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Swette Ya', ASCAP/J-Rated, BMI/Gods Child, BMI)
 - 29 **CANDELA** (PSO, ASCAP/Orum, ASCAP)
 - 15 **CUANDO SEAS MIA [MISS ME SO BAD]** (Realsongs, ASCAP/WB, ASCAP)
 - 14 **DEJA** (Arpa, BMI)
 - 35 **DESPRECIADO** (Copyright Control)
 - 17 **DEVUELVE ME** (EMOA, ASCAP)
 - 13 **DIME, DIME, DIME** (Eliaz, BMI)
 - 16 **DISCULPE USTED** (Huina, BMI)
 - 7 **EL AMOR SONADO** (Flamingo, BMI)
 - 12 **ENSENAME A OLVIDARTE** (Ser-Ca, BMI)
 - 31 **HISTORIA ENTRE TUS DEDOS** (Universal Musica, BMI)
 - 6 **INFIEL** (EMI April, ASCAP)
 - 26 **LA BOMBA** (Sony/ATV Discos, ASCAP)
 - 19 **LA CLAVE DEL AMOR** (EMI April, ASCAP/Bebu, ASCAP)
 - 8 **ME DA LO MISMO** (EMOA, ASCAP)
 - 39 **MI PRIMER AMOR** (Caribbean Waves, ASCAP)
 - 28 **MI SUENO** (Not Listed)
 - 40 **NECESITO MI LIBERTAD** (TN Ediciones, BMI)
 - 36 **NI QUE VALIERAS TANTO** (Not Listed)
 - 21 **NI UNA LAGRIMA MAS** (World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Musica, BMI)
 - 11 **PERO ME ACUERDO DE TI** (JMKC, ASCAP/Universal Musica, ASCAP)
 - 5 **POR AMARTE ASI** (Erami, ASCAP/WB, ASCAP)
 - 34 **POR AMARTE ASI** (WB, ASCAP)
 - 30 **QUE ME VAS A DAR** (Warner/Chappell)
 - 37 **QUIERO** (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
 - 23 **QUISIERA SER** (EMI April, ASCAP)
 - 32 **SIN TU AMOR** (Sony/ATV Latin, BMI)
 - 3 **SOLO QUIERO AMARTE [NOBODY WANTS TO BE LONELY]** (Sony/ATV Tunes, ASCAP/Desnon, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)
 - 2 **TE QUISE OLVIDAR** (BMG Songs, ASCAP)
 - 25 **TE SONE** (Mas Music, ASCAP)
 - 33 **TU RECUERDO** (BMG Songs, ASCAP/Vlaices, ASCAP)
 - 38 **TU Y LAS NUBES** (Peer Int'l., BMI)
 - 24 **UN IDIOTA** (Rio Musical/Edimusa, ASCAP)
 - 20 **UN SUENO** (Not Listed)
 - 18 **Y** (Peer Int'l., BMI)
 - 27 **Y LLEGASTE TU** (Not Listed)
 - 10 **Y YO SIGO AQUI** (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
 - 4 **YO TE AMO** (Sony/ATV Latin, BMI/World Deep Music, BMI)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	1	15	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E. MAGALLANES (J. GABRIEL)
2	2	2	20	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAIN (Y. MARRUFO, C. BALTE)
3	4	5	5	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS	SOLO QUIERO AMARTE W. FANASIEFF (D. CHILD, V. SHAW, G. BURR)
4	3	3	22	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
5	5	4	32	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
6	9	7	19	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL B. SILVETTI (V. YUNES CASTILLO)
7	7	13	5	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G. FELIX (M. QUINTERO LARA)
8	6	12	4	VICTOR MANUELLE SONY DISCOS †	ME DA LO MISMO J. M. LUGO (O. ALFANNO)
9	8	6	54	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAIN (O. ALFANNO)
10	10	8	6	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M. AZEVEDO (ESTEFANO)
11	11	10	7	CHRISTINA AGUILERA RCA/BMG LATIN	PERO ME ACUERDO DE TI R. PEREZ (R. PEREZ)
12	12	9	15	INTOCABLE EMI LATIN †	ENSENAME A OLVIDARTE R. MUNOZ (R. MARTINEZ (L. PADILLA)
► GREATEST GAINER ◀					
13	25	19	13	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME J. GUILLEN (O. OCHOA)
14	13	15	13	BANDA EL RECODO FONOVISIA	DEJA G. LIZARRAGA (J. A. BARRERAS)
15	16	11	17	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R. WAKT (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)
16	14	14	10	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J. L. AYALA (F. DE JESUS MTZ., JR.)
17	19	20	5	EDNITA NAZARIO SONY DISCOS †	DEVUELVE ME C. LEMOS (Y. HENRIQUEZ)
18	22	21	11	LUIS MIGUEL WEA LATINA †	Y L. MIGUEL (M. DE JESUS BAEZ)
19	18	31	3	RICARDO MONTANER WEA LATINA	LA CLAVE DEL AMOR B. SILVETTI (R. MONTANER)
20	20	18	15	LOS ANGELES DE CHARLIE FONOVISIA †	UN SUENO I. RODRIGUEZ (G. AVIGLIANO)
21	15	16	7	NOELIA FONOVISIA †	NI UNA LAGRIMA MAS M. AZEVEDO (H. S. BATTI, ESTEFANO M. AZEVEDO)
22	21	30	3	JENNIFER LOPEZ EPIC/SONY DISCOS	AMOR SE PAGA CON AMOR R. WAKE (D. SHARPE, G. LAWSON, G. FRANKLIN, J. MONROE & HARRIS, M. BENITO)
23	17	17	10	ALEJANDRO SANZ WEA LATINA †	QUISIERA SER E. RUFFINENGO (A. SANZ)
24	24	22	7	JOAN SEBASTIAN MUSART/BALBOA	UN IDIOTA J. SEBASTIAN (J. SEBASTIAN)
25	23	24	26	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E. PAEZ, J. A. LUGO (RUBIO (J. SASUETA)
26	30	29	19	AZUL AZUL SONY DISCOS †	LA BOMBA R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
27	NEW ▶	1	1	BANDA EL RECODO FONOVISIA	Y LLEGASTE TU NOT LISTED (NOT LISTED)
28	27	32	4	LUIS FONSI UNIVERSAL LATINO †	MI SUENO R. PEREZ (L. FONSI)
29	NEW ▶	1	1	CHAYANNE SONY DISCOS	CANDELA L. MENDEZ (D. POVEDA, E. ENDER)
30	40	—	2	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS	QUE ME VAS A DAR F. CAMACHO (R. ORTEGA & GARCIA)
31	31	26	25	MICKEY TAVERAS KAREN/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO, G. GRIGNANI)
32	32	23	22	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H. PATRON (D. HARRIS, D. TERRY, JR.)
33	34	33	3	ILEGALES ARIOLA/BMG LATIN	TU RECUERDO V. DOTEI (Y. WALL (V. DOTEI)
34	26	39	4	JAY LOZADA UNIVERSAL LATINO †	POR AMARTE ASI N. JAIME (A. MONTALBAN)
35	28	34	4	LUPILLO RIVERA SONY DISCOS	DESPRECIADO RIVERA (J. NAVARRETE CURIEL)
36	33	37	3	EL PODER DEL NORTE DISA/EMI LATIN	NI QUE VALIERAS TANTO NOT LISTED (NOT LISTED)
37	NEW ▶	1	1	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B. SILVETTI (M. CANCEL, R. CONTRERAS, J. GRECO)
38	35	—	24	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES RIVERA (J. A. JIMENEZ)
39	RE-ENTRY	18	18	KEVIN CEBALLO RMM	MI PRIMER AMOR J. INFANTE (W. DUVALL)
40	36	—	4	LOS TIGRES DEL NORTE FONOVISIA	NECESITO MI LIBERTAD E. HERNANDEZ (LOS TIGRES DEL NORTE (R. RUBIO)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
24 STATIONS		15 STATIONS		55 STATIONS	
1	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS SOLO...	1	VICTOR MANUELLE SONY DISCOS ME DA LO MISMO	1	LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO
2	JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	2	MICKEY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	2	INTOCABLE EMI LATIN ENSENAME A OLVIDARTE
3	MDO SONY DISCOS TE QUISE OLVIDAR	3	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS SOLO...	3	CONJUNTO PRIMAVERA FONOVISIA DIME, DIME, DIME
4	CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	4	JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI	4	BANDA EL RECODO FONOVISIA DEJA
5	CHRISTINA AGUILERA RCA/BMG LATIN PERO ME ACUERDO DE TI	5	EDNITA NAZARIO SONY DISCOS DEVUELVE ME	5	LOS HUMILDES RCA/BMG LATIN DISCULPE USTED
6	CHAYANNE SONY DISCOS YO TE AMO	6	JENNIFER LOPEZ EPIC/SONY DISCOS AMOR SE PAGA CON AMOR	6	LOS ANGELES DE CHARLIE FONOVISIA UN SUENO
7	PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	7	KEVIN CEBALLO RMM MI PRIMER AMOR	7	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
8	ROCIO DURCAL ARIOLA/BMG LATIN INFIEL	8	PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	8	JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE
9	SON BY FOUR SONY DISCOS A PURO DOLOR	9	MDO SONY DISCOS TE QUISE OLVIDAR	9	JOAN SEBASTIAN MUSART/BALBOA UN IDIOTA
10	JENNIFER LOPEZ EPIC/SONY DISCOS AMOR SE PAGA CON AMOR	10	SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA	10	ROGELIO MARTINEZ DISCOS CHENE Y SIGUES SIENDO TU
11	NOELIA FONOVISIA NI UNA LAGRIMA MAS	11	JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	11	BANDA EL RECODO FONOVISIA Y LLEGASTE TU
12	RICARDO MONTANER WEA LATINA LA CLAVE DEL AMOR	12	LUIS FONSI UNIVERSAL LATINO MI SUENO	12	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE...
13	LUIS MIGUEL WEA LATINA Y	13	JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO TU Y LAS NUBES	13	EL PODER DEL NORTE DISA/EMI LATIN NI QUE VALIERAS TANTO
14	EDNITA NAZARIO SONY DISCOS DEVUELVE ME	14	TANNY TUN TUN KAREN/UNIVERSAL LATINO TU ME PROVOCAS	14	LUPILLO RIVERA SONY DISCOS DESPRECIADO
15	ALEJANDRO SANZ WEA LATINA QUISIERA SER	15	RICARDO MONTANER WEA LATINA LA CLAVE DEL AMOR	15	LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES

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

PROMOTOUR "AMAME"

February

- 20. Los Angeles, Ca
- 21. San José, Ca
- 21. San Francisco, Ca
- 22. Santa Rosa, Ca
- 23. Stockton, Ca
- 23. Sacramento, Ca
- 23. Hughson, Ca
- 26. Oxnard, Ca
- 26. Santa Barbara, Ca
- 27. Santa María, Ca
- 27. Salinas, Ca
- 28. Fresno, Ca
- 28. Merced, Ca

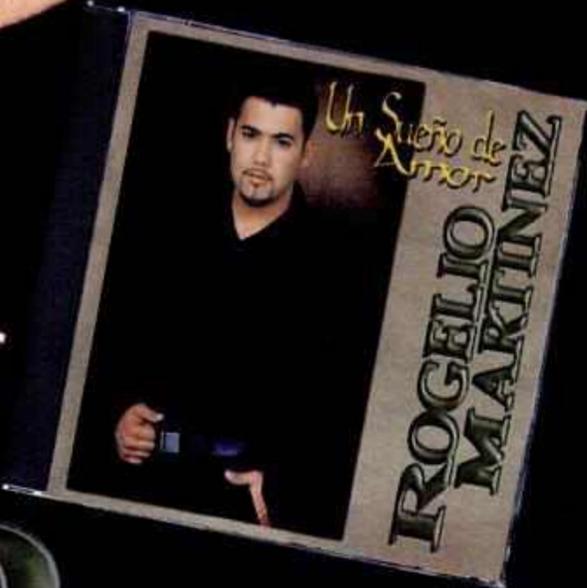
March

- 01. Tulare, Ca
- 01. Bakersfiel, Ca
- 02. Kansas City,
- 05. Denver, Co
- 06. Alburquerque, Nm
- 07. El Paso, Tx
- 08. Phoenix, Az
- 09. Tucson, Az
- 12. Corpus Christi, Tx
- 13. Houston, Tx
- 14. Austin, Tx
- 14. San Antonio, Tx
- 15. Laredo, Tx
- 16. McAllen, Tx
- 18. Los Angeles, Ca
- 19. Dallas , Tx
- 20. Atlanta, Ga
- 21. Atlanta, Ga
- 22. Chicago, Il
- 23. Los Angeles, Ca
- 26. Los Angeles, Ca
- 27. Los Angeles, Ca
- 28. San Diego, Ca

April

- 02. Riverside, Ca
- 03. Indio, Ca
- 04. Miami, Fl
- 05. Miami, Fl
- 06. Miami, Fl
- 09. Las Vegas, Nv

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First single: Amame



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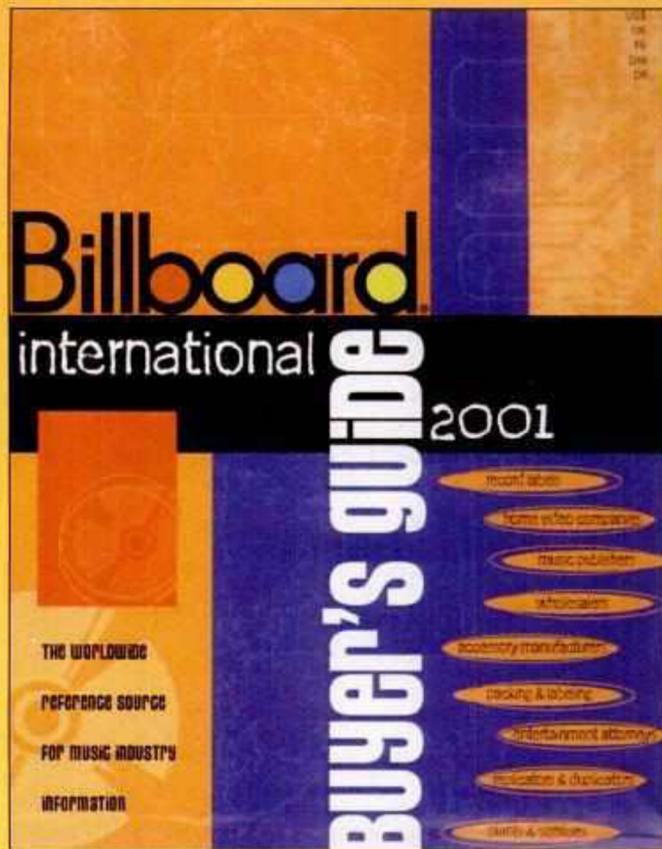
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NOTAS

(Continued from page 54)

but also compromised the image of Latin music to TV viewers worldwide. Frankly, if Luis Miguel finds the Grammys so contemptible, he simply should not submit his music for consideration (as some labels have done). In this way, not only would he show some integrity, but he also would open the field to other competitors and the show to other performances.

As for the Grammy show, Ehrlich says, "Whether it's a Latin performer or an English-language performer, we try to put on a show that's going to be extremely television-friendly and hook in an audience."

If that's the case, the show's producers should have chosen a performer such as Sanz or Olga Tañón—which shows that the tastes and priorities of Latin and mainstream audiences and decision-makers are still far from being in sync.

VICTORIA HAS NO SECRETS: Argentine singer Victoria recorded an album of songs written and produced by Marco Antonio Solís and decided to call it *Sin Secretos* (No Secrets) "because of its allusions to a woman's most intimate thoughts," she says.

But secrets, even in Spanish, are someone else's jurisdiction. So says lingerie company Victoria's Secret, which has sent Victoria's reps a letter telling them to shut down her Web site (victoriasinsecreto.com) because it is "similar to the Victoria's Secret mark and to Victoria's Secret's registered domain name, victoriasscret.com."

The singer, who says she has all the required rights to use her domain name, still can't understand why a giant company would be so put out. "Why would they care about an album title, and one in Spanish?" she asks.

Victoria's Secret's legal counsel didn't return calls for comment by press time. The wrangle, which for now is limited to letters, has halted development of the artist's Web site. As for where she actually does shop for lingerie, "It's a secret," Victoria claims.

IN BRIEF: Cardenas, Fernandez and Associates (CFA) has signed an exclusive, worldwide booking agreement with up-and-coming salsa singer Kevin Ceballo. Ceballo will work with CFA's booking division service. The agreement is for 24 months with three consecutive one-year options... **Lupillo Rivera** tops The Billboard Latin 50 this issue, while **Ednita Nazario** debuts at No. 9. Sales of **Paulina Rubio's Paulina**, which is No. 2 this issue, continue to fly, thanks to a recently ended, two-month TV campaign on the Univision and Telemundo networks. "My sales objective is 700,000 copies in the U.S. alone," says Universal Latin president **Carlos Sanchez**, noting that three more singles are slated to be worked in the market. Rubio's album has already been released in Spain and is slated for a summer release in France.

Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Cranston 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 CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	2	2	LUPILLO RIVERA	SONY DISCOS 84276 HS	DESPRECIADO
2	1	35	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
3	5	24	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
◀ GREATEST GAINER ▶					
4	7	2	VARIOUS ARTISTS	WEA LATINA 86679	NO. 1 UN AÑO DE EXITOS
5	4	14	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
6	3	12	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
7	11	3	JUAN LUIS GUERRA 440	KAREN 930237/UNIVERSAL LATINO HS	COLECCION ROMANTICA
8	9	21	LUIS MIGUEL	WEA LATINA 84573	VIVO
◀ HOT SHOT DEBUT ▶					
9	NEW		EDNITA NAZARIO	SONY DISCOS 84264 HS	SIN LIMITE
10	6	54	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
11	13	23	LOS TIGRES DEL NORTE	FONOVISA 6092 HS	DE PAISANO A PAISANO
12	14	14	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
13	12	27	AZUL AZUL	SONY DISCOS 83941 HS	EL SAPO
14	16	14	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
15	45	52	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
16	26	5	LOS ACOSTA	FONOVISA 10133	NOMADAS
17	15	44	THALIA	EMI LATIN 26232 HS	ARRASANDO
18	10	21	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
19	8	4	VICTOR MANUELLE	SONY DISCOS 83768	INSTINTO Y DESEO
20	17	17	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUEÑO
21	NEW		VARIOUS ARTISTS	EMI LATIN 32001	GRAMMY LATIN NOMINEES 2001
22	29	12	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO...EL HOMBRE Y SU MUSICA
23	23	14	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001
24	25	101	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
25	19	17	MARCO ANTONIO SOLIS	FONOVISA 0521 HS	EN VIVO
26	24	68	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
27	22	15	LOS TUCANES DE TIJUANA	MERCURY 15967/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
28	18	36	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
29	20	14	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!
30	28	20	OSCAR DE LA HOYA	EMI LATIN 21967 HS	OSCAR DE LA HOYA
31	31	22	ALEJANDRO SANZ	WEA LATINA 84774 HS	EL ALMA AL AIRE
32	32	5	VARIOUS ARTISTS	FONOVISA 31002	LOS #1 DE LA BACHATA
33	NEW		COMPAY SEGUNDO	NONESUCH 85502/AG	LAS FLORES DE LA VIDA
34	NEW		VARIOUS ARTISTS	FONOVISA 10259	PREMIOS QUE BUENA
35	34	13	VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001
36	40	88	MANA	WEA LATINA 27864	MTV UNPLUGGED
37	33	12	VARIOUS ARTISTS	SONY DISCOS 84135	TOP LATINO 2000
38	RE-ENTRY		BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
39	36	13	ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS
40	RE-ENTRY		VARIOUS ARTISTS	LIDERES 950044	GUERRA DE ESTADOS PESADOS VOL. 2
41	27	2	PESADO	WEAMEX 86503/WEA LATINA	TODO TUYO
42	NEW		JOSE GUADALUPE ESPARZA	FONOVISA 10126	ENFERMO DE AMOR
43	38	24	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
44	50	25	OV7	SONY DISCOS 83967	CDOO
45	39	15	LOS TUCANES DE TIJUANA	MERCURY 013021/UNIVERSAL LATINO HS	CORRIDOS DE PRIMERA PLANA
46	30	7	LOS PALOMINOS	FONOVISA 10131	OBSESION
47	44	49	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
48	NEW		VARIOUS ARTISTS	EPIC 85266/SONY DISCOS	1-2-3 LET'S DANCE
49	RE-ENTRY		LAS JILGUERILLAS	FONOVISA 10100	CON SABOR A MEXICO
50	47	25	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 PAULINA RUBIO UNIVERSAL LATINO PAULINA	1 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL COLECCION ROMANTICA	1 LUPILLO RIVERA SONY DISCOS DESPRECIADO
2 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	2 SON BY FOUR SONY DISCOS SON BY FOUR	2 VICENTE FERNANDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
3 VARIOUS ARTISTS WEA LATINA NO. 1 UN AÑO DE EXITOS	3 VARIOUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001	3 LOS TIGRES DEL NORTE FONOVISA DE PAISANO A PAISANO
4 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	4 VICTOR MANUELLE SONY DISCOS INSTINTO Y DESEO	4 INTOCABLE EMI LATIN ES PARA TI
5 LUIS MIGUEL WEA LATINA VIVO	5 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2001	5 LOS ACOSTA FONOVISA NOMADAS
6 EDNITA NAZARIO SONY DISCOS SIN LIMITE	6 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	6 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO
7 AZUL AZUL SONY DISCOS EL SAPO	7 ELVIS CRESPO SONY DISCOS WOW FLASH!	7 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE EN VIVO...EL HOMBRE...
8 SHAKIRA SONY DISCOS MTV UNPLUGGED	8 VARIOUS ARTISTS FONOVISA LOS #1 DE LA BACHATA	8 LOS TUCANES DE TIJUANA MERCURY/UNIVERSAL LATINO ME GUSTA...
9 THALIA EMI LATIN ARRASANDO	9 COMPAY SEGUNDO NONESUCH/LAS FLORES DE LA VIDA	9 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
10 CHAYANNE SONY DISCOS SIMPLEMENTE	10 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001	10 VARIOUS ARTISTS FONOVISA PREMIOS QUE BUENA
11 VARIOUS ARTISTS EMI LATIN GRAMMY LATIN NOMINEES 2001	11 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	11 BANDA MACHOS WEAMEX/WEA LATINA MI GUITARRA Y YO
12 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y RESPETO...	12 CELIA CRUZ RMM CELIA CRUZ & FRIENDS	12 VARIOUS ARTISTS LIDERES GUERRA DE ESTADOS PESADOS VOL. 2
13 MARCO ANTONIO SOLIS FONOVISA EN VIVO	13 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG CHANCHULLO	13 PESADO WEAMEX/WEA LATINA TODO TUYO
14 OSCAR DE LA HOYA EMI LATIN OSCAR DE LA HOYA	14 TITO PUENTE & EDDIE PALMIERI RMM OBRA MAESTRA (MASTERPIECE)	14 JOSE GUADALUPE ESPARZA FONOVISA ENFERMO DE AMOR
15 ALEJANDRO SANZ WEA LATINA EL ALMA AL AIRE	15 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...	15 LOS TUCANES DE TIJUANA MERCURY/UNIVERSAL LATINO CORRIDOS...

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 200,000 units (Oro). 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.



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

CRIA Anxious Over Increased Piracy

Counterfeiters in Ethnic Markets Cause Trouble For Canadian Labels

BY LARRY LeBLANC

TORONTO—A complaint by a disgruntled music customer over a \$5 Canadian (\$3.25) purchase was the lead that brought about the largest bust of pirate and counterfeit CDs and DVDs in Canadian history.

Approximately 30,000 allegedly illegal CDs and DVDs were seized Feb. 14 at four Image & Sound stores and two residences in Markham, Ontario (near Toronto), by officers from the Royal Canadian Mounted Police (RCMP) Toronto North Detachment, acting in cooperation with the Canadian Record Industry Assn. (CRIA) and the Canadian Customs and Revenue Agency (CCRA). Four people were charged with con-

spiracy to import, sell, and manufacture counterfeit or pirate CDs, DVDs, and video CDs.

The female customer whose complaint sparked the raids had bought three CDs in June 2000 from an Image & Sound store. When one of them failed to play properly, she tried to return it to the store for a refund but was turned away. She then contacted the Canadian affiliate of the manufacturer listed on the packaging and discovered she had purchased an allegedly counterfeit product. The unidentified label's complaint to the CRIA sparked an RCMP investigation.



ROBERTSON

Among the CDs seized in the raids were those by Celine Dion, Britney Spears, and Backstreet Boys. Seized DVD titles included the Academy Award-nominated *Crouching Tiger, Hidden Dragon*, which was believed to be copied in China and shipped here. One of the homes raided, according to CRIA president Brian Robertson, had 22 CD burners, a scanner, and a color laser printer.

The raids, says Robertson, represent only a small nick in a counterfeit market that costs Canada's music industry an estimated \$25 million Canadian (\$16.3 million) annually. He argues that pirates are undeterred by a maximum penalty of \$1 million Canadian (\$653,000) and two years in jail, as well as seizure of product. "The courts are being too conserva-

(Continued on page 64)

Swedish Sales, Units Rise

Industry Cautious About Implications For 2001

BY JEFFREY DE HART

STOCKHOLM—The year 2000 saw Sweden confirm its status as a music market with a strong domestic output. Yet the same 12 months found the country's music buyers aligning themselves with the rest of Europe in their rediscovered taste for a certain Liverpool quartet.

As with most of Europe's major markets, the Beatles' *1* was the top-selling album of the year in Sweden. However, many of the younger consumers who bought that album must have also been among those who downloaded songs through the Internet—a common practice backed by Minister of Industry, Employment, and Communications Ulrica Messing, who has described Napster-style downloading as "a healthy protest against high CD prices."

The Swedish music industry largely seems cautious about the shipment figures for 2000, newly released by Grammofonleverantörernas Förening (GLF), the local affiliate of the International Federation of the Phonographic Industry. According to the GLF, the total Swedish market for prerecorded music grew 5.6%, from 27.3 million to 28.8 million units, and 2.9% in value, from 1.6 billion kronor (\$161 million) to 1.64 billion Swedish kronor (\$165 million).

CD album sales were up 10%, from 21.2 million units to 23.3 million, and 4.3% in value, from 1.48 billion kronor (\$149 million) to 1.55 billion kronor (\$156 million).

Gert Holmfred, managing director of market leader Universal Music Sweden, says, "I'm not im-

(Continued on page 75)

Parent's Profits Decline; Sanity Slows Expansion

BY CHRISTIE ELIEZER

SYDNEY—Five years ago, Australian music retailer Sanity Music was opening one new store Down Under every two weeks.



BLUNDY

That rate of expansion picked up speed in the second half of 2000, but new figures from the chain's parent show that those last six months also saw a sizable fall in profits, which has prompted a distinct change in strategy.

Between July and December
(Continued on page 93)

MTV Italy To Be Shown On Former Rival Channel TMC2

BY MARK WORDEN

MILAN—The decision by rival channels MTV Italy and TMC2 to join forces is providing a clearer picture for viewers of Italian music TV—although business deals surrounding the pact have met with a less positive reception.

As of May 1, MTV Italy will broadcast nationally 24 hours a day on the TMC2 frequency (previously branded as Videomusic), under the MTV Music Television banner. The station's managing director will be Antonio Campo Dall'Orto, who currently holds the same position with MTV Italy.

The move comes through a deal whereby Cecchi Gori Communications, the owners of terrestrial channels TMC (Telemontecarlo) 1 and TMC2, will acquire MTV Networks Europe's Italian TV and Internet activities. The new channel will operate as part of Beta Television, a

new company majority-owned by Cecchi Gori Communications, in which MTV Europe will have a 49% stake.

A move by MTV to TMC2 had been the subject of industry rumor for several months. MTV has until now been hosted by another terrestrial station, Rete A. But that relationship began to fray in July 1999 when the Italian television authority announced that Rete A's broadcasting license would not be renewed. Rete A is appealing that decision.

On Jan. 31 Rete A announced that, as of May 1, its music programming would be provided by German music TV company Viva Media. MTV announced it was terminating its relationship with Rete A late last year (*Billboard Bulletin*, Dec. 4, 2000).

Dall'Orto says, "The MTV/TMC

merger marks the end of 18 months of uncertainty and doubt. I feel that after being on probation for 500 or so days, we have finally acquired our freedom."

Simon Guild, London-based COO of MTV Networks Europe, says, "In the last two or three years, MTV Italy has become one of the most recognizable brands for young people in this country; 85% of its programming is Italian-produced, as is 60% of its music. We've created a wonderful bond with Italian audiences, and this will be at the heart of the new channel."

Ernesto Mauri, managing director of Cecchi Gori Communications, says he is optimistic that the two channels—the full-service TMC1 and the new MTV Music Television—will acquire 5% of Italy's TV audience and 7% of its advertising revenue by the year 2003. He sees MTV Music Tele-

vision as "a potential market leader in the 15-to-34 age group."

However, there may be problems ahead. Last summer, owner Vittorio Cecchi Gori announced the sale of Cecchi Gori Communications, including TMC1 and 2, to yellow-pages publisher Seat. That deal has since attracted the attention of the Italian television authority, which confirmed its opposition Feb. 20. A tribunal will rule on the matter March 28.

As a result, the Seat deal remains incomplete, and Vittorio Cecchi Gori has now expressed a desire to renegotiate.

Meanwhile, Rete A will continue broadcasting, in spite of losing both MTV and its license. A spokesman says, "We have nothing to add to our previous announcement that, as of May 1, our programming will be provided by Viva."



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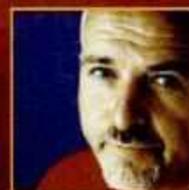
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In Japan, Breaking Up Is Easy To Do

BY STEVE McCLURE

TOKYO—For Japanese bands, the best part of breaking up is when you're adding up the receipts from the farewell tour and the final album.

Instead of messy, acrimonious breakups like the Beatles', Japanese groups usually split up in a harmonious, almost ritualized fashion, as befits a culture where a premium is placed on consensus.

Over the last several months, several big-name Japanese acts, such as Blaney Jet City, Sharam Q, the Yellow Monkey, Luna Sea, and Judy & Mary, have called it quits, ending what had been very successful musical careers.

However, breaking up is often part of a Japanese band's overall, pre-planned marketing strategy—as if the band were a product with a set shelf life.

Timing a band's *kaisan* (breakup) is crucial. In the case of "idol" groups, the timing of the *kaisan* is often decided well in advance in order to make as much money as possible from a product that, because of its faddish nature, is destined for relatively quick consumption to pop's scrap heap.

One way to extract maximum PR value from a band's breakup is to time the split for the end of the year, when Japanese wage-earners have year-end bonus money to spend. One recent example was rock band Luna Sea, which went out in style at the end of 2000. The band's final album, a best-of set aptly titled *Period*, has so far sold 1 million copies, according to Universal Music K.K. A total of 350,000 people attended the band's farewell concert tour, culminating in two shows Dec. 26-27 at the Tokyo Dome.

Luna Sea, which had been together since 1989, prefers to use *shumaku*, a theatrical term meaning "finale," to describe the band's breakup. "Some media reports have said that Luna Sea will break up," Luna Sea vocalist Ryuichi Kawamura said in Hong Kong late last year. "But I think the word 'kaisan' doesn't fit the group."

Kawamura hinted that the decision to announce the band's *shumaku* was due to a sense that Luna Sea had achieved all its artistic goals on the band's last studio album, *Lunacy*. "The main reason why we get together to play is that we can shine more strongly as members of the band," Kawamura said at the time. "If you keep looking at a bright light, you get used to it and feel it is no longer bright. But we want to shine more brightly. When we finished working on the album, we wondered if we could go ahead for a more bright light or whether this was the best we could do. We don't know what will happen to us in the future."

Music critic Hiromichi Ugaya puts a slightly different spin on the Luna Sea split. "Luna Sea has been broken up for a long time due to conflict between Ryuichi Kawamura and the other members," says Ugaya. "The only question was when they were going to announce it. Now they've successfully cashed in at the end by having a farewell tour." Ugaya says he would not be surprised if Luna Sea regrouped in the future.



LUNA SEA

Eighties Okinawan heavy-metal band Murasaki (Purple) was notorious for regularly breaking up and then reforming. Usually, however, the individual members of bands that have broken up waste no time in trying to launch or continue their solo careers.

"Breaking up is generally a career move, with almost all of the ex-members taken into account," says one industry observer. "It's almost as though it's a decision by management to reconfigure the talent that exists into a more profitable configuration."

Exemplifying the smooth transition from group member to solo artist are the members of Toy's Factory act Speed, the hugely popular female idol group that broke up March 31, 2000, after dominating the Japanese charts for four years. All four members of the group are now pursuing solo careers.

In another variation on the breakup theme, instead of launching a solo career, Kenichi Asai, leader of Polydor K.K. hard rock act Blaney Jet City, has formed a new group, Ajico. That band's vocalist, Ua, is already well-known as a solo performer, with three highly acclaimed studio albums to her credit. Ajico's debut album, *Fuka Midori* (Deep Green), has sold 320,000 units here since its Feb. 7 release on Speedstar/Victor Entertainment.

Meanwhile, Blaney Jet City's many loyal fans are still trying to come to terms with the breakup of the band, which had been together for more than 10 years.

March 31 is another popular *kaisan*

date, as it marks the end of both the fiscal year and the school year in Japan. A few years ago, pop/rock band Kome Kome Club officially wound things up March 31, while this year rockers Judy & Mary (Epic Records) will call it quits at the end of this month. This, industry insiders say, can translate into tax advantages for the band and its management.

Virgin Entertainment Japan president Mike Inman notes that announcing a breakup is a sure-fire way to rev up a band's flagging sales. "It's very noticeable," he says.

Like Luna Sea, rock bands Sharam Q and the Yellow Monkey (both signed to BMG Funhouse) prefer not to use the term "*kaisan*." Instead, Sharam Q, which was formed in Osaka in 1989, is officially taking what it refers to as a "Sharam *kyukei*" (rest). The band performed its last gig Dec. 1, 2000, as part of a TV special celebrating the launch of the Japan Broadcasting Corp. (NHK)'s digital-satellite broadcast service.

In announcing the band's rest, Sharam Q's management, company A' Promotion, said it hoped the members will re-form Sharam Q "as soon as possible."

As for veteran hard rockers the Yellow Monkey, instead of *kaisan* the operative term is the rather clinical-sounding *katsudo kyushi*, which loosely translates as "temporary suspension of activities." However, one BMG Funhouse staffer admits that for all intents and purposes, the Yellow Monkey broke up some time ago.

The label says it hopes the band's *katsudo kyushi* is indeed temporary. "We await their return in great anticipation," says a statement on the BMG Funhouse Web site.

Meanwhile, it remains to be seen which of the recently disbanded groups will be the first to announce a reunion tour. The other question is whether it will be playing the Tokyo Dome or the hotel Christmas dinner-show circuit.



Chili Still Hot. While in Europe to promote his new solo album, *To Record Only Water for Ten Days* (Warner Bros.), Red Hot Chili Peppers guitarist John Frusciante went to Vienna to collect a double-platinum award, which marks that more than 100,000 units of the band's *Californication* set were sold in Austria. To date, the album has spent a record 75 weeks on the Austrian charts. Shown, from left, are WEA Austria promotion manager Tina Tröger, Frusciante, and Warner Music Austria managing director Klaus Hoffman.

newsline...

THE PERFORMING RIGHT SOCIETY (PRS) Foundation, launched in March 2000 as a charity by U.K. authors' body PRS, is to receive 1.5 million pounds (\$2.2 million) for distribution during 2001, an increase of 50% from the 2000 level. The foundation's



aims are "to encourage, promote, and sustain music creation and its performance [in] all genres and at all levels of activity." According to the PRS, in its first year the foundation distributed 999,604 pounds (\$1,442,512) to 223 projects. Funds come from the PRS non-license revenue pool and would otherwise be distributed to PRS members. During 2000, PRS collected more than 230 million pounds (\$332 million) in license income for its 35,000 members.

TOM FERGUSON

JOHN POSSMAN, director of Tokyo-based market-entry consultancy Kapabla, has joined the board of directors of Zomba Records Japan. Possman, previously executive producer of A&R at Toshiba-EMI and VP at EMI Music International in Tokyo, will advise Zomba as it seeks to expand its activities in Asia. It is unusual for Japanese labels to appoint board members from outside the company. Zomba Japan, set up last October, is one of only a very few labels to have entered the Japanese market without a local partner. Also joining the Zomba Japan board is Michael Smith, London-based head of business affairs at Zomba International Record Group.

STEVE McCLURE

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) is claiming to have made significant progress in its fight against Asian music piracy in the U.K. (*Billboard*, Aug. 19, 2000) following raids by BPI investigators and police on eight sites in Southall, West London, Feb. 15. Although the raids, which took place in the heart of London's Asian community from the Indian sub-continent, resulted in no arrests and saw the seizure of only 10,000 pounds' (\$14,500) worth of illegal cassettes and CDs, investigators are confident that a number of distributors have been identified from evidence seized. Further action is now being considered. Piracy accounts for 40% of Asian music sales in the U.K., at an estimated annual cost of 4 million pounds (\$5.8 million).

TOM FERGUSON

GERMAN MUSIC TV NETWORK Viva has stepped up its expansion into Eastern Europe with the purchase of Z+ Műsorkészítő Rt, the leading music-TV broadcaster in Hungary. Z+ was previously 60% owned by the local affiliate of HBO and 40% by Turner Broadcasting System International. Financial details of the deal were not disclosed. According to Viva CEO Dieter Gorny, Viva Z+ will produce local-language music and lifestyle programs. HBO will continue to provide Viva Z+ with technical services. The deal follows Viva's entry into the Polish market last year.

WOLFGANG SPAHR

UKRAINIAN MUSIC INDUSTRY and International Federation of the Phonographic Industry (IFPI) representatives, together with U.S. and Swedish diplomats, have urged the Ukrainian government to fulfill its commitment to tackle the country's pirate CD industry (*BillboardBulletin*, June 6, 2000). Stefan Krawczyk, the IFPI's regional director of Eastern Europe, says the Ukraine government agreed last June to "take a series of steps to tackle CD piracy. Unfortunately, we can see no progress toward this goal whatsoever." Ukraine is Europe's top producer of pirated product, according to the IFPI, with an estimated annual production capacity of 70 million CDs, compared with legitimate demand of less than 5 million.

LARS BRANDLE



CATHERINE MÜHLEMANN has been named managing director of Munich-based MTV Central Europe, effective May 1. Mühlemann is currently head of programming at Zurich, Switzerland-based cable television station TV3, the top private-TV channel in her native Switzerland. She succeeds Christiane zu Salm, who joins German broadcaster TM3 at the end of April (*BillboardBulletin*, Dec. 4, 2000). In her new post, Mühlemann will oversee TV channels MTV Central and VH-1 Germany and their affiliated Web sites. She will report to Brent Hansen, president/CEO of MTV Networks Europe.

WOLFGANG SPAHR

SONY MUSIC ENTERTAINMENT SWEDEN has paid Stockholm label group MNW an undisclosed fee for global rights to the catalog of local rock band Teddybears. The catalog contains three albums: last year's *Rock 'n Roll Highschool*, *I Can't Believe It's Teddybears* (1996), and *You Are Teddybears* (1991). The act collected Swedish Grammis for best album, rock/pop group, producer, and video Feb. 19.

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 02/28/01

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU KEEP A SECRET? HIKARU UTADA TOSHIBA-EMI
2	NEW	KOIWO SHICAYAAMASHITA! TANPOP ZETIMA
3	NEW	HATSUKOI AIKO PONY CANYON
4	6	ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI
5	2	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS
6	NEW	GRACEFUL WORLD EVERY LITTLE THING AVEX TRAX
7	4	MIRACLES KEN HIRAI DEFSTAR
8	7	MEMAI CHIIHIRO ONIZUKA TOSHIBA-EMI
9	3	EVOLUTION AYUMI HAMAZAKI AVEX TRAX
10	NEW	OHIOKAKE OTOIRO KIYOSHI HIKAWA COLUMBIA
11	5	TSUMETA! UMU/START IN MY LIFE MAIKURAKI GIZA STUDIO
12	8	MINIMONI, JANKENPYON! MINIMONI! ZETIMA
13	18	ORANGE SHELA AVEX TRAX
14	NEW	HANE-LAY DOWN MY ARMS COCCO VICTOR
15	9	COME AGAIN M-FLO RHYTHM ZONE
16	12	TOWANI... THE GOSPELLERS KIDON
17	NEW	DO YOU REMEMBER ME KITAKIMAYU SONY
18	10	FRAGILE EVERY LITTLE THING AVEX TRAX
19	16	COFFEE RUMBA YOSUI INOUE FOR LIFE
20	NEW	KIMIGA ITAKORO SYOUNENTAI JOHNNY'S ENTERTAINMENT
ALBUMS		
1	4	ABBA S.O.S.—THE BEST OF ABBA POLYDOR
2	NEW	DO AS INFINITY NEW WORLD AVEX TRAX
3	1	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA
4	3	JUDY AND MARY WARP EPIC
5	5	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR
6	2	ZARD TOKI NO TSUBASA B-GRAM
7	6	THE BEATLES 1 CAPITOL
8	NEW	KURURI TEAM ROCK VICTOR
9	NEW	LUCIFER BEATRIP UNLIMITED
10	NEW	NANASE AIKAWA PURANA CUTTING EDGE
11	8	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN
12	10	THE GOSPELLERS SOUL SERENADE KIDON
13	NEW	TRICERATOPS KING OF THE JUNGLE EPIC
14	11	VARIOUS ARTISTS IMAGE SONY
15	9	AJICO FUKA MIDIRI VICTOR
16	14	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR
17	NEW	YURA YURA TEIKOKU YURA YURA TEIKOKU III MIDI
18	NEW	RAPHAEL KAZUKI FU METSU KA FOR LIFE
19	7	HIRO BRILLIANT TOY'S FACTORY
20	RE	KEN HIRAI THE CHANGING SAME DEFSTAR

GERMANY (Media Control) 02/28/01

THIS WEEK	LAST WEEK	SINGLES
1	1	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR
2	2	MS. JACKSON OUTKAST LAFACE/ARISTA
3	3	SONNE RAMMSTEIN MOTOR/UNIVERSAL
4	NEW	WHAT HAPPENED TO ROCK'N'ROLL THOMAS
5	4	GOTTSCHALK & DIE BESORGTEN VATER WEA
6	5	WHAT A FEELING DJ BOBO & IRENE CARA EAMS
7	13	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
8	9	X XZIBIT EPIC
9	6	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI
10	7	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
11	10	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC
12	12	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL
13	NEW	EXPLORATION OF SPACE COSMIC GATE EMI
14	NEW	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA
15	NEW	ONE MORE TIME DAFT PUNK VIRGIN
16	NEW	HEY BABY DJ OETZI EMI
17	NEW	KALTES, KLARES WASSER MALARIA VS. CHICKS ON SPEED UNIVERSAL
18	NEW	IM OSTEN NIEMANN BERLIN
19	8	DANCE WITH ME DEBELAH MORGAN EASTWEST
20	NEW	OVERLOAD SUGABABES LONDON
		WAS KOSTET DIE WELT CHRISTIAN HANS/BMG
ALBUMS		
1	NEW	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA
2	3	DIDO NO ANGEL ARISTA/ARIELA
3	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
4	1	THE BEATLES 1 EMI
5	2	JENNIFER LOPEZ J.L.O EPIC
6	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
7	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
8	10	SUGABABES ONE TOUCH EAST WEST
9	9	CREED HUMAN CLAY EPIC
10	5	DJ TOMEKK RETURN OF HIP-HOP PIONEERS PROJECT F.I.L.A.
11	NEW	NATALIE COLE LOVE SONGS WEA
12	19	LINKIN PARK [HYBRID THEORY] WEA
13	15	VIKINGER TANZ MIT MIR EMI
14	NEW	SCHURZENJAGER TREFF' MA UNS IN DER MITT'N KOCH
15	7	VANESSA AMOROSI THE POWER UNIVERSAL
16	17	DJ BOBO PLANET COLORS EAMS
17	16	SONNE MANNHEIMS ZION EPIC
18	13	ANASTACIA NOT THAT KIND EPIC
19	12	WESTERNHAGEN SO WEIT—THE BEST OF WEA
20	NEW	MICHELLE BEST OF EMI

U.K. (CIN) 02/25/01 Supported By **worldpop**

THIS WEEK	LAST WEEK	SINGLES
1	1	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
2	NEW	MS. JACKSON OUTKAST LAFACE/ARISTA
3	NEW	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR
4	2	TEENAGE DIRTBAG WHEATUS COLUMBIA
5	NEW	FEELS SO GOOD MELANIE B VIRGIN
6	NEW	NO MORE A1 COLUMBIA
7	4	HERE WITH ME DIDO CHEEKY/ARISTA
8	3	AMERICAN DREAM JAKATTA RULIN'/MINISTRY OF SOUND
9	NEW	SHUT UP AND FORGET ABOUT IT DANE ARISTA
10	NEW	THE LADYBOY IS MINE STUNTMASERZ EASTWEST
11	6	ROLLIN' LIMP BIZKIT INTERSCOPE
12	7	DANCING IN THE MOONLIGHT TOPLOADER SONY S2
13	5	BACK HERE BMAK TELSTAR
14	9	LAST RESORT PAPA ROACH DREAMWORKS
15	10	DANCE WITH ME DEBELAH MORGAN ATLANTIC
16	8	THE CALL BACKSTREET BOYS JIVE
17	RE	WHAT MAKES A MAN WESTLIFE RCA
18	14	THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG INTERSCOPE
19	13	STUTTER JOE FEATURING MYSTIKAL JIVE
20	15	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE
ALBUMS		
1	1	DIDO NO ANGEL CHEEKY/ARISTA
2	2	ANASTACIA NOT THAT KIND EPIC
3	18	EVA CASSIDY SONGBIRD HD/BLIX STREET
4	5	TOPLOADER ONKA'S BIG MOKA SONY S2
5	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
6	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
7	NEW	WHEATUS WHEATUS COLUMBIA
8	9	COLDPLAY PARACHUTES PARLOPHONE
9	11	PAPA ROACH INFEST DREAMWORKS
10	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
11	3	TEXAS THE GREATEST HITS MERCURY
12	7	DAVID GRAY LOST SONGS 95-98 IHT/EASTWEST
13	16	DAVID GRAY WHITE LADDER IHT/EASTWEST
14	NEW	DR. DRE DR. DRE—2001 INTERSCOPE
15	20	MADONNA MUSIC MAVERICK/WARNER BROS.
16	15	CRAIG DAVID BORN TO DO IT WILDSTAR
17	17	OUTKAST STANKONIA LAFACE/ARISTA
18	RE	LINKIN PARK [HYBRID THEORY] WARNER BROS.
19	NEW	SHAGGY HOTSHOT MCA
20	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS

FRANCE (SNEP/IFOP/Tite-Live) 02/27/01

THIS WEEK	LAST WEEK	SINGLES
1	1	SEUL GAROU COLUMBIA
2	2	DADDY DJ DADDY DJ M5 INT./SONY
3	3	WASSUUPI DA MUTTZ WEA
4	4	SOLAAR PLEURE MC SOLAAR EASTWEST
5	10	MS. JACKSON OUTKAST LAFACE/ARISTA
6	5	ELLE TE REND DINGUE DADDY NUTTEE DELABEL/VIRGIN
7	6	L'ALIZE ALIZEE POLYDOR/UNIVERSAL
8	7	R&B 2 RUE MATT BARCLAY/UNIVERSAL
9	9	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
10	8	TU VAS ME QUITTER HELENE SEGARA ORLANDO/EASTWEST
11	14	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY
12	13	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
13	16	LA BAS ASSIA VIRGIN
14	19	SUPREME ROBBIE WILLIAMS EMI
15	11	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
16	17	SI JE M'EN SORS JULIE ZENATTI COLUMBIA
17	18	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
18	12	VERONE FREDERIC CHARTER & LA TROUPE MERCURY/UNIVERSAL
19	15	AVANT DE PARTIR EVE ANGELI M5 INT./SONY
20	NEW	7 DAYS CRAIG DAVID EDEL
ALBUMS		
1	1	GAROU SEUL COLUMBIA
2	2	MC SOLAAR CINQUIEME AS EASTWEST
3	10	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
4	3	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
5	11	DIDO NO ANGEL ARISTA
6	6	DE PALMAS MARCHER DANS LA SABLE POLYDOR
7	5	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
8	NEW	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
9	NEW	ISABELLE BOULAY MIEUX QU'ICI-BAS V2
10	4	MUSICAL ROMEO & JULIETTE (VERSION INTEGRALE) MERCURY/UNIVERSAL
11	15	CRAIG DAVID BORN TO DO IT EDEL
12	RE	ST. GERMAIN TOURIST BLUE NOTE/EMI
13	9	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
14	14	PATRICK BRUEL JUSTE AVANT RCA
15	16	MADONNA MUSIC MAVERICK/WEA
16	12	ANASTACIA NOT THAT KIND EPIC
17	8	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
18	NEW	BOND BORN DECCA
19	NEW	LYNDA LEMAY DU COQ A L'AME WEA
20	13	NTM LE CLASH—ROUND 4 EPIC

CANADA (SoundScan) 03/10/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	WALK ON U2 INTERSCOPE/UNIVERSAL
2	1	ONE MORE TIME DAFT PUNK VIRGIN/EMI
3	NEW	NO MEANS NO RICKY J WARNER
4	2	SANDSTORM DARUDE POPULAR
5	4	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL
6	3	DON'T TELL ME MADONNA MAVERICK/WARNER
7	8	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
8	5	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL
9	6	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK
10	7	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY
11	RE	BEAUTIFUL DAY U2 ISLAND/INTERSCOPE/UNIVERSAL
12	20	MUSIC MADONNA MAVERICK/WARNER
13	10	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2
14	17	AROUND THE WORLD (LA LA LA LA) ATC KINGSIZE/BMG
15	12	FEEL THE BEAT DARUDE POPULAR/EMI
16	11	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY
17	15	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
18	RE	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
19	9	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
20	RE	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG
ALBUMS		
1	1	SHAGGY HOTSHOT MCA/UNIVERSAL
2	2	VARIOUS ARTISTS GRAMMY NOMINEES 2001 GRAMMY/CAPITOL/EMI
3	3	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL
4	6	DIDO NO ANGEL ARISTA/BMG
5	NEW	JIM JOHNSTON WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 SMACK DOWN/KOCH
6	NEW	VARIOUS ARTISTS OH WHAT A FEELING EMI/BMG/SONY/WARNER/UNIVERSAL
7	4	JENNIFER LOPEZ J.L.O EPIC/SONY
8	7	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL
9	9	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE
10	8	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER
11	5	THE BEATLES 1 APPLE/CAPITOL/EMI
12	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
13	14	SOUNDTRACK COYOTE UGLY CURB/WARNER
14	10	O-TOWN O-TOWN J&B/MG
15	12	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
16	11	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI
17	17	VARIOUS ARTISTS CHRIS SHEPPARD'S CUT CUTZ 404 BMG
18	19	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
19	15	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
20	RE	LINKIN PARK [HYBRID THEORY] WARNER

NETHERLANDS (Stichting Mega Top 100) 02/26/01

THIS WEEK	LAST WEEK	SINGLES
1	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
2	1	PUF/SCHUDDEN DEF RYMMZ VIRGIN
3	3	YOU JUDITH DINO
4	4	JELLE SLIMME SCHEMER FEATURING TIDO ROADRUNNER ARCADE
5	18	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
6	10	HOW MANY LICKS LIL' KIM FEATURING SISQO WARNER
7	6	HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO
8	5	MS. JACKSON OUTKAST LAFACE/ARISTA
9	14	\$#!* ON YOU D-12 INTERSCOPE/UNIVERSAL
10	12	THINGS I'VE SEEN SPOOKS EPIC
11	9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI
12	7	LUNA ALESSANDRO SAFINA ULM/UNIVERSAL
13	15	KOMODO/SAVE YOUR SOUL MAURO PICOTTO MEDIA
14	8	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
15	11	AROUND THE WORLD ATC BMG
16	20	X XZIBIT EPIC
17	13	ANGEL LIONEL RICHIIE ISLAND/UNIVERSAL
18	NEW	BOLLETJES IN MIJN HOL HOLLAND & HOLLAND POLYDOR/UNIVERSAL
19	16	POP YA COLLAR USHER ARISTA/BMG
20	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL
ALBUMS		
1	1	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL
2	2	ENYA A DAY WITHOUT RAIN WARNER
3	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
4	4	ANASTACIA NOT THAT KIND EPIC
5	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
6	12	ST. GERMAIN TOURIST EMI
7	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
8	14	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
9	10	KANE AS LONG AS YOU WANT THIS BMG
10	5	JENNIFER LOPEZ J.L.O EPIC
11	9	LENNY KRAVITZ GREATEST HITS VIRGIN
12	15	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
13	8	THE CORRS UNPLUGGED 1-43/LAVA/WARNER
14	16	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV
15	11	THE BEATLES 1 EMI
16	17	DIDO NO ANGEL ARISTA/BMG
17	13	MADONNA MUSIC MAVERICK/WARNER
18	18	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
19	NEW	POSTMEN REVIVAL WARNER
20	19	ILSE DE LANGE LIVIN' ON LOVE WARNER

AUSTRALIA (ARIA) 02/26/01

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY
2	2	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
3	4	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL
4	7	ONE STEP CLOSER LINKIN PARK WEA
5	5	YELLOW COLDPLAY EMI
6	6	DANCE WITH ME DEBELAH MORGAN EASTWEST
7	9	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
8	8	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL
9	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
10	15	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5
11	12	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL
12	20	HAMPSTERDANCE SONG HAMPTON THE HAMPSTER SHOCK
13	11	TEENAGE DIRTBAG WHEATUS COLUMBIA
14	14	BODY II BODY SAMANTHA MUMBA POLYDOR/UNIVERSAL
15	16	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
16	RE	THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN C WEA
17	NEW	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA XIV RECORDS
18	18	SKY SONIQUE UNIVERSAL
19	NEW	WARNING GREEN DAY WEA
20	13	7 DAYS CRAIG DAVID SHOCK
ALBUMS		
1	1	SOUNDTRACK COYOTE UGLY CURB/SONY
2	2	COLDPLAY PARACHUTES EMI
3	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	9	LINKIN PARK [HYBRID THEORY] WEA
5	6	JENNIFER LOPEZ J.L.O EPIC
6	7	DIDO NO ANGEL ARISTA
7	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
8	5	POWDERFINGER ODYSSEY NUMBER FIVE GRIND
9	14	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
10	10	MADONNA MUSIC MAVERICK/WEA
11	8	CRAIG DAVID BORN TO DO IT SHOCK
12	15	CREED HUMAN CLAY EPIC
13	11	SOUNDTRACK DUETS FESTIVAL
14	NEW	BOND BORN DECCA
15	16	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA
16	13	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
17	19	THE BEATLES 1 EMI
18	12	THE CORRS IN BLUE 1-43/LAVA/EASTWEST
19	18	KYLIE MINOGUE LIGHT YEARS FESTIVAL
20	RE	DEBELAH MORGAN DANCE WITH ME EASTWEST

ITALY (FIMI) 02/27/01

THIS WEEK	LAST WEEK	SINGLES
1	1	GOODNIGHT MOON SHIVAREE CAPITOL/EMI
2	12	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
3	2	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL
4	6	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA
5	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
6	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
7	NEW	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
8	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
9	7	VIVRE LA VIE KELLY JOYCE UNIVERSAL
10	10	SUPREME ROBBIE WILLIAMS EMI
11	8	IF I EVER FEEL BETTER PHOENIX VIRGIN
12	11	DON'T TELL ME MADONNA MAVERICK/WEA
13	19	I'M OUTTA LOVE ANASTACIA EPIC
14	13	CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA
15	9	NOT THAT KIND ANASTACIA EPIC
16	20	BACK IN TIME EIFFEL 65 BLISS CO.
17	17	WALKING AWAY CRAIG DAVID
18	NEW	MS. JACKSON OUTKAST LAFACE/ARISTA
19	14	

HITS OF THE WORLD™

CONTINUED

EUROCHART (03/10/01)

THIS WEEK	LAST WEEK	SINGLES
1	1	MS. JACKSON OUTKAST LAFACE/ARISTA
2	2	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE
3	3	DAYLIGHT IN YOUR EYES NO ANGELS POLYDOR
4	4	SEUL GAROU COLUMBIA
5	5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/VARIOUS
6	8	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
7	6	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
8	NEW	WASSUUP! DA MUTTZ ETERNAL/WEA
9	7	ROLLIN' LIMP BIZKIT INTERSCOPE
10	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
ALBUMS		
1	1	DIDO NO ANGEL CHEEKY/ARISTA
2	4	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE
3	5	ANASTACIA NOT THAT KIND EPIC
4	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
5	2	THE BEATLES 1 APPLE
6	3	JENNIFER LOPEZ J.L.O. EPIC
7	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
8	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
9	NEW	PETER MAFFAY HEUTE VOR DREISSIG JAHRERE ARIOLA
10	RE	CRAIG DAVID BORN TO DO IT WILDSTAR/EDL

NEW ZEALAND (Record Publications Ltd.) 03/04/01

THIS WEEK	LAST WEEK	ALBUMS
1	4	DIDO NO ANGEL ARISTA/BMG
2	1	SHAGGY HOTSHOT UNIVERSAL
3	6	FAITH HILL BREATHE WARNER
4	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
5	2	THE HOLLIES GREATEST HITS EMI
6	3	LINKIN PARK [HYBRID THEORY] WARNER
7	9	NELLY COUNTRY GRAMMAR UNIVERSAL
8	8	WESTLIFE COAST TO COAST BMG
9	RE	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
10	RE	COLDPLAY PARACHUTES EMI

SWEDEN (GLF) 02/28/01

THIS WEEK	LAST WEEK	SINGLES
1	1	ROMEO SHEBANG BONNIER
2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL
3	3	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
4	4	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA
5	6	THE CALL BACKSTREET BOYS JIVE/ZOMBA
6	5	WHO LET THE DOGS OUT BAHAMEN EDL
7	7	I'LL BE THERE/REGNBAGENS BARN BUBBLES ROADRUNNER ARCADE MUSIC
8	NEW	IF I USED TO LOVE YOU DANIEL LEMMA WARNER
9	10	ROLLIN' LIMP BIZKIT UNIVERSAL
10	NEW	I LAY MY LOVE ON YOU WESTLIFE BMG
ALBUMS		
1	2	CAROLA SOV PA MIN ARM—SANGER FOR STORA OCH SMA KIRKELIG
2	5	ARK WE ARE THE ARK VIRGIN
3	6	HAKEN HELLSTROM KANN INGEN SORG FOR MIG GOTEBORG VIRGIN
4	1	KENNY ROGERS ENDLESS LOVE CMC
5	3	DIDO NO ANGEL ARISTA/BMG
6	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
7	4	NIKLAS STROMSTEDT DU BLIR DU, JAG BLIR JAG METRONOME/WARNER
8	7	SOUNDTRACK OF OUR LIVES BEHIND THE MUSIC TELEGRAM/WARNER
9	9	SADE LOVERS ROCK SONY
10	NEW	ANDREW STRONG OUT OF TIME CMC

NORWAY (Verdens Gang Norway) 02/27/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HANDS UP—I LOVE YOU MADRUGADA VIRGIN
2	1	MS. JACKSON OUTKAST ARISTA/BMG
3	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL
4	3	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA
5	4	911 WYCLEF JEAN FEATURING MARY J. BLIGE SONY
6	2	YOU KNOW SO WELL SONDRER LERCHE VIRGIN
7	6	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA EDL
8	7	TROUBLE COLDPLAY EMI
9	NEW	ROLLIN' LIMP BIZKIT UNIVERSAL
10	9	THE CALL BACKSTREET BOYS JIVE/ZOMBA
ALBUMS		
1	1	COLDPLAY PARACHUTES EMI
2	2	BURL IVES UNFORGEMMELGE KLASSIKERE NORSKE GRAM
3	5	DIDO NO ANGEL ARISTA/BMG
4	3	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
5	4	KINGS OF CONVENIENCE QUIET IS THE NEW LOUD SOURCE/VIRGIN
6	8	WYCLEF JEAN THE ECLECTIC: 2 SIDES II A BOOK SONY
7	6	BELLAMY BROTHERS OUR NORWEGIAN HITS NORSKE GRAM
8	NEW	MOTORPSYCHO BARRACUDA 1.70
9	7	DUM DUM BOYS SCHLAGERS SONY
10	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE

SPAIN (AFYVE/ALEF MB) 02/22/01

THIS WEEK	LAST WEEK	SINGLES
1	1	LA OTRA ORILLA REINCIDENTES BOA
2	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
3	4	PERO ME ACUERDO DE TI CHRISTINA AGUILERA RCA
4	NEW	CHASE THE SUN PLANET FUNK BUSTIN' LOOSE/VIRGIN
5	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
6	NEW	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
7	10	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
8	7	VESPA SPECIAL LUNA POP BLANCO Y NEGRO
9	NEW	LO HARE POR TI PAULINA RUBIO MUXVIC
10	8	TU VENENO NATALIA OREIRO ARIOLA
ALBUMS		
1	NEW	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN
2	1	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
3	NEW	ESTOPA ESTOPA ARIOLA
4	2	JENNIFER LOPEZ J.L.O. EPIC
5	8	ALEJANDRO SANZ EL ALMA AL AIRE WEA
6	4	THE BEATLES 1 EMI
7	6	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
8	5	M-CLAN SIN ENCHUFE DROWEA
9	7	CARLOS CANO 30 GRANDES CANCIONES SONY MUSIC MEDIA
10	10	ANA GABRIEL 30 GRANDES EXITOS EPIC

PORTUGAL (Portugal/AFP) 02/20/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	LARA FABIAN LARA FABIAN SONY
2	3	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI
3	2	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
4	5	LENNY KRAVITZ GREATEST HITS VIRGIN
5	4	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
6	NEW	SIMPLY RED IT'S ONLY LOVE WEA
7	8	SADE LOVERS ROCK SONY
8	10	CELINE DION THE COLLECTOR'S SERIES VOL. ONE SONY
9	6	MOBY PLAY MUSICA ZONA
10	RE	BON JOVI CRUSH UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 02/22/01

THIS WEEK	LAST WEEK	SINGLES
1	1	PLAYED-A-LIVE SAFRI DUO UNIVERSAL
2	2	HANG ON FREEDOM SCOP
3	3	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
4	7	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA
5	5	HOS DIG AR JEG ALT BLA OJNE SPINEDEL
6	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
7	8	SUNRISE INFERNAL EMI
8	6	THE 6TH GATE D-DEVILS BONNIER
9	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
10	10	I SEE DEAD PEOPLE PROPANE EMI
ALBUMS		
1	1	TV-2 AMERICA EMI
2	2	BENT FABRICIUS-BJERRE MIT LIVS MELODI CMC
3	3	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
4	NEW	SONNY & JEANNE SONNY & JEANNE MEGA
5	5	ENYA A DAY WITHOUT RAIN WARNER
6	4	ERANN DD STILL BELIEVING MEGA
7	6	DIDO NO ANGEL ARISTA/BMG
8	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
9	RE	ROGER WHITTAKER FROM ROGER WITH LOVE BMG
10	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL

FINLAND (Radiomafia/IFPI Finland) 02/26/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	DIDO NO ANGEL ARISTA/BMG
2	2	SAMULI EDELMAN KAIKKI TAHTOO RCA
3	NEW	KLAMYDIA KLAMYTAPII KRAKLUND
4	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
5	NEW	AKI SIRKESALO ENKELEITA ONKO HEITA SONY
6	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
7	8	DARUDE BEFORE THE STORM 16 INCH
8	6	THE BEATLES 1 EMI
9	5	IRWIN GOODMAN RENTUN RUUSTUT F-RECORDS
10	10	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL

ARGENTINA (CAPIF) 02/14/01

THIS WEEK	LAST WEEK	ALBUMS
1	2	SIMPLEMENTE CHAYANNE SONY
2	1	GREATEST HITS LENNY KRAVITZ EMI
3	3	MI REFLEJO CHRISTINA AGUILERA BMG
4	4	CALIFORNICATION RED HOT CHILI PEPPERS WARNER
5	8	A PURA SANGRE WALTER OLMOS LEADER
6	NEW	SOUND LOADED RICKY MARTIN SONY
7	6	NOS SOBRAN LOS MOTIVOS JOAQUIN SABINA BMG
8	5	MTV UNPLUGGED MANA WARNER
9	9	A 2000 RODRIGO BMG
10	NEW	VERANO 2001 VARIOUS ARTISTS BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

CESARIA EVORA, the smoky-voiced, barefoot diva from the Cape Verde islands off the west coast of Africa, returns with a new album next month and a 2001 world tour



EVORA

that includes headlining dates from l'Olympia in Paris to the Hollywood Bowl. **Evora**, 60, had never left her island home until the mid-1980s and was then discovered singing in a bar in Lisbon, Portugal. Now signed to BMG France, her last album, *Cafe Atlantico*, sold 300,000 units in France and double that figure internationally, according to the label. The new album, *Sao Vincente di Longe* (Sao Vincente So Far Away), will be released globally April 9-10. (Sao Vincente is her home.) The set was recorded in Paris, Havana, and Rio de Janeiro, Brazil. Evora sings in a Cape Verdean style known as *morna*, a languid, blues-tinged form, and guest contributions come from **Caetano Veloso**, **Bonnie Raitt**, and Cuba's **Orquesta Aragon**. "Cape Verde borders on Africa, Europe, Brazil, and the Caribbean, so it feels perfectly natural to work with these musicians," she says. "But *morna* remains the heart of my music." **NIGEL WILLIAMSON**

THE PHENOMENON that is the TV series *Popstars* began in New Zealand, but the concept has now been repeated in the U.K., Germany, and Australia (see other Pulse items). The U.S. version (*Making the Band*) is in full swing, and Canada is about to air its own version. In the course of the series, basically a documentary/drama about manufacturing a pop band, hundreds of hopefuls are eliminated until the "perfect" five faces emerge. At this point they step out of the TV screen to become a real group and release a record. **Truebliss**, the band that emerged from the New Zealand series, enjoyed a No. 1 single. In the U.K. the series has attracted 10 million viewers, and the resultant band is called **Hearsay**. Its first single, "Pure and Simple," is to be released on Polydor with an album to follow, produced by top Norwegian hitmakers **StarGate**. Whether a group that the entire nation has watched being mechanically assembled has any durability remains to be seen. Polydor has signed them for just one single and album. **NEVILLE KITSON**

POPSTARS, which is shown on RTL II in Germany, has given Polydor one of the fastest-selling singles in the label's history. "Daylight in Your Eyes," by girl group **No Angels**, was released Feb. 5, went straight to No. 1, and has remained on top for three weeks, with 780,000 units sold. Polydor managing director **Joerg Hellwig** and **Tom Bohne**, head of Zeitgeist/Polydor International, worked with RTL II to develop the project. "The record went gold within a few hours, proving that it is possible to break a national act of this magnitude if you line up the right people," Hellwig says. "The cooperation between RTL II, Polydor, and Tresor Entertainment in Munich has given us the ideal media partnership." The five singers were chosen from more than 5,000 entries. The group's full-length album is to be released Monday (5). **WOLFGANG SPAHR**

BARDOT, the five-piece girl group assembled as a result of the Australian version of *Popstars*, has become a major hit in Southeast Asia, where the show has been seen across Malaysia, Singapore, and Thailand. "A TV series is a powerful marketing tool. *Popstars* shot to No. 1 in the ratings, outdoing *Friends* and *Ally McBeal*," says **Kathleen Tan**, managing director of Warner Music Singapore. **Bardot** recently completed a three-week Southeast Asian promo tour. "We expected that no one would know who we are, but we were overwhelmed," says **Sophie**, one of those who survived the televised auditions to make the final lineup. **Alan Robertson**, head of international at Warner Music Australia, which signed the group, says the Australian version of *Popstars* is now under negotiation to be broadcast in the Philippines and Hong Kong. "We always felt *Bardot* was well-suited to the Southeast Asian market. The image, the songs, the radio-friendly production, and the high-quality videos are a complete package," he says. **STEVEN PATRICK**

AS PREVIEWED IN PULSE (Feb. 17), **Manic Street Preachers** became the first major Western rock group to play in Cuba when they appeared Feb. 18 at Havana's 5,000-capacity Karl Marx Theater. The band chose the Cuban capital to showcase its sixth Sony/Epic album, *Know Your Enemy*, to be released in May. In the audience were President **Fidel Castro** and culture minister **Abel Prieto**. Entrance was five Cuban pesos (25 cents). Bassist **Nicky Wire** said, "This is a gesture of solidarity for a country that is struggling to maintain its independence. People ask if our concert in Cuba might irritate the U.S. and bring us problems. Probably it will. We're counting on it." The biggest cheer came for the song "Baby Elian" from the new album; it refers to the Cuban boy **Elián González**, who was held in Miami by anti-Castro relatives and became the object of a political tug of war. Castro's presence at the concert can be attributed to the government's increasing focus on Cuban youth in the so-called "battle of ideas" that the González case sparked, although Western rock music is still almost unknown to most young Cubans. **HOWELL LLEWELLYN**

Maxee Goes To U.K. For Solo Launch

BY PAUL SEXTON

LONDON—Not every artist would volunteer to follow a career path that winds from Guyana, on the northeast coast of South America, to Los Angeles and then to Wandsworth in southwest London.

However, vocalist Maxee, formerly of platinum-selling R&B girl group Brownstone, has changed her status from naturalized American to unofficial Brit after signing a solo deal with Mercury that has promising potential.

It was the Universal Music Group label, fronted by U.K. managing director Howard Berman, that in 1999 took the global lead in releasing Shelby Lynne's *I Am Shelby Lynne* album ahead of any other territory—even her native U.S., where Lynne was signed. The British release started that record on a path of media acclaim and word-of-mouth buzz that culminated Feb. 21 when Lynne won the Grammy for best new artist.

On this occasion, Mercury U.K. signed Maxee for the world shortly after Berman heard her demos in the summer of 1999. The artist's A&R is being handled in the U.K., and her album has an English producer, Ollie Twist. Following the Feb. 26 release of the first single, the R&B-flavored "When I Look Into Your Eyes," a more melodic, acoustic follow-up, "This Is Where I Wanna Be," is due in mid-May, followed by the as-yet untitled album at the end of that month.

Brownstone, which was signed to Michael Jackson's MJJ label via Epic, is fondly remembered by R&B fans in the U.K., where the group reached No. 8 in 1995 with its signature hit, "If You Love Me"; scored four other top 30 entries; and also charted in the top 20 in 1995 with *From the Bottom Up*.

Berman says, "The reason why Maxee moved to the U.K., rather than sign one of the many deals she was offered in the states, was that she didn't want to make a specifically urban/R&B album. The first thing that struck me about the demos was her sheer diversity. At times, the album is closer to Carole King's *Tapestry* than anything coming out of an American R&B environment."

"A lot of American artists come here [to Britain] because of the loyalty of fans," Maxee says, citing the enthusiastic early U.K. response to such singers as Macy Gray and Jill Scott. "There's so much versatility when it comes to your artists here. They have a lot of cool ideas. When I found my sound, I went to record companies [in the U.S.], and they were interested, but they were always, 'Brownstone, Brownstone.'"

"I've always felt very strongly in

regards to my creative control—doesn't matter where I was signed," she adds, noting that her musical tastes embrace not only R&B but such rock acts as U2 and the Goo Goo Dolls and pop artists such as Robbie Williams.

"Artists are very afraid of being unique, especially [in the U.S.], to [the point] where you turn on a radio station and you're hearing the same type of music all along," Maxee says. "Or you look at videos, and it's the same concept always. It was always important for me to do what's good for me."

Berman says that "When I Look Into Your Eyes," which featured remixes by Darkchild and MJ Cole, has helped to introduce Maxee. "Because of her Brownstone heritage, particularly with the media and specialist consumers, we decided to go with an R&B direction and use that as a point of entry. That was the most appropriate calling card, and it's been doing what we wanted it to do at specialist retail and media," he reports.

Maxee also played a well-received media showcase Jan. 30 at London's Eve Club.

Greater expectation will surround the second single. "If we'd heard no more than 'This Is Where I Wanna Be,' we would still have signed her," says Berman. "Everything else was icing on the cake."



MAXEE



OGDEN

ROM Bows In Germany

Management Co. Expands Ahead Of Schedule

BY LARS BRANDLE

LONDON—Richard Ogden Management (ROM), the London-based European artist management firm launched six months ago by former Paul McCartney manager Richard Ogden, is expanding into Germany ahead of schedule.

Significant for Berlin-based concert promotion group Deutsche Entertainment AG (DEAG), which owns 45% of Ogden's venture (Billboard, Aug. 26, 2000), the new operation creates a management presence in the German contemporary music field.

"It was always part of our charter with [DEAG] that we would move quite quickly to find someone and open an office [in Germany]," says Ogden. "From DEAG's point of view, the investment they have made has been a very worthwhile one. We're up and running quicker, [and we're] viable quicker. We've got artists quicker. It's all happening quicker than [DEAG] planned."

He continues, "The original business plan was that at the end

of the first year we might have signed a couple of viable clients." In fact, he says, ROM's roster already includes violinist Vanessa-Mae—for whom U.K.-based DEAG subsidiary Marshall Arts is planning a world tour—Finnish hip-hop act Bomfunk MC's, and English singer/songwriter Nerina Pallot. ROM also acts as European marketing consultant to Ricky Martin and Elvis Crespo.

Richard Ogden Management Germany is based in DEAG's offices on Berlin's Kurfürstendamm. The new operation is headed by GM Clemens Fachinger, former A&R executive with Mercury Records in Germany, whom Ogden describes as "a music guy," with almost 20 years' experience in the industry.

Fachinger's remit includes building a roster of German-based clients with international potential. "We're expecting him to get into the market, look around, see what's happening, and find a couple of clients," Ogden says. "Once he's done that, we'll think about expanding. It's a long, slow process."

CRIA ANXIOUS OVER INCREASED PIRACY

(Continued from page 58)

Robertson. "We're lucky if we get a \$10,000 Canadian [\$6,530] fine on conviction."

Robertson points out that only a \$15,000 Canadian (\$9,800) fine was handed down for Canada's previous largest bust, in 1999. Then, the RCMP seized 28,000 bootlegged CDs in Montreal with an estimated street value of \$1.25 million Canadian (\$816,000) (Billboard, May 22, 1999). The CDs allegedly contained unauthorized recordings by such acts as the Rolling Stones, Pearl Jam, and Neil Young that were imported from Europe and Asia.

"Bootlegging [of live performances] continues to be a problem, but the Montreal case cooled things off a lot, as have changes in government legislation," says Robertson.

Until 1996, when the federal government's World Trade Organization Agreement Implement Act took effect, the CRIA was powerless to take direct action against bootlegged product being sold in Canada, because such unauthorized recordings were not copies of record-company masters. Without anti-bootlegging statutes in place, and with Canada not being a signatory to the 1971 Rome Convention, which protects performers' rights, bootleg product sold in Canada could be blocked only if the imported product lacked a Canadian mechanical right license, resulting in copyright infringement.

Canadian Musical Reproduction

Rights Agency Ltd. (CMRRA) president David Basskin suggests that counterfeiting remains a limited problem to Canadian music rights holders. "What's the [counterfeiters'] margin at \$5?" he asks. "For the same price of stamping out an illegal music disc, they can stamp out a copy of Microsoft Office and sell it for \$100."

However, CRIA chairman Garry Newman, also president of Warner Music Canada, heatedly disagrees. "Counterfeiting of our product is increasing," he insists. "This recent seizure tells you that."

"We discuss [counterfeiting] on a regular basis here," Newman continues. "My field staff go into a small store and often see counterfeits. This bust was [allegedly] beyond one little store—this guy was supplying who knows who. This is a situation we have to keep paying attention to."

While counterfeited product may not be in the bins of major retail accounts in Canada, according to CRIA, there's plenty of such product in the country's ethnic marketplaces. "Our office has been dealing with [the counterfeiting of] Cantonese and Mandarin pop music since 1995," says Ken Thompson, VP/general counsel of CRIA. "There's also an Indian music counterfeiting problem here, as well as growing [counterfeiting of] Latin music."

"Counterfeiting is ongoing in Canada, particularly with product originating from China," says Robertson. "Our anti-piracy office has about 60

investigation files open; four cases have gone to court in the past year. In this new seizure, there was a mixture of product imported from China and product they were [allegedly] manufacturing themselves." Robertson says the seized product was mostly Asian music.

With an estimated 1 million Canadians of at least partial Chinese extraction, legitimate sales of Asian music here have grown, Robertson says, but so has the pirating of such product. "As the Chinese population in Canada expands, we are getting more counterfeit product from China," he says.

Under Canadian copyright law, rightful copyright owners must prove they own the original track in dispute, and proving infringement in the courts is a time-consuming process. It starts with registering copyright ownership in Canada and testing the purchased product against the master or copy of the original recording. Most alleged pirated product is sent out of the country to the source of the master or to an office of the International Federation of the Phonographic Industry (IFPI).

"It is very complex and time-consuming to deal with Asian counterfeits, because much of the product is not in our database," says Robertson. "We have to go back to the IFPI office in Hong Kong or Beijing for copyright verifications, even though most of the product is licensed by major labels."

In attempting to tackle pirate

Asian product in retail stores serviced by Chinese-Canadian wholesalers importing from Hong Kong or by Asian-based distributors directly, the labels face not only cultural and language barriers but issues of pricing and timing of product.

Chinese-Canadians learn about new Cantonese pop or Mandarin releases quickly—through some 30-40 music and TV magazine titles that are air-freighted monthly to Canada from Hong Kong, Chinese music programs on local TV, and numerous Chinese-Canadian publications.

Thompson says, "While the record companies themselves here could be importing this product or manufacturing it here, it's impossible for them to compete against [retailers selling] three albums for \$20 Canadian [\$13]."

Nevertheless, Newman believes there is great potential for selling Chinese music within the sizable Chinese communities of Montreal, Calgary, Vancouver, and Toronto, although he acknowledges it is a difficult market to penetrate.

"[Chinese retailers] beat us out on street dates," he says. "By the time we get parts from our affiliates in Asia, they already have finished goods, or [the albums] have been pirated. We will sell 10,000-15,000 copies on Asian artists which sell millions there. One thing I will probably do this year is release a compilation in Cantonese or Mandarin and see if we can get into that market."



Over My Shoulder. HMV Media Group COO Brian McLaughlin looks overshadowed for once in his long career with the U.K.-based retailer—but it's by his own image, duplicated on hundreds of balloons decorating London club Axis. McLaughlin addressed the audience at a recent reception in his honor organized by the board of HMV Europe. Leading record company executives joined HMV staffers in paying tribute to the company veteran, who moved up from his role as HMV Europe managing director Jan. 1.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER ACTIVE • ACCESSORIES

Music Artists Hit Toy Market

Toy Fair Product Features Current Teen-Pop, Traditional Acts

BY STEVE TRAIMAN

NEW YORK—Not only is teen pop playing an increasingly bigger role in the music marketplace, but the top names in the genre are making a big splash in the toy market as well.

New toys from the likes of 'N Sync, Backstreet Boys, Britney Spears, and Christina Aguilera led a wide mix of new music-related toys previewed at the recent American International Toy Fair held here.

But teen-pop acts aren't the only artists making additional royalties off a diverse array of music-related toys, games, and electronics. Traditional rock and vintage pop acts, running the gamut from Metallica and the Grateful Dead to Elvis Presley and Marie Osmond, are also profiting from toy-licensing deals with creative licensed products.

The toy industry had a flat year in 2000, with about \$16.4 billion in manufacturers' shipments reported by the Toy Manufacturers Assn. (TMA), the sponsor of the Toy Fair. While there are no breakout figures available for music-related toys and games, both exposure for and sales of pop-music-licensed products are definitely up.

'N Sync, whose *No Strings Attached* was the top-selling album of 2000, took the title for sheer number of new licensed products.

"Music celebrities, especially pop stars, have created quite a craze in girls' lives," says Jamie Cygielman, Barbie VP at Mattel. Mattel, for its part, is cashing in on the craze with its 'N Sync #1 Fan Barbie, as well as with 'N Sync Uno, a collectible version of its card game Uno that includes an exclusive CD-single remixed track.

In some places, the boy band is even providing personal input into product selection and features. Play-by-Play, another toy maker, is rolling out an entire line of 'N Sync signature electronics due in early summer in time for the concert season, says president/CEO Rick Neitz. "The boys asked for a low-cost camera and binoculars for concerts," he reports, "along with some sophisticated electronics."

Also included in the line are 'N Sync versions of Play-by-Play's karaoke player, portable stereo CD boombox, "try me" professional keyboard, an AM/FM clock/CD radio, an AM/FM cassette personal stereo, and a portable CD player.

At Patch Products, "the group signed off on all the exclusive, fun, and juicy facts in our 'N Sync Backstage Pass board game," marketing

VP Tim Walsh says. The summer in-store launch will be backed by radio concert ticket giveaways. There's also the 'N Sync Game of Beads, the 'N Sync Sackers game, and the 'N Sync Sticker Fanatic game.



Liquid Blue rep Sheri Tarpey previews four incense packs with Carlos Santana-designed artwork, a Grateful Dead vintage T-shirt, and new Bean Bear collectibles. (Photo: Steve Traiman)

The company also has 98" Play for Keeps, where fans must answer questions about the band and its music to earn "degrees." For Backstreet Boys *Around the World*, players must match song titles with lyrics and answer other queries to be the first to circle the globe and win.

Elsewhere, 'N Sync is featured along with Britney Spears and Christina Aguilera on Trendmas-



Rich Neitz, president/CEO of Play-by-Play, demos the 'N Sync consumer-electronics line. (Photo: Steve Traiman)

ters' new C-Watch Rocks watches, each offering up to 72 seconds of two or three of the artists' top singles, accompanied by music-video-style digitized animation on the watch's face.

"Products like this are a bonus for music and video retailers," says Theresa Maupin, senior VP of product management. The watch line hit stores for last holiday season and is available at Musicland and Blockbuster, in addition to mass merchandisers and other outlets.

TMA chairman Peter Feeley notes that the band's appeal is even crossing over into the overlooked marionette and puppet sub-category of toys. The band, whose album cover and "Bye Bye Bye" video both featured a marionette theme, had a hit for puppet maker Living Toyz.

NOT ONLY TEEN POP

Meanwhile, some rock and older pop acts are also enjoying popularity with toy makers. Leading the way is *Spawn* creator Todd McFarlane with rock star collectible sculpted figures. This year he previewed a "boxed set" of Metallica, the Grateful Dead's Jerry Garcia, Kid Rock, and the Doors' Jim Morrison. Previous figures have included Kiss, Ozzy Osbourne, and Janis Joplin.

"The Metallica guys loved their figures and gave us their own ideas for dress and appearance, much like Kiss did with their makeup for our first figures," McFarlane notes. "The rock figures have been successful additions to tour merchandise collections."

Liquid Blue has found great success with its licensed line of Grateful Dead T-shirts, Head Wear caps, and Bean Bear collectibles, representative Sheri Tarpey says. "A licensed Jerry Garcia doll from Gund is one of our hottest sellers at \$35," she notes.

Previewed was a new line of Grateful Dead products: a vintage T-shirt line, 19 models of Head Wear caps, a series of Bean Bear collectibles, and collectible coins named after the group's songs, such as "Bertha."

Also on display from Liquid Blue was a line of four Carlos Santana incense pack scents, with artwork designed by the guitarist. L.L. Knickerbocker featured the 10th anniversary collection of Marie Osmond's Fine Collectible Dolls, all sculpted by the singer.

From Mattel, there's a series of five Matchbox Collectibles' Elvis

(Continued on next page)



Spawn creator Todd McFarlane, left, shows off his newest sculpted rock star collectible figures, Metallica and Jerry Garcia. At right, Michelle Denniston of Jakks Pacific shows off pop/rock action figures for the upcoming feature film *Josie and the Pussycats*. (Photo: Steve Traiman)



Pa.'s MVD Dedicates Itself To All Things Music Video

BY MATTHEW S. ROBINSON

NEW YORK—Though music video may seem like a stepchild of the music industry, as it is not fully in the realm of the music or the video industry, Tom Seaman, founder of Music Video Distributors Inc. (MVD)—an Oaks, Pa.-based wholesaler with about \$20 million in revenue last year—saw the potential for a new market niche.

"From the very beginning of home video, he thought that getting an album is nice, but to have an album with video would be much better," explains VP Ed Seaman, Tom's son.

So in 1986, with that premise in mind, Seaman—an industry veteran with more than 25 years' experience at Sam Goody, Musicland, and Jem Records—and his family went about building a hybrid of a distributor, one-stop, and label for music videos, with the company handling both exclusive product and pass-throughs, which allows them to work both with the majors and the indies. Today, MVD is the go-to source for many music video titles that range from concert films to compilations. MVD has more than 50 exclusive agreements with more than 30 different content owners on a title-by-title basis. It also handles shipping and billing for Germany's Studio Distribution (formerly K-7). MVD currently distributes to more than 5,000 retailers.

"When I came on in 1989, we were already doing so much in video that customers could basically say, 'If I want it, these guys will have it,'" Ed Seaman says. "That also allowed us to establish solid relationships with our vendors and even to arrange exclusive distribution agreements, which strengthened our retail position."

Combining its industry expertise with its strength in creating and maintaining relationships, MVD has formed alliances that allow it to create its own DVD product. Last year, MVD produced and released a special DVD of the band Sublime called

Stories, Tales, Lies & Exaggeration with the band's former label, Skunk Records. "We put it out and pay them royalties," Seaman says.

Another successful venture was MVD's release of Master P's video *I'm 'Bout It*. "Master P had done huge street-level marketing," Seaman recalls, "but there was nothing lined up for video distribution. Because all we did was video and because our focus was so strong, we got a reputation as the company that cared about video and that would give it the proper attention."

In addition to its own product, MVD carries, or has access to, nearly every available music video. The company recently installed an electronic inventory control system and keeps only about 10,000 items in stock in its 20,000-square-foot warehouse at any given time. Seaman says, however, that MVD has access to more than 30,000 SKUs. Also, MVD has recently established a business-to-business section on its Web site (musicvideodistributors.com) that allows customers to place and fulfill orders directly.

According to Seaman, sales have been rising for both VHS and DVD over the past five years. He adds, however, that "the impression is that music video sells as a viable format on DVD." As a result, DVD gets more attention, both from producers and distributors. Among MVD's top-sellers are the DVD editions of the reggae classic *Rockers* and the new electronic documentary *Better Living Through Circuitry*. "We also did GG Allin's *Hated*," Seaman recalls. "It's a really cool title that we're proud of."

MVD also sells licensed T-shirts. Although this concession was initiated to help independent retailers bulk up their orders, most of the orders currently come through CDnow.

Going forward, MVD is planning to release 12 new DVDs by May and has 25-30 slated for 2001 overall.

MUSIC ARTISTS HIT TOY MARKET

(Continued from preceding page)

Presley Dioramas, each featuring a one/sixty-fourth-scale vehicle from the Presley Automotive Museum.

Elvis Presley Enterprises has more than 150 active licenses worldwide. Worldwide licensing director Carol Butler says that at last year's Licensing 2000 show, "our agents [worked] very hard to find the right partners" (Billboard, July 1, 2000). Other new Elvis merchandise includes an electronic guitar replica from Herbko International, beanbag bears from Applause, and electronic handheld games from Radica Games.

NEW TECHNOLOGY TOYS

Music-related electronics is a rapidly expanding category. "Kids have been developing their own music styles for decades," says Hasbro executive VP George Volanakis. He notes that subsidiary Tiger Electronics has come up with products like the HitClips micro-music system, which combines toys and music, two things that kids love. "Agility is the name of the game," he emphasizes. "This agility allows manufacturers to identify new

trends, like the impact of pop music acts, earlier and develop products quickly."

Tiger launched HitClips last year, with 60-second microchip songs featuring Britney Spears, 'N Sync, Faith Hill, and Sugar Ray. Added this year, along with Destiny's Child, are Backstreet Boys, Dream, and Pink, as well as an FM cartridge, Groove Machine karaoke mike unit, telephone, and watch.

"Tweens and teens want to do their own thing in the 'studio,'" says Oregon Scientific's Steve Jackson, executive VP of sales and marketing.

Oregon Scientific previewed a professional Wav DJ mixing console that links to a PC and can also connect with external CD and MP3 players or any other audio input to import music samples and sound effects. With a small eight-octave, piano-style keyboard and a headset with integrated mike, it offers music composition, audio sampling, radio production, and MIDI technology. It will debut in August, backed by a \$500,000 ad-and-promotion campaign.

A DIVERSE SHOW

Other music-related highlights from the trade show go across the board, ranging from new board games to distributors of classical music CDs and videos aimed at children.

Also of note at Toy Fair:

• Music stars appeared at the show again this year, with pop and country/rock sharing the spotlight. Destiny's Child, the newest contributor to Tiger's HitClips, performed for a packed house at parent Hasbro Toys showroom. Meanwhile, MCA Nashville's Reba McEntire, national spokeswoman for the First Book charity for disadvantaged kids, accepted a donation check from Lyrick Studios' Barney the Purple Dinosaur at a pre-Toy Fair FAO Schwarz event.

• Jakks Pacific is master toy licensee for Universal's *Josie & the Pussycats*. The feature film, based on the *Archie* comic book series, is due April 6 and stars Rachel Leigh Cook, Tara Reid, and Rosario Dawson. Marketing manager Michelle Denniston showed off the pop/rock action figures, noting that the Universal Music soundtrack is produced by Kenny "Babyface" Edmonds. "Our dolls are in the movie and end up at a retail store," she says.

As part of the promotion effort behind the dolls, the company is running a sweepstakes with *Seventeen* magazine (with autographed dolls as the grand prize) and a tie-in with Revlon's Streetwear makeup line.

newsline...

BLOCKBUSTER has entered into an agreement with Universal Pictures to make the studio's films available for digital streaming via the Blockbuster Entertainment On-Demand service. The arrangement with Universal coincides with a new revenue-sharing agreement between the two companies that applies to new films available for rent at Blockbuster. Last year, Blockbuster announced an agreement with Enron Broadband Services to deliver a video-on-demand service. The service is currently being tested in Portland, Ore.; Seattle; and American Fork, Utah.

In other Blockbuster news, the video-rental giant has formed a strategic alliance with RadioShack to introduce a RadioShack store-within-a-store concept in Blockbuster locations in an effort to become a "full-service home entertainment destination." The mini-stores/kiosks, to be operated by RadioShack employees, will offer digital entertainment products, including home electronics, telephony services, and high-speed Internet access. RadioShack will pay a licensing fee to Blockbuster for each location, and the two companies will share the cash flow from the operation. The companies will test the concept in 130 selected Blockbuster stores in four markets—Las Vegas; Norfolk, Va.; Austin, Texas; and Tulsa, Okla.—starting this summer. National rollout is expected in 2002.

ARTISTDIRECT, an online music site and E-commerce destination, has offered to buy back 2 million shares, or approximately 5.3% of its outstanding common stock, at between \$1.25 and \$1.50 per share. The offer is set to expire March 23 and is separate from another previously announced plan to repurchase certain options and shares issued prior to the company's March 2000 initial public offering. The company currently has approximately 37.8 million shares of common stock outstanding. The stock, which has lost more than 90% of its value in the last year, closed Feb. 26 at 81 cents.

CODEMASTERS, a U.K. videogame publisher, is releasing MTV Music Generator 2 for Sony PlayStation2 in mid-May. The game, which carries a suggested retail price of \$39.99, will feature MTV DJ Funkmaster Flex, along with Nelly and Jadakiss. Players can create original soundtracks using prerecorded riffs and samples from eight different musical styles, with selections including rock, garage, trance, house, and R&B. The game also allows users to record samples direct from their favorite artists' audio CDs, samples from voice, or create 3D videos to accompany their tunes.

EXECUTIVE TURNTABLE

DISTRIBUTION. Chordant Distribution promotes **Rich Peluso** to co-president; **Matthew Ladisa** to senior VP, distribution operations; and **George Lindholm** to manager of national accounts in Nashville. They were, respectively, VP of sales, VP of distribution operations,



SINGLETARY

and sales and marketing representative for the Midwest

Chordant Distribution also names **Rod Huff** co-president in Nashville; **Steve Blair** sales and marketing representative for the south district in Gastonia, S.C.; and **Jon Rees** sales and marketing representative for the Chicago area in Chicago. They were, respectively, senior VP of operations and human resources for EMI Christian, drummer for Age of Faith, and manager and music buyer for New Life Bookstore.

MUSIC VIDEO. **Davett Singletary** is named VP, project development and marketing, for Geneva Films in Los Angeles. She was VP, artist development and marketing, for LaFace Records.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			◀ NO. 1 ▶		
1	NEW		TIMELESS-LIVE IN CONCERT Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
2	4	10	THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
3	1	3	MAKING THE TOUR Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
4	NEW		BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
5	5	11	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
6	6	11	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
7	8	18	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
8	2	2	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
9	3	2	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
10	RE-ENTRY		LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 29.97
11	9	258	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
12	12	10	E. Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/ 24.97
13	7	2	JIMI HENDRIX EXPERIENCE MCA Music Video Universal Studios Home Video 53194	Jimi Hendrix	14.95/ 19.97
14	11	23	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
15	NEW		ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 29.97
16	10	6	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	14.95/ 29.97
17	13	24	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
18	15	27	AARON'S PARTY (COME GET IT) — THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
19	14	3	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	119.95/ 23.97
20	16	10	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
21	17	67	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
22	20	2	YOU'RE THE ONE IN CONCERT Warner Reprise Video 38529	Paul Simon	19.95/ 24.97
23	19	66	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
24	31	7	LIVE IN LONDON & MORE... Verity Video 43150	Donnie McClurkin	19.95 VHS
25	26	14	LIVE: INSIDE JOB Image Entertainment 92	Don Henley	19.98/ 24.99
26	27	257	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 24.97
27	RE-ENTRY		LIFE PROMISE PRIDE LOVE ● Epic Music Video Sony Music Entertainment 49172	Sade	14.95/ 29.97
28	30	14	VIDEO ANTHOLOGY ● Capitol Video 92423	Beastie Boys	26.97 DVD
29	21	181	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
30	23	4	DIRTY SOUTH-RAW & UN-CUT Slipside Video 73211	Various Artists	16.95 VHS
31	24	3	WOW-GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS Verity Video BMG Video 43163	Various Artists	19.95/ 19.97
32	22	66	TIME OUT WITH BRITNEY SPEARS ▲ Jive/Zomba Video 41651	Britney Spears	19.95/ 24.97
33	28	3	STILL SMOKIN' Columbia Music Video Sony Music Entertainment 50219	Cypress Hill	14.95/ 24.97
34	37	80	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 24.97
35	38	100	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
36	32	15	FEELIN' SO GOOD Epic Home Video Sony Music Entertainment 50211	Jennifer Lopez	19.95/ 24.97
37	25	22	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283	Sting	19.95/ 24.97
38	29	112	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.95/ 34.97
39	RE-ENTRY		TWO AGAINST NATURE Image Entertainment 9583	Steely Dan	19.98/ 24.99
40	34	89	HOMECOMING-LIVE IN ORLANDO ▲ Jive/Zomba Video 41675	Backstreet Boys	19.95/ 19.97

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Platinum Takes Its Latest Reorganization Plan To Bankruptcy Court; Pop Goes Supers' Debut

PLATINUM REGROUPS: Platinum Entertainment, which filed for Chapter 11 bankruptcy protection last July (Billboard, Aug. 5, 2000), has again changed its plans.

You may recall that before Platinum filed for protection, the now-resigned board of the troubled company—which ultimately listed \$52.1 million in liabilities and \$15.7 million in assets in its filing—had authorized the transfer of Platinum's assets to its lender, First Source Financial, which was owed \$34 million. But the company reversed itself and decided to file for bankruptcy protection.

Shortly thereafter, Content Partners, a Marina Del Rey, Calif.-based corporate advisory, reorganization, and sales company, put Platinum's assets, including 113,000 masters and an inventory of 8 million CDs, on the block. The firm claimed a liquidation value of \$63.4 million, an amount in excess of Platinum's listed debts.

However, on Feb. 22, things changed course again, as the company announced it had filed a reorganization plan with U.S. Bankruptcy Court in Chicago, thereby putting the asset-liquidation plan aside.

Martin Tudor, CEO of Content Partners, explains, "We managed to convince the lender that everybody can do better by putting the company back together rather than selling it."

Tudor says the plan to move forward includes the selection of a new Platinum board. The company is now being overseen by COO **Michael Olsen**, a former executive at Intersound, the distribution and label concern that was purchased by Platinum several years ago.

According to Tudor, Platinum has closed its former home office in Downers Grove, Ill., and will now be housed in the one-time offices of its now-shuttered distribution arm, PED, in Alpharetta, Ga., near Atlanta. Tudor promises further details about Platinum's reorganization plan in the months ahead.

VERY TRICKY: The album has hit the streets already, but we thought it worth mentioning that our beloved **Cheap Trick** has a new 25th-anniversary live album, *Silver*, out via New York's Proper Sales & Distribution. The set, which dropped Feb. 27, was recorded at the band's 25th-anniversary homecoming concert at Davis Park in its hometown of Rockford, Ill. **Billy Corgan**, **Slash**, **Art Alexakis**, and the group's mid-'80s bassist **Jon Brant** join the Tricksters on this two-CD rundown of hits. *Vive la Trick!*

MORE OLD GOODIES: A couple of weeks ago in this space, *Declarations of Independents* was holding forth on the joys of antique music. And lo and behold, in the past week a couple of collections—in both



by Chris Morris

cases, sequels to essential reissues we covered here in the recent past—hit our desk to further brighten our day.

The deliciously titled "*Folks, He Sure Do Pull Some Bow!*" is the latest exemplary compilation of vintage fiddle "blues, jazz, stomps, shuffles & rags," as the subtitle runs, from Old Hat Enterprises, the Raleigh, N.C., label that also assembled the sensational 1999 collection *Violin, Sing the Blues for Me*. Label owner **Marshall Wyatt** has once again done a magnificent job of bringing together a flavorful selection of bluesy violin playing. The featured performers include the **Memphis Jug Band**, "**Peg Leg**" **Howell**, the **Dixieland Jug Blowers** (with **Clifford Hayes**), **Frank Stokes**, **Big Joe Williams**, and the **Mississippi Sheiks**.

Like the previous compilation, the new Old Hat set compellingly anthologizes a variety of early African-American string band recordings. As usual, the label's presentation and annotation is second to none. The set, which streets April 10, is distributed by Redeye, Hepcat, Record Depot, and Side-street.

On Tuesday (6), *The Gals of the Big "D" Jamboree* arrives from Dragon Street Records, the Dallas label that released the superb two-CD set *The Big "D" Jamboree Live* last year. The new single-disc, 29-track release showcases female country and rockabilly singers who were featured on the titular radio program, a Saturday-night barn dance that was broadcast during the '50s on KRLD Dallas. The live and studio sides here spotlight the irresistible **Charline Arthur** (one of the stars of the 2000 release), **Janis Martin**, **Wanda Jackson**, **Helen Hall**, **Sherry Davis**, the **Lovett Sisters**, and—singing "Elvis, Elvis," a tune reminiscent of Martin's "My Boy Elvis"—**Pat Smith**. The material is uniformly rockin'. The album is distributed by Hepcat.

FLAG WAVING: Listeners who like their pop powerful should be tickled by *Splkannng!*, the debut album by the Toronto-based group **the Supers**. The set will be released March 13 in the U.S. by Los Angeles-based Permanent Press Records and in April in Canada through Songcore.

The core members and songwriters of the Supers are bassist/vocalist **Maury Lafoy** and guitarist **Graham Powell**. "We've known each

other since high school," says Lafoy, who adds that he and Powell, who met in Regina, Saskatchewan, were originally in a Toronto group called **Fall Down Go Boom**.

In addition to co-leadership of his own band, Lafoy is a busy session man: He recently appeared on singer/songwriter **Sarah Harmer's** debut and also appears on pop musician **Kurt Swinghammer's** Righteous Babe release *Vostok 6*. (Swinghammer repaid the favor by contributing the bright pop-art illustrations that grace the cover of *Splkannng!*)

The Supers are obviously well-schooled in the ins and outs of classical pop and its more recent punk rock and new wave applications. "We've always been aficionados of the style," says Lafoy. "We were big fans of the **Jam**, the **Beatles**, **Elvis Costello**, and **XTC**... The early Beatles stuff was the main template for it."

The group—which is filled out



THE SUPERS

by recent recruits **Tim Bovaconti** (guitar) and **Jeff MacPherson** (drums)—applies itself to an all-original repertoire of handsomely tailored and energetically played pop tunes, including winners like "Secret," "Turn," "1+1=3," and "Fall." *Splkannng!* receives polished production courtesy of **Michael-Phillip Wojewoda**, who also helmed **Barenaked Ladies'** live collection *Rock Spectacle*.

Lafoy says his group is bent on separating the music it makes from what he views as the aberrant "pop" of today's boy bands. "One of my personal missions is, I'd like to set people straight on this pop music thing."

He says the Supers also want to spread the pop gospel beyond the converts who have kept the style alive, despite its absence from contemporary charts.

"Every once in a while, you hear this story about a 15-year-old kid who has discovered the Beatles," Lafoy notes. "[But] people don't conceive of it as a [current] style."

Lafoy says the Supers plan to tour in the northeastern U.S. during April and May and will try to make it to the West Coast later in the year. The latter jaunt would probably include an appearance at Los Angeles' International Pop Overthrow, the annual festival of contemporary pop acts.

Billboard				MARCH 10, 2001	
Top Independent Albums™					
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
			ARTIST	TITLE	
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)		
			No. 1		
1	NEW		JIM JOHNSTON SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 1 week at No. 1	
2	1	31	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98)	WHO LET THE DOGS OUT	
3	2	2	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	
4	3	12	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	
5	6	14	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) [CS]	N.Y.C. UNDERGROUND PARTY VOLUME 3	
6	4	5	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	
7	7	15	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	
8	8	15	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	
9	5	2	STEPHEN MALKMUS MATADOR 444* (16.98 CD) [CS]	STEPHEN MALKMUS	
10	NEW		TORTOISE THRILL JOCKEY 089* (15.98 CD) [CS]	STANDARDS	
11	11	59	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [CS]	SLIPKNOT	
12	10	6	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH	
13	12	2	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME	
14	NEW		THE ATARIS KUNG FU 78782 (14.98 CD) [CS]	END IS FOREVER	
15	15	37	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	
16	14	3	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) [CS]	GHETTO THEATER	
17	16	19	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	
18	18	20	BIG MOE WRECKSHOP 4441 (11.98/16.98) [CS]	CITY OF SYRUP	
19	9	2	JONATHA BROOKE BAD DOG 60801/KOCH (17.98 CD) [CS]	STEADY PULL	
20	NEW		BOY GEORGE LONDON-SIRE 31147 (17.98 CD)	ESSENTIAL MIX	
21	17	38	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	
22	13	3	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) [CS]	SING LOUD SING PROUD	
23	21	21	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) [CS]	PERFECTO PRESENTS ANOTHER WORLD	
24	20	45	NICKELBACK ROADRUNNER 8586 (11.98/17.98) [CS]	THE STATE	
25	30	10	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) [CS]	GOOD TIME	
26	29	2	DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD) [CS]	AUDIO UNDERGROUND V 1	
27	47	2	FAT PAT WRECKSHOP 1113 (15.98/20.98)	GREATEST HITS	
28	19	2	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	
29	31	8	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) [CS]	NICKEL CREEK	
30	27	16	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	
31	26	14	LOS TIGRES DEL NORTE ● FONOVI 6092 (8.98/12.98) [CS]	DE PAISANO A PAISANO	
32	25	5	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) [CS]	USEFUL MUSIC	
33	RE-ENTRY		KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	
34	RE-ENTRY		DESMOND PRINGLE TOMMY BOY GOSPEL 1354/TOMMY BOY (10.98/16.98) [CS]	LOYALTY	
35	50	17	SPINESHANK ROADRUNNER 8563 (8.98/13.98) [CS]	THE HEIGHT OF CALLOUSNESS	
36	46	16	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	
37	36	14	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) [CS]	PLEEZBALEEVIT!	
38	35	22	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE	
39	RE-ENTRY		DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98) [CS]	SHOW UP & SHOW OUT	
40	41	20	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS	
41	40	28	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) [CS]	TANTO TEMPO	
42	38	46	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	
43	39	59	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) [CS]	SPIT	
44	32	17	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	
45	NEW		MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE (10.98/15.98)	MUSIC	
46	NEW		SPOON MERGE 195 (14.98 CD)	GIRLS CAN TELL	
47	24	3	PROPAGANDHI FAT WRECK CHORDS 617* (14.98 CD) [CS]	TODAY'S EMPIRES, TOMORROW'S ASHES	
48	23	59	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	
49	37	17	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	
50	NEW		LOS ACOSTA FONOVI 10133 (7.98/11.98)	NOMADAS	

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). 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 (Gold). △ Certification of 200,000 units (Platinum). △* Certification of 400,000 units (Multi-Platinum). *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. [CS] indicates past or present Heatseeker title. ©2001, Billboard/BIPI Communications, and SoundScan, Inc.

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Handleman Sacrifices Ebitda For Future Growth; NRM Has Options If It Can't Make April Payment

IN ADDITION TO posting record earnings for its third quarter (Billboard, March 3), the Handleman Co. took steps during the period to ensure that the company remains strong going forward.

Handleman finished with a net income of \$16.3 million, or 60 cents per diluted share, on sales of \$349 million, for the quarter that ended Jan. 31.

But despite Handleman's strong bottom-line performance, gross profit was down one percentage point to 23.5% in the most recent quarter, while general, selling, and administrative expenses increased to 16.7% from 15.8%. Consequently, earnings before interest, taxes, depreciation, and amortization (ebitda) were down to \$31.7 million for the quarter that ended Jan. 31, from the \$35.5 million in ebitda posted in the three-month period that ended Jan. 31, 2000.

Ebitda was off because of spending on the company's growth initiatives. During the quarter the company spent \$3.4 million to complete an E-fulfillment center in Reno, Nev., adding 60,000 SKUs to the company's inventory. Also, the company put in stores test kiosks that allow shoppers to look up titles, sample music, and place special orders that can be delivered to their homes or to the stores they shop in.

In another growth initiative, the company began providing category management and distribution services to 241 stores in the U.K. The com-

pany expects that its European operation will generate an incremental \$100 million a year in business.

UPDATE: Last issue I reported that National Record Mart (NRM) had a day of reckoning coming April 16, when payment of \$15 million in notes is scheduled. But at the time, I pointed out that I was seeking clarification from NRM executives

already opted not to force a bankruptcy when the chain didn't make January payments, in order to give Teitelbaum time to maneuver. Teitelbaum is said to be engaged in discussions with an unnamed party, which would result in his leaving the operation and a new management team coming in.

It's unclear how the ownership structure would be affected if the discussions are successful. If the discussions are not successful, then we are talking about a countdown to a possible bankruptcy filing.

In other NRM news, the company reported that on Feb. 22, it engaged BDO Seidman LLP as the independent accountant to act as the principal accountant to audit NRM's financial statements. Ernst & Young LLP, previously engaged as the principal accountant to audit the financial statements of NRM, resigned in November.

ON THE MOVE: Lew Garrett has been promoted to executive VP at Valley Media. Previously, he was senior VP of purchasing and marketing. In addition, Garrett will take on responsibility for the sales department until a senior VP of sales is hired to replace Pete Anderson, who left the company last month.

Also, Don Rose, who previously held the title of treasurer and director of investor relations, has been named VP of finance at the Woodland, Calif.-based company.

Rose reports to Jim Miller, Valley president/COO, while Garrett reports to Barney Cohen, Valley's chairman and acting CEO.

WORD FROM Beyond Records has Jason Whittington, VP of sales at the label, taking on responsibilities for overseeing a new boutique label started up by Beyond called LunaticWorks, which will focus on electronica dance music. Whittington also shares in ownership of the label with Beyond.

LunaticWorks has two collections of new material, compiled by Whittington, coming out April 17 at a list price merchants should love—\$7.98.

Meanwhile, Whittington says although he is running the label, he is not going to take his eye off the ball and plans to go to the mat for Beyond's releases this year, which include new sets from the Go-Go's, Better Than Ezra, and Karyn White.

OOPS: It seems I goofed two weeks ago when I said that Caroline's pick-pack-ship fulfillment responsibilities were handled by EMI Music Distribution. According to Rick Williams, Caroline GM, the independent distributor has its own warehouse.

RETAIL TRACK

by Ed Christman



of something that Bill Teitelbaum had once told me—that the notes have a rollover clause. That clarification came too late for last issue's column, so I am sharing it with readers this week.

According to Theresa Carlise, senior VP/CFO, the noteholders have to inform the senior lender—Fleet Capitol, which supplies NRM's revolving credit facility—"of their intention to take action and can't do anything for 90 days." That allows the chain three months' time to seek a remedy if it is unable to make payment on April 16.

Since Fleet is a secured lender—i.e., its loan is secured by NRM inventory—the majors

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Kid Rhino Addresses Age Compression By Tweaking Products, Strategies

STATE OF THE INDUSTRY (part two of three): In the last audio installment of *Child's Play* (Billboard, Feb. 24), Walt Disney Records senior VP of



marketing **Mike Bessolo** discussed how Disney is dealing with the issue of "age compression"—children developing ever-more sophisticated tastes at ever-younger ages—by delving deeper into the pop arena.

It's a similar situation at Kid Rhino: While the label plans to continue putting out preschool music—the sort of albums that moms decide to buy, as VP **Carol Lee** puts it—the label also will keep targeting the crossover audience it served so effectively with the 2000 release *Heroes and Villains*, which was spun off popular Cartoon Network show *Powerpuff Girls* and features a plethora of cutting-edge alternative acts. "*Heroes and Villains* was No. 1 on the kids' and college



by *Moira McCormick*

radio charts simultaneously," says Lee. A second *Powerpuff Girls* release, "a dance album," Lee says, will come out in September. "It could be multi-artist," she says. "We're just into the A&R right now."

The label will also continue "developing dance/pop" product, says Lee, who notes, "The *Powerpuff Girls* album opened new marketing avenues for us, like radio promotion."

FOR TOTS ONLY: As for preschool releases, Kid Rhino will release the debut audio spinoff from the PBS animated preschool series *Dragon Tales*. The album, *Dragon Tunes* (due March 20), features the musical interstitials found in each episode. Then on April 17 comes the first audio release based on the TV show *Thomas the Tank Engine*. (A *Thomas* movie soundtrack came out last year on Net-

werk.) Kid Rhino will also release the third album in its **Martha Stewart** series, *Martha Stewart Baby*. *100 Years for Your 2 Ears*, a three-CD boxed set due March 20, compiles classic children's music over the last century, from **Burl Ives** and **Woody Guthrie** to **Danny Kaye** and **James Taylor**.

Kid Rhino is also pushing interactive play sets with music. "They look like books," says Lee, "and when you open them up, there's a pop-up environment with figurines—turn the page and change the scene." A *Thomas the Tank Engine* play set, *All Aboard With* (Continued on next page)

Billboard® MARCH 10, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1				
1	1	2	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
2	2	122	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
3	3	269	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	5	220	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	8	20	RIDERS IN THE SKY WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
6	4	86	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
7	6	234	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
8	23	14	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
9	9	20	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
10	7	52	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
11	12	121	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
12	10	148	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
13	16	195	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
14	14	25	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
15	11	288	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
16	15	19	READ-ALONG WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
17	13	243	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
18	RE-ENTRY		CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	RE-ENTRY		CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
20	17	15	READ-ALONG WALT DISNEY 860478(9.98 CD)	ONE HUNDRED TWO DALMATIANS
21	RE-ENTRY		CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
22	20	36	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
23	21	9	THE COUNTDOWN KIDS MADACY 56775(2.98/4.98)	MOMMY AND ME: OLD MACDONALD HAD A FARM
24	18	18	THE COUNTDOWN KIDS MADACY 50572(2.98/4.98)	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
25	RE-ENTRY		WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS

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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THURSDAY, MARCH 15

The View From The Helm
(BALLROOM B/C - 11AM-12:30PM)
Sky Daniels, GM, Radio 6 Records, Los Angeles CA (mod.)
Joe Boyd, President, Hannibal Records, New York NY
Tony Brown, President, MCA Nashville, Nashville TN
Miles Copeland III, President, Ark 21, Sherman Oaks CA
Luke Lewis, President, Mercury Records, Nashville TN
Rob Seidenberg, President, Mammoth Records, New York NY

SXSW Interview: David Byrne
(BALLROOM B/C - 1:30-2:45PM)
David Byrne, New York NY
Greg Kot, Chicago Tribune, Chicago IL

The A&R Life
(3: LONE STAR - 1:30-2:45PM)
Berko, A&R, Maverick, Beverly Hills CA (mod.)
Benjie Gordon, A&R, Smackdown! Records-WWF, Stamford CT
Jade McQueen, A&R, Exstasy Records, LA CA
Paula Moore, Sr. Director A&R/AG Research, Warner Bros. Records, Burbank CA
Jeff Sosnow, DreamWorks Records, Beverly Hills CA
Greg Sowders, VP Creative, Warner/Chappell Music, LA CA

Digital Music Business Models-Version 2.0
(5: SAN JACINTO - 1:30-2:45PM)
Aram Sinnreich, Analyst, Jupiter Media Metrix, NY NY (mod.)
Joe Fleischer, Co-Founder, Crush Media/Crush Management, LA CA
Michael Hirschorn, Editor in Chief, Inside.com, NY NY
David Pakman, Founder / Pres, Myplay Inc., NY NY
Jeremy Silver, Executive VP, Iplister, Oakland CA
Vivek Tiwary, President & CEO, StarPolish, NY NY
Anthony Wilson, Director, In The City / Music 33.com, Manchester UK

Will Music Be Regulated By Law?
(BALLROOM B/C - 3-4:15PM)
Graham Henderson, Senior VP Business Affairs & E-commerce, Universal Music Canada, Toronto ON (mod.)
Jello Biafra, Alternative Tentacles Records, San Francisco CA
Rosemary Carroll, Atty, Codikow Carroll Guido & Groffman LLP, NY NY
Nina Crowley, Executive Director, Mass Mic, Leominster MA
Joel Flatow, Senior VP West Coast Affairs & Artist Relations, RIAA, Burbank CA

Latin Music's Building Momentum
(3: LONE STAR - 3-4:15PM)
Diane Almodovar, Asst VP, Latin Music, BMI, Miami FL (mod.)
Rogelio Macin, VP Regional Mexican Division, Universal Music Latino, Burbank CA
Gilberto Moreno, US Director, Fonovisa, Van Nuys CA
Frank White, VP National Promotion & Marketing, Balboa Records, Culver City CA
Jeff Young, VP Sales, Sony Discos Inc., Miami FL
George Zamora, President, WEA Latina, Miami FL

The Real Buddy Holly Story
(4: RED RIVER - 3-4:15PM)
Joe Nick Patoski, Senior Editor, Texas Monthly, Austin TX (mod.)
Connie Gibbons, Director, Buddy Holly Center, Lubbock TX
Maria Elena Holly, Dallas TX

SXSW Interview: Hal Willner
(5: SAN JACINTO - 3-4:15PM)
Hal Willner, Music Producer, Marina del Rey CA
Erik Flannigan, SVP of Entertainment Verticals, Walt Disney Internet Group, Seattle WA

Cut, Paste, Scratch: Hip-Hop Innovations from DJ Culture
(BALLROOM B/C - 4:30-5:45PM)
MC Rakaa Iriscience, Dilated Peoples, LA CA (co-mod.)
Chali 2na, Jurassic 5, LA CA (co-mod.)
Grand Wizard Theodore, NY NY
Jazzy Jay, NY NY
Mix Master Mike, LA CA
NuMark, Jurassic 5, LA CA
Z-Trip, Phoenix AZ

Copyright and Compensation: The Money Behind the Music
(3: LONE STAR - 4:30-5:45PM)
Brad King, Digital Entertainment Reporter, Wired News, San Francisco CA (mod.)
John Coletta, BMI, NY NY
Walter F. McDonough Esq., General Counsel, Future Of Music Coalition, Needham MA
John L. Simson, Executive Director of Artist & Label Relations, SoundExchange, Washington DC
Bill Thomas, Director of Public Affairs, ASCAP, NY NY

New Transmissions - Tomorrow's Radio
(5: SAN JACINTO - 4:30-5:45PM)
Jimmy Dickson, Apple Computers, Cupertino CA (mod.)
Lee Black, Director of Research, Webnoize, Stoneham MA
John O. Jeffrey, Executive Vice President, Live365.com, Foster City CA
Dan Mackta, Director of Music Marketing, Nibblebox, NY NY
Jessie Scott, Program Director - Country, Xm Satellite Radio, Washington DC
Cindy Sivak, VP/ Industry & Talent, Sirius Satellite Radio, NY NY

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Breaking the Waves: International Touring
(6: LAVACA - 4:30-5:45PM)
Dave Chumbley, Agency Director, Primary Talent International, London UK (mod.)
Carlos Fleishmann, Head of New Talent, Coco Tours Frankfurt, Frankfurt Germany
Tapio Korjus, President CEO, Rockadillo Records, Tampere Finland
Bruce L. Solar, President, Absolute Artists, San Francisco CA
Larry Webman, Little Big Man Booking, NY NY

FRIDAY, MARCH 16

Protecting Artists, Even From Themselves
(BALLROOM B/C - 11AM-12:15PM)
Donald Passman, Attorney, Gang Tye Ramer & Brown Inc., Beverly Hills CA (mod.)
Bertis Downs, REM/Atkins Ltd, Athens GA
Richard Grabel, Partner, Grubman Indursky & Schindler, NY NY
Perry Watts-Russell, Senior VP A&R, Capitol Records, Hollywood CA
Buck Williams, Progressive Global Agency, Nashville TN
Anthony Wilson, Director, In The City / Music 33.com, Manchester UK

What to Expect When You're Expecting: Preparing Your Release for Radio
(3: LONE STAR - 11AM-12:15PM)
Karen Glauber, President, Hits Magazine, Sherman Oaks CA (mod.)
Leslie Fram, Program Director, WNNX, Atlanta GA
Jim Grant, JGM, NY NY
Steve Leeds, Sr. VP Promotions, Universal Records, NY NY
Ryan Miller, Guster, NY NY
Frank Riley, Monterey Peninsula Artists, Monterey CA
Pete Yorn, LA CA

Does Gender Hinder?
(7: WATER - 11AM-12:15PM)
Amy Ray, Owner, Daemon Records, Decatur GA (mod.)
Gail Gellman, President, Gellman Management, Malibu CA
Ann Powers, Music Writer, New York Times, NY NY
Rebekah Radisch, R&D Records, Durham NC
Jennifer Toomey, Executive Director, Coalition for the Future of Music, Washington DC
Nicole Vandenberg, Owner, Vandenberg Public Relations, Seattle WA

How Do You Publicize a Mike Watt in a Britney Spears World?
(BALLROOM B/C - 12:30-1:45PM)
Gary Graff, Reporter, Reuters/Oakland Press, Beverly Hills MI (mod.)
Bill Bentley, Senior VP / Media Relations, Warner Bros Records, Burbank CA
Daniel Durchholz, Contributing Writer, Wall of Sound, Wildwood MO
Songya R. Kolowrat, Independent Media Rep, Midnight Feeding, Brooklyn NY
Mark L. Sattler, VP, Shore Fire Media, Brooklyn NY
Howard J. Wuefling, Sr. Director Media, Columbia Records, NY NY

The Gram Parsons Legacy
(3: LONE STAR - 12:30-1:45PM)
Holly George-Warren, Editorial Dir, Rolling Stone Press, NY NY (mod.)
Earle Poole Ball, Austin TX
James Austin, Senior Director of A&R, Rhino Records, LA CA
Stanley Booth, Author, Brunswick GA
Jim Carlton, Mount Dara FL
Jon Langford, Chicago IL

When Will Digital Music be Legal & Popular?
(5: SAN JACINTO - 12:30-1:45PM)
Charles Mann, Correspondent, Inside.com, Amherst MA (mod.)
Anthony R. Berman, Attorney, Idell Berman & Seitel, San Francisco CA
Lloyd Doggett, Congressman, US House of Representatives, Washington DC
Michael Dorf, Founder Chairman & CEO, KnitMedia, NYC NY
Chris Montgomery, VP Subscription Services, MP3.com, San Diego CA
Rob Reid, CEO, Listen.com, San Francisco CA
Noah Stone, Executive Director, Artists Against Piracy, LA CA

Artists: Recording v. Performance
(BALLROOM B/C - 2-3:15PM)
Andy Schwartz, NY NY (mod.)
Shawn Colvin, Austin TX
Thomas Mapfumo, Harare Zimbabwe
Ron Sexsmith, Toronto ONT
Sally Timms, Chicago IL
Ike Turner, Clarksdale MI
Dave Wakeling, Birmingham UK

Indie Labels and New Media
(5: SAN JACINTO - 2-3:15PM)
Gavin Robertson, GM, MusicIndie, London UK (mod.)
Kris Gillespie, Director, Warp Records, Brooklyn NY
Ronnie Gurr, Music Business Development Director, DigMedia Inc, Leith Edinburgh UK
Joe Nicolo, President/CEO, Judgement Records, Cornshobacken PA
Mara Schwartz, Editor in Chief, Circuit DVD, LA CA
Simon Scott, VP Strategic Markets, Intertrust, Santa Clara CA

New Music, New Marketing
(6: LAVACA - 2-3:15PM)
Marc Schiller, CEO, Electric Artists, NY NY (mod.)
Robin Bechtel, Multimedia, Capitol Records, Hollywood CA
Fiona T. Bloom, VP, Sub Verse Music, NY NY
Robert Chiappardi, President, Concrete Marketing, NY NY
Patrick Steven Patterson, National Marketing Director, Hi Frequency, Carrboro NC
Matt Wechsler, Head of Online Marketing, ADD Marketing, LA CA

Managers: Why Can't We Be Friends?
(BALLROOM B/C - 3:30-4:45PM)
Frank Callari, Head of A&R, Artist Development, Lost Highway Records, Nashville TN (mod.)
Hugo Burnham, Hugs & Jolly Management, Amesbury MA
Ken Levitan, President, Vector Management, Nashville TN
Gary McClarnan, Potential Development, Manchester UK
Jonathan Shalit, Shalit Management, London UK
Bonnie Simmons, Manager, Bonzilla Corp, Oakland CA

Boy Howdy! - The Creem Story
(5: SAN JACINTO - 3:30-4:45PM)
Jim Derogatis, Pop Music Critic, Chicago Sun-Times, Chicago IL (mod.)
Ben Edmonds, US Editor, Mojo, Huntington Woods MI
Bill Holdship, Editor/Writer, Pasadena CA
Dave Marsh, Writer, Norwalk CT
John Morthland, Writer at Large, Austin TX
Jean Uhelski, Contributing Editor, Rolling Stone Online, Berkeley CA
Ed Ward, Writer, Berlin Germany
Susan Whitall, Music Critic, Detroit News, Detroit MI

SATURDAY, MARCH 17

Where Does A&R Fit In?
(BALLROOM B/C - 12-1:15PM)
Jeff Rabhan, A&R Editor, Hits Magazine, Sherman Oaks CA (mod.)
Jeff Blue, VP A&R, Warner Bros Records, Burbank CA
John P. Dee III, VP of A&R, Hollywood Records, Burbank CA
Tim Devine, Sr. VP A&R, Columbia Records, Santa Monica CA
Joe McEwen, A&R, Artemis Records, NY NY
Debbie Southwood-Smith, VP of A&R, Interscope Geffen A&M Records, NY NY
Jim Welch, VP of A&R, Epic Records, NY NY

Music Onscreen
(6: LAVACA - 12-1:15PM)
Sue Cummings, Writer, Time Out New York, Jackson Heights NY (mod.)
Dina Coughlan, Music Supervisor, Oxygen, NY NY
Wagne Issak, President, Isaak Entertainment, NY NY
Jim Pitt, Talent Executive, Late Night with Conan O'Brien, Nashville TN
Sheila Rogers, Talent Executive, The Late Show w/ David Letterman, NY NY
Dawn Sutter Madell, Music Director, Agoraphone, NY NY

SXSW Interview: Sharon Osbourne
(BALLROOM B/C - 1:30-2:30PM)
Sharon Osbourne, Sharon Osbourne Management, West Hollywood CA
David Fricke, Sr. Editor, Rolling Stone, NY NY

Out There - Reaching the Les/Bi/Gay/Trans Audience
(5: SAN JACINTO - 1:30-2:30PM)
Gregg Shapiro, Music Writer, Chicago IL (mod.)
Jim Fouratt, Cultural Investigator A&R Consultant/Media /SAG, DARE, NY NY
Kathryn Frazier, Publicist, The Biz 3, Chicago IL
Kurt B. Reighley, Columnist, Seattle Weekly, Seattle WA

How Can the UK Reclaim the US?
(6: LAVACA - 1:30-2:30PM)
Doug D'Arcy, Managing Director, Songlines, London UK (mod.)
Lesley Bleakley, Executive VP, Beggars Group, NY NY
Marty Diamond, Little Big Man, NY NY
Peter Edge, Sr Director A&R, J Records, NY NY
Martin Goldschmidt, Managing Director, Cooking Vinyl, London UK
Peter Lewit, Partner, Davis Shapiro & Lewit LLP, NY NY
James Roberts, A&R Editor, Music Week UK, London UK

Producers - My Path to the Studio
(BALLROOM B/C - 3-4:15PM)
Bob Ezrin, Chairman & CEO, Enigma Digital, Santa Monica CA (mod.)
Steve Berlin, Producer, Vashon WA
David Lowery, Producer, Mike's Management, Tucson AZ
Dave McNair, Producer/Engineer, Austin TX
Tom Rothrock, Owner, Acid Blues Records, LA CA

Japan - The Sound 6000 Miles Away
(3: LONE STAR - 3-4:15PM)
Hiroshi Asada, SXSW Asia/Seven Gods Productions, Shinjuku-uk, Tokyo Japan (mod.)
Satoshi Arai, MS Artists Products Inc, Tokyo Japan
Keith Cahoon, Managing Director, Tower Records, Asia, Tokyo Japan
Ken Isagama, Sr Manager Intl Mktg, Sony Music Entertainment, Tokyo Japan
Shinjiro Kojima, CEO, WESS Inc., Sapporo Japan
Miwa Kuroki, A&R, Toy's Factory, Tokyo Japan

Web Based Resources for Musicians
(5: SAN JACINTO - 3-4:15PM)
Margee F. Fagelson, Music Media Consultant, NY NY (mod.)
Tom Chernaik, CEO/Co-Founder, All Indie, NY NY
Ariel Hyatt, President, Ariel Publicity, NY NY
Michael McGonigal, Music Editor, Amazon.com, Seattle WA
Derek Sivers, President, CD Baby, Portland OR

The International Publishing Marketplace
(6: LAVACA - 3-4:15PM)
Sarah Chanderia, President, Hacate Entertainment Group LLC, NY NY (mod.)
Ingemar Bergman, International Director of A&R/Music Department, Popwire, Stockholm Sweden
Chris Taylor, Attorney, Sanderson Taylor, Toronto, ON Canada
Christian Uff-Hansen, Director Writer Public Relations, BMI, London UK

Everything subject to change.

CHILD'S PLAY

(Continued from preceding page)

Thomas!, streets April 17, featuring a windup toy Thomas train with a sound chip, for \$26.98 (CD) and \$21.98 (cassette). A *Blue's Clues* version, *Blue's Big Musical* (\$19.98/\$14.98), is also being released.

The new products, says Lee, "enhance our appeal to a wider array of retail outlets, like toy stores. It's music as a toy; it's also great for our book accounts."

MUSIC & LYRICK: Lyrick Studios, home of Barney, Australian live act the Wiggles, and other preschool stars, has also felt the effects of age compression. Its April Wiggles audio and video release, *Wiggles Dance Party*, was originally titled *Big Red Car*, according to **Sue Bristol Beddingfield**, VP of marketing for Lyrick.

But, acknowledging that "4- and 5-year-olds liking 'N Sync and Britney Spears' is cutting into the kids' business," Beddingfield says, Lyrick changed the title to reflect their new interests. (Plus, she says, "*Big Red Car*, which is one of the song titles, didn't really encapsulate the theme of the video and audio.") In the current climate, says Beddingfield, "we're carefully considering everything from title and packaging down to release dates: *Wiggles Dance Party* comes out April 3, to maximize its potential for Easter-basket purchases." Young children's developing pop tastes has resulted in "more tweaking than overhauling" of Lyrick's product, she notes.

Significantly, however, the current climate has resulted in Lyrick's "coming out with less audio releases this year." Beddingfield says, "We usually put out two Barney audios a year, but we're doing just one in 2001, *Barney: Let's Go to the Zoo*, which is the title of the video/DVD, and which we might tweak slightly for audio. It's due Aug. 28.

"Retailers have very limited space," she says. "We have a lot of Barney audio titles, which means that releasing a new one results in cannibalizing older ones. With a few retailers, we have eight to 10 facings, but the rest are down to eight, six, four, even two. A number of retailers only have 10 total kids' audio facings. It's probably due to that societal shift in kids' tastes. We want to right-size our business accordingly, which is what we're doing now."

Beddingfield is among those observers who think young mothers themselves may be making the Britney/Christina Aguilera buying choices, choices urged by "the 5-year-old who's heard about them at preschool." And while the shift is strongly apparent at the kids' audio level, it's spread into fashion as well, she notes, with "spaghetti-strap tops for preschoolers. Younger and younger kids are exposed to more mainstream stuff, and they want to be like the big kids."

Lyrick will be rereleasing a pair of holiday albums, the 4-year-old *Happy Holiday*; *Love, Barney*; and *Wiggly Wiggly Christmas*, which came out this past holiday season. "Holiday titles are less influenced by [fashion]," says Beddingfield. "Everyone from retailers to moms goes more traditional."

Part three runs in the March 24 issue.

ADVERTISEMENT

CEA Prez Defends Napster To Mixed Response Conference Panelists Divided Over File-Sharing Implications For Industry

This issue's column was prepared by Steve Traiman.

DON'T EXPECT EVERYONE attending the upcoming Consumer Electronics Assn. (CEA) Conference, "The Digital Download: Public Access to Content in a Digital World," to be enamored with the host trade association and the companies it represents when music and technology experts gather Tuesday (6) at the Renaissance Mayflower in Washington, D.C., for the confab.

Recording Industry Assn. of America (RIAA) executive VP and general counsel **Cary Sherman**, for one, is looking forward to expressing his displeasure with the group, whose members have profited from the rise of MP3s and have expressed support for free file-sharing services like Napster.

"I frankly find it incredible that an organization like CEA would glorify a company whose business strategy is to make billions off other people's intellectual property," Sherman says. "Has anyone asked consumer electronics companies to surrender their intellectual property rights to benefit technological innovation and consumer welfare?"

Sherman notes that the RIAA

SITES+ SOUNDS

just reported total singles sales in 2000 were down 38% in units from the prior year (Billboard, March 3), the category most directly affected by Napster and other MP3 file-



sharing Web sites, while album units were down about 3%.

Certainly, CEA president **Gary Shapiro** wasn't making any friends among the major labels when he issued a Feb. 12 statement expressing that the group was "greatly disappointed" with the most recent Napster ruling.

"We believe that the Court of Appeals has ignored basic principles of copyright infringement and

fair use established in the U.S. Supreme Court's Sony Betamax decision," he stated. "This ruling underscores the need for a new approach to intellectual property issues in the digital age."

Shapiro says, however, that he hopes the conference will provide an opportunity to make some progress on bringing together the convergent views on the topic of file-sharing. "We're counting on people to be candid, to lay out some new ideas and frameworks and hopefully expose some new thinking on these key issues," he says.

Sherman will interject his opposing opinion on a panel addressing the Secure Digital Music Initiative and copyright protection technologies called "Practicing Safe Download: Copy Protection for Today's Technologies." Author and *New York Times* contributor **Alec Foege** will moderate the session. Other scheduled participants are **Seth Greenstein** of law firm McDermott, Will & Emery; **David Leibowitz**, chairman, Verance

(Continued on page 75)

Billboard.

MARCH 10, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	11	17	NO. 1 ALL THAT YOU CAN'T LEAVE BEHIND ▲ INTERSCOPE 524653 3 weeks at No. 1	U2	11
2	1	8	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK	17
3	2	15	1 ▲ APPLE 29325/CAPITOL	THE BEATLES	3
4	5	23	NO ANGEL ▲ ARISTA 19025	DIDO	4
5	7	14	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	29
6	12	18	GREATEST HITS ▲ VIRGIN 50316	LENNY KRAVITZ	7
7	RE-ENTRY		TWO AGAINST NATURE ● GIANT 24719/WARNER BROS.	STEELY DAN	54
8	14	8	HOTSHOT ▲ MCA 112096*	SHAGGY	1
9	RE-ENTRY		MUSIC ▲ MAVERICK 47598/WARNER BROS.	MADONNA	25
10	8	15	LOVERS ROCK ▲ EPIC 85185	SADE	19
11	10	13	WHITE LADDER ▲ ATO 69351/RCA	DAVID GRAY	57
12	6	5	ALL THINGS MUST PASS ▲ APPLE 30474/CAPITOL	GEORGE HARRISON	—
13	NEW		WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 ▲ HIDDEN BEACH 62137*/EPIC	JILL SCOTT	18
14	19	24	MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	38
15	RE-ENTRY		PLAY ▲ V2 27049*	MOBY	40
16	RE-ENTRY		THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	32
17	4	2	STEADY PULL BAD DOG 60801/KOCH	JONATHA BROOKE	—
18	15	6	PARACHUTES ● NETTWERK 30162/CAPITOL	COLDPLAY	62
19	RE-ENTRY		BREATHE ▲ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	31
20	RE-ENTRY		HUMAN CLAY ▲ WIND-UP 13053*	CREED	14

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

TRAFFIC TICKER

Top 10 Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. mtv.com	9.7
2. launch.com	9.5
3. billboard.com	9.1
4. pollstar.com	7.7
5. country.com	6.6
6. sonicnet.com	6.1
7. rollingstone.com	4.2
8. vh1.com	3.9
9. listen.com	3.8
10. virgin.net	2.1

HOUSEHOLD INCOME \$25,000-\$39,900/YEAR

1. mtv.com	411
2. sonicnet.com	253
3. vh1.com	214
4. rollingstone.com	211
5. launch.com	181
6. virgin.net	132
7. billboard.com	117
8. country.com	80
9. pollstar.com	59
10. listen.com	51

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	1,007
2. rollingstone.com	682
3. sonicnet.com	654
4. launch.com	509
5. vh1.com	445
6. virgin.net	266
7. country.com	183
8. pollstar.com	155
9. billboard.com	98
10. listen.com	64

Source: Media Metrix, January 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.



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Home Video

MERCHANTS & MARKETING

Distributors Sue Universal Video

Two Companies Charge They Were Forced To Drop Business

BY EILEEN FITZPATRICK

LOS ANGELES—Universal Studios Home Video's decision to distribute its video product exclusively through Ingram Entertainment and Video Products Distributors (VPD) has two competing distributors suing for \$30 million.

In a lawsuit filed Feb. 20 in U.S. District Court for the Eastern District of New York, Brooklyn, N.Y.-based Flash Electronics and Houston-based East Texas Distributors (ETD) allege that Universal and the two distributors are involved in price fixing, conspiracy, bribery, fraud, and unfair competition.

The lawsuit stems from Universal's decision last October to distribute its product through Ingram and VPD. In addition, Universal tapped Valley Media for sell-through product (Billboard, Oct. 21, 2000). The move was meant to streamline its distribution affiliations and focus its sales and marketing efforts, the supplier said.

Valley Media, however, is not named as a defendant in the case. DreamWorks Home Entertainment, which is distributed by Universal, was not named because its product is not covered under the deal.

Flash and ETD attorney Fredric Goodman would not comment on why Valley was omitted from the lawsuit.

The filing had been threatened for

weeks. Among other charges, Flash and ETD claim that Universal has used strong-arm tactics to discourage them from selling the supplier's product. In the lawsuit, Flash and ETD claim that Universal has said if they don't stop selling Universal product, it would "lessen advertising and mailer support and interfere with the timely shipment of DreamWorks product."

In addition, the lawsuit claims Universal has misrepresented the fact that Flash and ETD are authorized to sell DreamWorks product.

Flash and ETD also charge that Ingram and VPD are attempting to create a monopoly and, between the two of them, already control 75% of the video distribution market. The lawsuit states that Ingram and VPD will each gain \$50 million a year in revenue as a result of the Universal pact.

"Ingram and VPD will soon control nearly all of the U.S. video rental market because other distributors, including the plaintiffs, will lose their retail customers as a result of the freeze-out," the suit says.

The lawsuit further claims that Universal, Ingram, and VPD "deny plaintiffs a just and equal opportunity to compete by stifling, clogging, and otherwise creating barriers to competition."

In addition to trying to put the plaintiffs out of business, Universal "fraud-

ulently" asked them for their confidential retail-customer lists under the pretext of establishing a better business relationship with them, the lawsuit alleges. The lists, Flash and ETD claim, were promptly turned over to Ingram, VPD, and Valley to assist them in gaining market share.

The suit further alleges that retail customers of Flash and ETD were forced to terminate their contracts with the distributors by "threats, bribery, defamation, and/or coercion" from the defendants.

Each of the defendants in the case had no comment.



Still Waters. Fans of director John Waters, center, show their support for the director's latest film, *Cecil B. DeMented*, at a DVD autograph session at the Virgin Megastore in New York's Union Square. Waters' Feb. 8 appearance at the store drew more than 500 fans. *Cecil B. DeMented* tells the story of a group of obsessed cinema terrorists who rebel against mainstream filmmaking by kidnapping an aging movie star and forcing her to act in their independent feature. The film is distributed on VHS and DVD by Artisan Entertainment.

'Spartacus,' Original Gladiator, Returns In Criterion DVD Edition

BY JIM BESSMAN

NEW YORK—Hot on the heels of the hoopla surrounding the Oscar-nominated *Gladiator*, the original gladiator himself, *Spartacus*, will re-emerge April 24 on DVD from the Criterion Collection and Home Vision Entertainment.

The \$49.95 two-disc title is "completely loaded," says Steve Riforgiato, sales and marketing VP at Home Vision Entertainment, which distributes Criterion Collection product. So much material is available, Riforgiato adds, that "it takes about three weeks to get through it

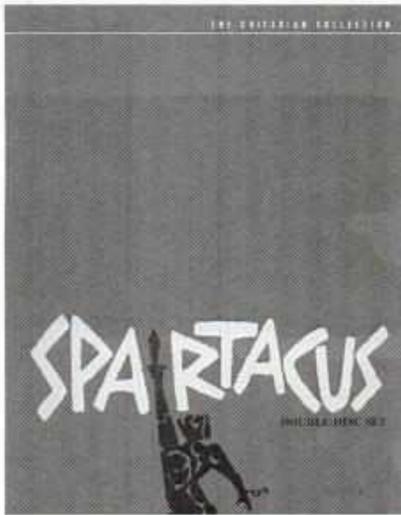
all."

Directed by the late Stanley Kubrick, *Spartacus* is a spectacle about a slave revolt against the Roman Empire, with classic performances by Kirk Douglas, Laurence Olivier, Charles Laughton, Jean Simmons, Peter Ustinov, John Gavin, and Tony Curtis. In 1991 the film was restored to its original glory and rereleased in theaters to take advantage of its 30th anniversary. Disc one of the DVD package is a 16-x-9 transfer of the restored version, complete with both Dolby Digital and DTS 5.1 surround soundtracks.

The disc's audio commentary is provided by Douglas, Ustinov, novelist Howard Fast, producer Edward Lewis, restoration expert Robert A. Harris, and designer Saul Bass. There is also a scene-by-scene analysis of Dalton Trumbo's screenplay voiced by an actor.

"The analysis covers the entire movie, including things Trumbo sent back to Kubrick to change in the film," says Riforgiato. "Trumbo got down on [Kubrick] for not having things in the movie [that were in the script]. Trumbo even sent Kubrick back to Spain to reshoot scenes, so it's really interesting."

(Continued on next page)



Amazon.com Opens MGM Video Vault; Barbie, Ken To Star In 'The Nutcracker'

DEEP PROFITS: Catalog king MGM Home Entertainment has struck an exclusive marketing deal with Amazon.com that will promote hundreds of deep VHS titles through the E-tailer.

In the ongoing promotion, Amazon has created a dedicated MGM page on its site called the MGM Movie Vault. All titles in the vault area are priced at \$7.99, and 99 titles are featured in the first wave of product.

"We've been working hard to build a good relationship with Amazon on event titles, and this deal is an extension of that," says MGM executive VP of worldwide marketing **Blake Thomas**. "And like Amazon, we work hard to promote catalog titles on a day-in and day-out basis."

The focus on VHS is a practical consideration, since many deep catalog titles have not yet been released on DVD, Blake says. In fact, there are no plans to do a similar promotion with DVD titles, he says.

Many of the titles selected for the first wave were based on consumer requests sent to Amazon and MGM and represent those not stocked at retail anymore. A sampling includes Academy Award winner **Holly Hunter's** film debut in *The Burning: Daughter of Satan* with **Tom Selleck**, the **Roger Corman**-produced *Bloody Mama* with **Robert De Niro** and **Shelley Winters**, and many more long-forgotten movies.

"Amazon has a unique ability to market these types of films," Thomas says. "They provide unlimited shelf space for titles that are unlikely to get attention at traditional retail. We're taking advantage of Amazon's technology and philosophy." Thomas says the supplier is open to doing similar promotions with other online retailers.

Indeed, Amazon's philosophy is that there is a buyer for every piece of product and that it's Amazon's job to provide its 30 million-plus customers with those products, whether it's an obscure video title or a lawn mower. The company's personalization technology allows it to zero in on consumers' individual tastes, which enables Amazon to recommend additional products for them to buy.

"This is the concept we pursue," Amazon VP/GM **Jason Kilar** says. "The MGM agreement is very big and will yield an economic return for both of us."

Kilar says the company would also like to get its hands on more movie product, some of which hasn't been released on VHS or DVD. "There are more than 250,000 films and television programs out there, and only 90,000 titles are available on DVD or VHS." But he stops short of committing the company to acquiring distribution rights to filmed product. Instead, Amazon will keep hunting.

The dedicated MGM page can be accessed at amazon.com/mgmvault.

READY FOR HER CLOSE-UP: Barbie is about to add the profession of actress to her extensive résumé.

At the recently completed Toy Fair convention, Mattel announced that its star doll would play two roles in the new stop-motion CGI animated feature *Barbie in the Nutcracker* (Billboard, Feb. 23). Artisan Entertainment has just picked up distribution rights to the title.

Slated for an October release, the 75-minute video features Barbie in the dual roles of Clara and the Sugarplum Fairy. Ken, of course, plays Prince Eric, and doll pals Kelly and Tommy have supporting roles. Members of the New York City Ballet will also be featured in the film, which will be produced by Mainframe Entertainment.

Artisan plans to release the film on DVD as well under its Family Home Entertainment banner. Price points have yet to be determined.

ON THE CASE: The International Recording Media Assn. (IRMA) has developed an anti-piracy program that has been endorsed by 27 international companies. The program, developed by IRMA's Optical Media Manufacturers Assn. coalition, asks replicators to sign an "anti-piracy covenant" that upholds a set of voluntary standards to ensure that intellectual properties are protected worldwide.

The standards include a commitment to incorporating anti-piracy procedures at plants, including proper sourcing of masters, promoting intellectual property laws in day-to-day business affairs, and cooperating with local anti-piracy law enforcement.

PICTURE THIS



by Eileen Fitzpatrick

'SPARTACUS'

(Continued from preceding page)

Additional score compositions by Alex North are also included. A demonstration of the restoration process rounds out the added features on disc one.

Disc two offers rare deleted scenes, vintage newsreel footage, and interviews with Simmons and Ustinov conducted in 1960 to promote the film's premiere. In a 1992 interview, Ustinov gives a 30-year retrospective about working on the classic.

Behind-the-scenes footage of the film's "gladiatorial school" sequence, original storyboards by Bass, sketches by Kubrick, the original theatrical trailer, and hundreds of production stills, lobby cards, posters, print ads, and a comic book are also included.

The second disc also features the 1960 documentary about the infamous Hollywood 10, a group of blacklisted screenwriters who refused to name names of alleged Communists before the House Un-American Activities Committee during the McCarthy era. Trumbo was one of the 10, and *Spartacus* marked his return to the movie business after the 10-year absence caused by the blacklist.

"There's literally everything about *Spartacus* and the blacklist—a subject no one really likes to tackle—in this collection," Riforgiato says.

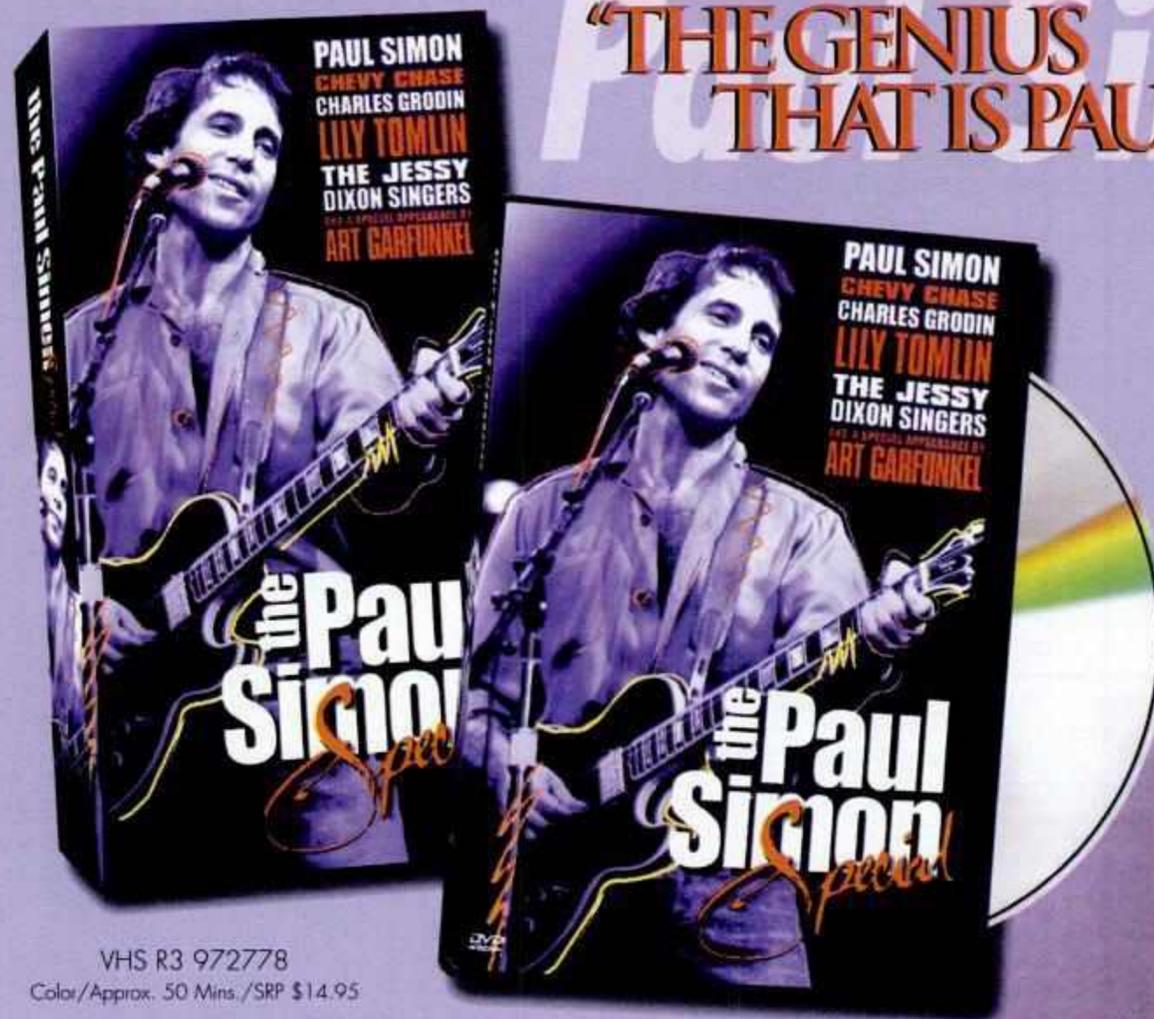
Although *Spartacus* is considered one of the greatest films ever made, it's been "pretty mutilated" over the years, making its latest release on DVD all the more significant, Riforgiato contends.

"Back then with long movies like this, studios often chopped them down," Riforgiato explains. "So you'd lose things like the musical overture and the intermission music, and then it would get more chopped down for TV—and then it would only be pan-and-scan for video."

In total, more than 20 minutes were edited out of *Spartacus*, and the ending was censored when the League of Catholic Decency objected to the crucifixion scenes. Several battle scenes were also missing from the version that debuted in New York and Los Angeles back in 1960. But with *Spartacus* and the story of the film's production put back together, it's ready for another debut.

Promotional plans for the DVD package will play off *Gladiator*, which received its own spectacular DVD release last fall from DreamWorks Home Entertainment. Advertising will feature taglines like "If you liked *Gladiator*, go buy the original," according to Riforgiato.

And just as audiences were riveted by *Spartacus* more than 40 years ago, its DVD version won't disappoint either, Riforgiato says. "It's the typical Criterion standard of excellence," he says. "Criterion creates the best DVDs money can buy, but the *Spartacus* DVD, in particular, is one of their best."



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VHS R3 976620
Color/Approx. 50 Mins./SRP \$19.98

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Still Crazy After All These Years
Old Friends*
Loves Me Like A Rock**
The Boxer
Slip Slidin' Away
Something So Right
I Do It For Your Love***

*Simon & Garfunkel
**The Jesse Dixon Singers
*** Toots Thielemans

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- *The Paul Simon Special* is a true companion piece to Simon's new video "You're The One" In Concert From Paris, which recently aired on PBS, and is now available in stores.
- Paul Simons latest project, "You're The One," has been nominated for a 2001 GRAMMY® award for Album of the Year.
- Paul Simon will inducted into the Rock and Roll Hall of fame in March 2001.
- Available for the first time on DVD.
- DVD features includes 5.1 Audio and Animated Menus.

PRE-BOOK DATE: MARCH 20, 2001

STREET DATE: APRIL 10, 2001



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	4	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
2	2	28	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
3	4	5	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
4	3	6	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
5	5	13	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
6	6	11	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
7	7	4	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
8	8	6	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
9	10	9	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
10	12	3	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
11	9	15	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
12	13	21	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
13	11	14	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
14	15	13	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
15	14	39	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
16	16	4	HIGH FIDELITY	Touchstone Home Video Buena Vista Home Entertainment 21901	John Cusack Jack Black	2000	R	19.99
17	17	52	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	9.98
18	19	14	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
19	20	2	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
20	18	3	AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	2000	NR	14.98
21	25	15	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
22	23	20	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
23	21	34	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
24	22	11	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
25	26	19	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
26	24	13	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
27	29	8	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
28	27	114	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
29	32	9	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
30	30	19	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
31	28	6	JUBEI-CHAN THE NINJA GIRL: VOLUME 4	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98
32	34	4	BATMAN BEYOND: RETURN OF THE JOKER	Warner Home Video 18173	Animated	2000	NR	19.96
33	31	14	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
34	38	5	E.	Interscope Video Universal Music & Video Dist. 60819	Eminem	2000	NR	19.95
35	35	23	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
36	NEW ▶		MAKING THE TOUR	Jive/Zomba Video BMG 41720	'N Sync	2000	NR	19.95/ 24.97
37	36	17	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
38	40	16	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
39	39	14	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
40	37	2	ANY GIVEN SUNDAY	Warner Home Video 18322	Al Pacino Dennis Quaid	2000	R	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	6	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
2	NEW ▶		BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
3	2	13	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
4	4	3	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
5	3	7	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
6	NEW ▶		BLESS THE CHILD (R)	Paramount Home Video 327964	Kim Basinger
7	6	7	HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
8	5	5	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
9	8	2	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
10	7	6	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
11	NEW ▶		GET CARTER (R)	Warner Home Video 18583	Sylvester Stallone
12	9	4	CECIL B. DEMENTED (R)	Artisan Home Entertainment 10835	Melanie Griffith Stephen Dorff
13	16	19	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
14	11	2	DINOSAUR (PG)	Walt Disney Home Video Buena Vista Home Entertainment	Animated
15	12	5	BATTLEFIELD EARTH (PG-13)	Warner Home Video 18566	John Travolta Barry Pepper
16	10	3	DISNEY'S THE KID (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21426	Bruce Willis
17	13	11	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie
18	17	9	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
19	14	5	AUTUMN IN NEW YORK (PG-13)	MGM Home Entertainment 1001430	Richard Gere Winona Ryder
20	15	5	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman

◆ 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 ▶		THE WATCHER (R) (26.98)	Universal Studios Home Video 21137	Keanu Reeves James Spader
2	1	2	BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst
3	3	4	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
4	2	14	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
5	4	4	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
6	6	5	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
7	9	12	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
8	NEW ▶		HIGHLANDER: ENDGAME EXCLUSIVE NEW CUT (NR) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 21661	Adrian Paul Christopher Lambert
9	8	6	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
10	11	75	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
11	5	2	GET CARTER (R) (19.98)	Warner Home Video 18583	Sylvester Stallone
12	7	2	BLESS THE CHILD (R) (29.99)	Paramount Home Video 327964	Kim Basinger
13	NEW ▶		MICHAEL JORDAN TO THE MAX (NR) (19.98)	FoxVideo 2001283	Michael Jordan
14	NEW ▶		CLERKS (UNCENSORED) (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 21707	Jason Mewes Kevin Smith
15	13	18	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
16	12	8	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
17	NEW ▶		THE DOORS (R) (34.98)	Artisan Home Entertainment 10810	Val Kilmer Meg Ryan
18	RE-ENTRY		THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
19	RE-ENTRY		STARSHIP TROOPERS (R) (19.95)	Columbia TriStar Home Video 71719	Casper Van Dien Denise Richards
20	RE-ENTRY		SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman

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SITES + SOUNDS

(Continued from page 71)

Corp.; and **Matthew Zinn**, VP, general counsel, and chief privacy officer, TiVo Inc.

Elsewhere, Rep. **Rick Boucher**, R-Va., a member of the House Judiciary Committee and the Courts and Intellectual Property Subcommittee, will give the lunch keynote, and Rep. **Billy Tauzin**, R-La., chairman of the House Committee on Energy and Commerce, will give the afternoon keynote. Hip-hop pioneer **Chuck D**, creator and founder of Rapstation.com, as well as leader and co-founder of rap group **Public Enemy**, will deliver the artist keynote.

Meanwhile, retailers find themselves squarely in the middle of the debate, says National Assn. of Recording Merchandisers president **Pamela Horovitz**. "We want to support copyright and our content community in a digital age, but we also recognize our second master, the consumer," she says. "We depend on them to buy the products we offer for sale. We're happy to participate in this conference as we think it will take a concerted effort, not only by all music industry factions but also the courts and Congress, to strike the right balance between the two."

Horovitz is on a panel discussing

consumer rights on the Internet, home-recording rights, and fair-use rights called "Understanding the Consumer's Interests." The session is moderated by **Jon Healey**, *Los Angeles Times* staff writer, and also features **Linda Golodner**, president, National Consumers League; **Dennis Mudd**, president/CEO, MusicMatch; and **James Neal**, dean of libraries, Johns Hopkins University.

Napster VP of corporate and public policy **Manis Cooney** is on a panel covering current restrictions and the impact of the Digital Millennium Copyright Act called "Digital Freedom vs. Digital Restraint." That session will be moderated by **Drew Clark**, senior writer, *Technology Daily*, and include **Fritz Attaway**, executive VP, government affairs, Motion Picture Assn. of America; **Mark Cooper**, research director, Consumer Federation of America; **Peter Jaszi**, professor of law, American University, and co-founder, Digital Future Coalition; and **Jon Potter**, executive director, Digital Media Assn.

Webnoize chief **Tom Roli** is a panelist on "Music, Internet, Video: We Ain't Seen Nothin' Yet!," a forum focused on new

opportunities that encompass new technologies. Other participants are **Jordan Greenhall**, founder and CEO, DivX Networks; **Jim Griffin**, CEO, Cherry Lane Digital; and **Tom Sulzer**, founder and CEO, MoodLogic Inc. The session will be moderated by **Gary Arlen**, president, Arlen Communications.

BITS & BYTES: Time Warner Internet properties, which include Warner Music Group sites, appear to be experiencing a surge in online viewership in the wake of the America Online (AOL)/Time Warner merger. Jupiter Media Metrix reports AOL/Time Warner properties accounted for nearly one-third of all time spent online in January 2001. The jump is even greater when considering at-home users: The properties of the merged entity were viewed by 72.3% of all at-home Internet users.

Of course, AOL is doing the bulk of the heavy lifting. On their own,

Time Warner's online properties were viewed by 15.7% of users at home. And total usage minutes for Time Warner's properties post-merger still only amounted to 0.3% of all time spent online in January 2001. But Time Warner is helping AOL with at-work viewership, thanks largely to its news sites. According to Media Metrix data, AOL on its own had a 67.2% reach, but that figure increased to 72.1% with the addition of Time Warner's online properties.

And with AOL and Time Warner combined accounting for 32.7% of all time spent online in January 2001, analysts say the potential upside from the merger for Time Warner appears strong.

"The Media Metrix audience ratings indicate that Time Warner has an unmatched opportunity to cut media marketing and promotional costs," said Jupiter senior analyst **David Card** in a statement. "Time Warner can now tap into the most

time-intensive audience online, providing an opportunity to present content, advertising, and services to its customer base at an unprecedented rate."

MATADOR RECORDS has signed a nonexclusive agreement with Liquid Audio to digitally distribute recordings from the indie label via online retailers in the Liquid Music Network.

The first artist from Matador Records to offer downloadable music via Liquid Audio will be **Stephen Malkmus**, the former front man of **Pavement**.

Matador plans to offer digital downloads for an introductory suggested retail price of 99 cents per track and \$8.99 per album for all releases offered. Downloads of Matador's new releases will be offered upon street date, and the company plans to release a large part of the Matador catalog in the future.

SWEDISH SALES

(Continued from page 58)

pressed by the increase we had in the market in 2000. In the first half of the year, we had a 16% increase, but then suddenly, despite having invested in marketing and an active release schedule, we had a depressing second half of the year, which nearly swallowed the increase in the first half. Prices went up in Sweden between 3% and 4%, so an increase in market value of 2.9% is really not worth thinking about too much."

Per Sundin, managing director of Sony Music Sweden, is particularly scathing about Messing's comments. "[Messing] has said that CD prices are too high and that people should download from Napster," he notes. "In Sweden, we have very high taxes—so now, we shouldn't have to pay taxes? It's an unbelievable statement from a government official."

However, Holmfred doesn't think the Internet has had too much negative impact on sales. "Home copying of CDs is more of a threat," he says. "Six and a half million blank CDs were sold in Sweden last year—and not all are used for copying CD programs... A huge amount make for home copying of CDs. Nearly all retail shops in Sweden complain about booklets and sleeves disappearing from shelves, especially in youth music genres."

Apart from the Beatles, the top-selling albums in Sweden during 2000 were Marie Fredriksson's *Äntligen* (EMI), Eminem's *The Marshall Mathers LP* (Universal), Britney Spears' *Oops!... I Did It Again* (Jive), and Magnus Uggla's *Där Jag Är E're Alltid Bäst* (Sony).

The year saw a significant slip for singles sales, down 5.2% in units, from 5.4 million to 5.1 million, and 8.6% in value, from 97.1 million kronor (\$9.75 million) to 88.7 million kronor (\$8.9 million).

"Last year wasn't a big year for a lot of Swedish artists," Christer Lundblad, managing director of local industry trade body Export Music Sweden, says. "But in the next few years, the talent we have should produce a lot of big records."

Sales of vinyl albums rose no less than 267%, from 12,000 to 43,000 units, and 252% in value, from 600,000 kronor (\$60,300) to 2.3 million kronor (\$231,000). MiniDisc shipments were down 88%, from 26,000 to 3,000 units, and 89% in value, from 2.3 million kronor (\$231,000) to 300,000 kronor (\$30,100).

Audiocassettes dropped 28.3%, from 618,000 to 315,000 units, and 44.1% in value, from 13.9 million kronor (\$1.4 million) to 7.7 million kronor (\$774,000).

FOR THE RECORD

To clarify the reporting structure within Warner Home Video's executive ranks, senior VP of worldwide marketing Mark Horak reports to Thomas Lesinski, U.S. executive VP/GM, and not to VP/GM of North America and Australia Jim Cardwell, as stated in the Feb. 17 issue of *Billboard*.

Billboard

MARCH 10, 2001

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	1	4	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98
2	2	14	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Redline Entertainment 77002	15.95
3	5	5	WWF: ARMAGEDDON World Wrestling Federation Home Video 266	19.95
4	3	45	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95
5	4	3	RODEO: BULLBUSTERS ALL-STARS OF RODEO Goldhill Home Video 268	19.95
6	7	14	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95
7	8	28	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95
8	9	12	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14.95
9	6	15	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95
10	11	5	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95
11	12	28	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95
12	NEW		NFL: SUPER BOWL XXXV USA Home Entertainment 1883	19.95
13	14	28	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95
14	10	14	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263	14.95
15	NEW		KING OF THE CAGE: CAGE WARS Brentwood Home Video 69642	14.95
16	13	66	WWF: AUSTIN VS. MCMAHON ◊ World Wrestling Federation Home Video 240	14.95
17	17	15	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	19.98
18	20	20	KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99
19	RE-ENTRY		ECW: EXTREME EVOLUTION (UNCENSORED) Pioneer Entertainment 71405	19.98
20	RE-ENTRY		CRASH & BURN Tokyo Pop 763	19.99
HEALTH AND FITNESS™				
			NO. 1	
1	1	113	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
2	2	105	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	51	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
4	4	24	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
5	5	86	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95
6	9	95	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
7	7	59	LIVING YOGA COLLECTION Living Arts 1070	17.98
8	6	42	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
9	8	22	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	59.95
10	11	6	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR Parade Video 11213	14.98
11	10	120	TOTAL YOGA Living Arts 1080	9.98
12	14	9	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
13	15	50	POWER YOGA FOR BEGINNERS: STAMINA Living Arts 1078	9.98
14	13	332	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
15	12	13	THE METHOD: TARGET SPECIFICS Parade Video 840	12.98
16	17	5	CHI FOR BEGINNERS: THREE-PACK Living Arts 1054	27.98
17	NEW		MINNA LESSIG: OPTIMIZER-STRENGTH & GRACE Parade Video 11223	14.98
18	16	111	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
19	18	80	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 10885	14.98
20	19	52	YOGA FOR BEGINNERS: STRESS RELIEF Living Arts 1077	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

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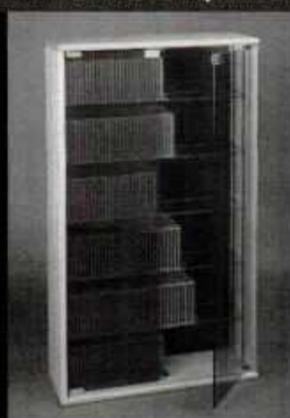
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UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re
UNAPIX ENTERTAINMENT, INC. et al.,
Debtors.

Chapter 11
Case No. 00 B 15545 (REG)
Jointly Administered

**NOTICE OF LAST DAY TO FILE PROOFS OF PRE-PETITION CLAIMS AGAINST OR INTERESTS IN
UNAPIX ENTERTAINMENT, INC., FRESH DEVELOPMENT, INC., UNAPIX PRODUCTIONS WEST,
UNAPIX ONLINE, INC., GREEN LEAF ADVERTISING COMPANY, INC., UNAPIX SYNDICATION, INC.
AND PACIFIC SURF PRODUCTIONS**

TO ALL CREDITORS, EQUITY HOLDERS & OTHER PARTIES IN INTEREST:

On November 27, 2000, (the "Petition Date"), the Debtors filed voluntary petitions for relief under chapter 11 of title 11 of the United States Bankruptcy Code with the United States Bankruptcy Court for the Southern District of New York (the "Bankruptcy Court"). The Debtors' cases are jointly administered under Case No. 00 B 15545 (REG). The respective case numbers for each of the Debtors are as follows: Unapix Entertainment, Inc. Case No. 00 B 15545 (REG), Unapix Productions West Case No. 00 B 15546 (REG), Fresh Development, Inc. Case No. 00 B 15547 (REG), Unapix Online, Inc. Case No. 00 B 15548 (REG), Green Leaf Advertising Company, Inc., Case No. 00 B 15549 (REG), Unapix Syndication, Inc. Case No. 00 B 15550 (REG), and Pacific Surf Productions Case No. 00 B 15552 (REG).

By order of the Bankruptcy Court, March 30, 2001 (the "Bar Date") has been fixed as the last date by which all entities, including all individuals, partnerships, corporations, estates, trusts and governmental units who hold claims against the Debtors, or interests in the Debtors, which arose prior to the Petition Date, are permitted to file proofs of claims or interests in these chapter 11 cases. The Order setting the Bar Date provides as follows:

1. Each holder of a claim or interest who is required but fails to file a proof of claim by the Bar Date shall forever be barred from asserting such claim against or interest in the Debtors and their property and the holder of the claim or interest shall forever be barred from voting on a plan(s) or participating in any distribution in this case, but shall nevertheless be bound by the terms of a plan confirmed by this Court.

2. Proofs of claim or interest must be filed by persons (i) whose claims or interests are not listed on the Debtors' schedules of assets and liabilities to be filed with the Court on or before February 12, 2001 (the "Schedules"); (ii) whose claims or interests are listed on the Schedules as contingent, unliquidated or disputed; (iii) who dispute the amount of their claims or interests as listed on the Schedules; or (iv) who dispute the manner in which their claims or interests are listed on the Schedules. Any entity whose claim or interest is listed on any of the Debtors' respective Schedules as not disputed, contingent or unliquidated, may, but need not, file a proof of claim or interest, unless such entity disputes the amount or priority of the amount scheduled by the Debtors.

3. The Bar Date shall apply to all claims or interests of whatever character against the Debtors or their property, whether secured, unsecured, or priority claims, liquidated, unliquidated, fixed or contingent. The Bar Date shall not extend to (i) claims or interests already filed in this proceeding; (ii) claims or interests listed in the Schedules, unless scheduled as contingent, unliquidated or disputed; (iii) administration claims of professionals retained pursuant to Court order; (iv) claims for the payment of principal or interest payable on any public debt security filed by the holders thereof; and (v) claims for which specific deadlines have previously been fixed by the Court.

4. Any entity who has already filed a proof of claim or interest need not file another proof of claim or interest, and any proofs of claim or interests filed with the Clerk of the Court shall be deemed to be, and shall be, treated as a properly filed proof of claim or interest subject to the rights of the Debtors or any party to object to the allowance thereof.

Copies of the Debtors' Schedules shall be on file with the Clerk of the Bankruptcy Court or may be accessed through the Bankruptcy Court's web site located at <http://www.nysb.uscourts.gov>. The Schedules may be inspected in person from 9:30 a.m. to 4:30 p.m., Monday through Friday at the Bankruptcy Court or by contacting Debtors' counsel at the address listed below.

Proofs of claim or interest must be filed with the Bankruptcy Court so as to be received on or before March 30, 2001 at 5:00 p.m.

If Proofs of claim or interest is sent by mail, send to:

United States Bankruptcy Court
Southern District of New York
Re: Unapix Entertainment, Inc., et al.
P.O. Box 5042, Bowling Green Station
New York, NY 10274

If sent by Hand Delivery or Overnight Courier,
deliver to:

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With a copy to Debtors' counsel at the address below.

SCHULTE ROTH & ZABEL LLP
Attorneys for the Debtors
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Update

CALENDAR

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March 2-4, **Building a Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society Awards Banquet**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 4, **Juno Awards**, Copps Coliseum, Hamilton, Ontario. 416-485-3135.

March 6, **The Circle: The Ins and Outs of Artist Management, Booking, and Production**, Musical Theatre Works, New York. 516-621-6424.

March 6, **The Digital Download: Public Access in a Digital World**, presented by the Consumer Electronics Assn., the Mayflower Hotel, Washington, D.C. 323-650-1328.

March 11-14, **43rd Annual National Assn. of Recording Merchandisers Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 15, **10th Annual Echo Awards**, International

Congress Centre, Berlin. 49-40-581-935.

March 15-17, **Million Dollar Black College Radio & Music Conference 2001**, Doubletree Club Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Writer Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

March 28-29, **2001 E.A.R.S. Talent Showcase**, Village Underground, New York. 718-385-0077.

March 31, **Hip Hop and Politics**, National Black Theater, New York. 212-539-2689.

APRIL

April 1, **2nd Annual 'A Family Celebration'**, Royce Hall, Los Angeles. 323-966-4669.

April 2-3, **Plug In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, plugin.jup.com.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jpesselnick@billboard.com.

GOOD WORKS

GUITAR AUCTION: Seven Ryman Limited Edition acoustic guitars will be available for sale on eBay, with a portion of the proceeds going to the Opry Trust Fund. The first Ryman guitar, which is autographed by **Brad Paisley**, went on the block Feb. 19. The final auction will occur Aug. 13 and will feature the "Grand Ole Opry 75th Anniversary Guitar," which has autographs from **Garth Brooks**, **Loretta Lynn**, **Lorrie Morgan**, **Dolly Parton**, **Steve Wariner**, and others. The Opry Trust Fund gives financial assistance to people in the country music industry. Contact: **Mindy Harrison** at 615-383-0412.

HOOPIN' IT UP: On April 5, the second T.J. Martell B-Ball Classic will take place at Basketball City in New York. The event's commissioner will be **Russell Simmons**, chairman of Def Jam/Def Soul and chairman/CEO of Rush Communications. The competing teams will come from Elektra Entertainment, Epic Records, Columbia Records/Loud Records, Island/Def Jam Music Group, BMG Entertainment, Slip N Slide, Universal Records, Atlantic Records, and Cash Money Records. The tournament will raise money for the T.J. Martell Foundation's leukemia, cancer, and AIDS research programs. Contact: **Gary Casson** at 212-275-4010.

LIFELINES

BIRTHS

Boy, Joe Tristan, to **Danielle** and **Joe Scaife**, Jan. 17 in Nashville. Mother formerly worked for Decca Records. Father is a producer and publisher.

Girl, Ashlyn Elizabeth, to **Ginny Shea** and **Matthew McCormick**, Jan. 22 in Providence, R.I. Mother is owner of the publicity/promotion company Mixed Media.

Girl, Liza Janel, to **Laura** and **Dave Dame**, Feb. 14 in Nashville. Father is manager of West Coast regional promotions at BNA Records.

Girl, Zoe Madeline, to **Audra McDonald** and **Peter Donovan**, Feb. 14 in New York. Mother is a Nonesuch recording artist. Father is a bass player.

Boy, Tony Curtis Wash Jr., to **Kim "Babygirl" Kenner** and **Tony C. Wash**, Feb. 15 in Chicago. Mother is a member of the rap group HWA.

Boy, Carter John, to **Christine** and **Stefan Goldby**, Feb. 25 in Los Angeles. Father is a producer/

music director for Music Link Productions.

DEATHS

James Lee LeVitus, 73, of natural causes, Jan. 27 in Los Angeles. LeVitus was the former chairman of SelectTV and president of Clarion Corporation of America. He held several positions in the music industry, including a stint with retailer/entrepreneur Earl "Mad Man" Muntz. LeVitus began his career in Chicago with Car Tapes. LeVitus is survived by his wife, Susan; a daughter, Jodie LeVitus-Francisco, former Western advertising director at Billboard; and a son, Bob.

Fern Cranston-Shapiro, 67, of cancer, Feb. 18 in Los Angeles. Cranston-Shapiro worked for Warner Bros. Records beginning in 1963. She most recently served as VP of royalties and licensing, a position she was appointed to in 1982. She is survived by her husband and a sister. In lieu of flowers, the family requests that donations in Cranston-Shapiro's name be made to the American Cancer Society or to the SPCA.

WORDS AND DEEDS

(Continued from page 38)

Mitchell) brings new flavor with a self-titled, 18-song set of masterfully crafted songs. The 28-year-old rapper's debut drops April 17 on Web/Farmclub/Interscope. The Detroit-based artist is also tentatively scheduled to open for Nelly's national tour, which was still being routed at press time... **Lareece** (aka **Kimberly Ward**) is a 24-year-old vocalist/rapper and protégée of Loud recording artist **Krayzie Bone**. She attracted a lot of attention during a recent listening session for Krayzie Bone's sophomore solo album, *Thug on Da Line*. The talented St. Louis native is signed to his Thug Line Records and is featured on more than half of the album, which is due in June.

QUÉ PASA? **Delinquent Habits** land a new deal with industry vet **Miles Copeland's** Ark 21 Records. *Merry Go Round*, the group's third album, is scheduled for release March 20. Members **Kemo** (aka **David L.K. Thomas**), **Ives** (aka **Ivan S. Smith**), and **O.G. Styles** (aka **Alejandro R. Martinez**) are on the rebound from their sophomore album, *Here Come the Horns*, which dropped at the same time the group's then label, PMP/RCA, bit the dust a couple of years back. Lead single "Return of the Tres" is featured in the **Eddie Griffin** movie *Double Take*.

FOR THE RECORD: **Earl Gay-**

nor—not Eric Gaynor—is the president of New York-based Play Hard Entertainment (Words & Deeds, Billboard, Feb. 10).

FOR THE RECORD

An article about Columbia Jazz in the Feb. 24 issue of Billboard stated that artist Branford Marsalis had been relieved of his post as creative consultant to the label when it was restructured. A spokeswoman for Marsalis says that he resigned from his position before the restructuring.

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ABC SHOPS AROUND. Don't count out ABC Radio just yet, says its top brass. While Clear Channel and Viacom/Infinity have used consolidation to build large multi-market platforms, ABC Radio has, to the dismay of many, sat on the sidelines. But with its recent purchase of AM stations in Los Angeles and Dallas for its ESPN Radio format and its rumored \$80 million bid for WEVD-AM New York, ABC is once again showing up on the radar. "I'd love to fill out in the top 30 markets," says ABC Radio president John Hare. "I've also given a lot of thought to going into markets ranked 30-plus, but only if we could buy clusters. I don't see us buying Cumulus, Regent, or other smaller groups. But a Greater Media or Susquehanna—they're making a good living. As the marketplace slows, there may be opportunities." Some Wall Street observers say ABC may have missed an opportunity and cast itself as an also-ran. ABC runs third in revenue at \$412 million, compared with Clear Channel's \$3.2 billion and Viacom's \$2.1 billion. Hare, in an interview with *Billboard's* sister publication, *MediaWeek*, says ABC will remain cautious. "We've never been a company that buys retail. If a good deal comes around, we'll be an aggressive competitor."

CITADEL DEAL GETS REVIEW. The Federal Communications Commission (FCC) is taking a closer look at Forstmann Little's \$2 billion deal to buy Citadel Communication. Specifically, the FCC is examining 16 markets to allow the public and other radio companies to comment on the deal's "effect on competition and diversity." While the practice is not new, it is the first time the agency has flagged a deal that involves selling a portfolio of stations to a company with no other media interests. The deal, announced Jan. 16, would take the publicly traded Citadel private.

NO MORE RELIGION FOR CRAWFORD. After broadcasting Christian programming for more than 40 years, Crawford Broadcasting flagship WYCA Chicago will flip to adult R&B in late March. The *Chicago Sun-Times* says the move comes as the market becomes crowded by paid religious stations, each battling to sell brokered airtime. Crawford has slowly shifted its focus away from religion by airing adult standards on a number of its recently purchased stations. Co-owned gospel WYBA-FM will become a paid religious outlet, picking up much of the former WYCA business.

COMMISSIONER SAYS HANG UP REVIEWS. Departing FCC commissioner Harold Furchtgott-Roth says the agency should stop spending so much time investigating complaints filed by people who say a radio station aired their telephone calls without their permission. Furchtgott-Roth "questions the continued utility and effectiveness of FCC rules addressing privacy issues." The agency has been handling such complaints for more than 30 years, but there is no specific statute that gives it such power.

NATIONAL CONTESTING GROUP ON HOLD. The Radio Contest Alliance has decided to postpone the launch of its spring book campaign. Earlier this year the company, headed by Don Hallett, announced it was offering national collective contesting (as Clear Channel and Cumulus have done with their stations) to independent owners and smaller companies. It turns out the company was backed financially in part by Ross Love's Blue Chip Broadcasting, now spun off to Radio One.

NOTED. Infinity CFO Farid Suleman has been named president/CEO of the company, which recently became a wholly owned unit of Viacom. Former Infinity president/CEO Mel Karmazin remains COO of Viacom... Susquehanna Radio has taken a 40% stake in KGAR-FM Kansas City, Mo., a soon-to-sign-on station that was until now wholly owned by Frank Copsidas Jr.'s Jesscom Inc. The 100,000-watt station, at 105.1 FM, is expected to sign on in June... Hispanic Broadcasting Corp. COO David Lykes is stepping down from his post to become executive VP of corporate affairs. Lykes, a 40-year radio veteran, says, "It's now time to slow down a bit, spend more time with the family, and rediscover my golf game."

With reporting by Frank Saxe in New York.

Studies Say Radio Must Turn To Net Medium Lags Behind Newspapers In Cultivating Web User Base

BY FRANK SAXE

NEW YORK—Two new studies looking at radio and the Internet have forecast uncertain times for the medium Marconi invented roughly 100 years ago.

Houston-based research firm the Media Audit says daily newspapers are beating radio and TV in the war of the Web, while a white paper prepared by Jupiter Research says that traditional broadcasters may be moving too slowly in adopting Internet strategies.

According to BRS Media, an Internet radio consultancy, there were 4,398 radio stations streaming on the Internet as of November 2000. More than half are U.S. radio stations, while 451, or roughly 10%, are Internet-only.

"I understand their reluctance to get into it," says Aram Sinnreich, a senior analyst at Jupiter, who authored the paper. "They all say, 'There's no money there, our traditional market isn't under any threat, the online guys can't get our local advertising, the online guys are having trouble building brands, they can't get into cars, so we're not exactly worried.'"

"Part of my message in this report is you should start worrying, because all those factors are going to disappear in the next few years, and you have to start building that brand for yourself online now, before people get so attracted to and loyal to the online brands that when you do move online they're not interested," Sinnreich continues. He says that with the absence of traditional broadcasters, online-only radio stations have dominated, differentiating themselves mostly on the basis of personalization and segmentation.

Yet Sinnreich believes Internet radio's head start won't matter much longer, as dotcom brands are still fairly weak. "Right now they're succeeding partially because there's no competition, because the traditional stations have stayed away from the Internet, and because they've got some cool technology which is going to seem a whole lot less cool in five years from now." That technology, allowing Webcasters like Spinner, Sonicnet, and Launch to offer limited personalization to their users, will be replaced by better hardware from the retail sector, which will allow Internet surfers to download more music via subscription services.

PRINT BEATS RADIO AND TV

The Internet, seers of cyberspace have said, will make newspapers obsolete. Yet that day appears to be quite far in the future, according to

a survey of old and new media in 81 U.S. cities. The study, by the Media Audit, finds daily newspapers are building a commanding lead over other local-media Web sites. TV and radio seem "incapable" of attracting the Web audience numbers of newspapers, says Media Audit co-chairman Robert Jordan, who adds, "Radio station are way out of the loop."

Researchers found that in 51 of the 81 markets studied, newspaper sites pulled larger audience numbers, and, in 67 cities, the newspaper sites attracted more than 10% of their market's adult population.

The Web site of *The Washington Post* led the way, attracting nearly 33% of Washington, D.C., adults, followed by the Austin, Texas, *American-Statesman*, with 26%, and the Raleigh, N.C., *News & Observer*, with 21% of that market's adults.

On the flip side, radio and TV struggled to attract single-digit percentages. "There are some exceptions, some of them rather spectacular exceptions," says Jordan, "but they are very few." In each market, the sum of Web site visitors to all radio station sites in a market is generally equal to the sum of visitors to all TV station sites, Jordan says. But since there are more radio than TV

stations, the number is much smaller for each radio site. "An individual radio site is not that competitive at all, certainly compared to daily newspapers," he says.

Jordan points to Cox Interactive, the Web division that ties together Cox's radio, TV, and newspaper properties, as a successful radio/TV site. In several markets, most notably in Atlanta, Cox has set up a local portal site that drives users of each of its media properties to a single site—in this case *AccessAtlanta.com*. Jordan says, "Certainly somebody like Clear Channel could do that very easily in many of their markets."

SIPHONING OR MARKETING?

Many traditional radio broadcasters worry that simulcasting their stations or streaming alternate channels would, by creating their own competitors, splinter listening even further. Sinnreich believes there is reason to worry about losing listeners and advertisers to the Web.

"There's no question that Internet usage is negatively impacting radio listening, and there's no question that more and more music behavior, from shopping to browsing, listening, and distributing, is being moved onto the Internet," Sinnreich says. "Meanwhile, we see aggressive moves to deliver wireless Internet radio to cars, so every bunker or buffer which every traditional radio station has had against cannibaliza-

(Continued on page 81)



SINNREICH



Radio History Gets Its Due. The history of radio will be preserved at the new American Radio Archives, created through a partnership between the Pacific Pioneer Broadcasters (PPB) and the Thousand Oaks Library Foundation. Details of the venture were recently revealed by PPB president Tom Hatten and foundation president Antoinette Hagopian at the Washington Mutual Building in Hollywood, where the PPB archives collection has been housed for the past 32 years. The archives will be moved to Thousand Oaks, Calif., where there will be space to expand the radio memorabilia collection. The first acquisition under the new partnership is the entire Edgar Bergen library of Charlie McCarthy radio shows. Pictured, from left, are Hagopian, former PPB president Jack MacQueen, Hatten, and PPB archivist Marty Halperin.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	23	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 10 weeks at No. 1
2	2	2	21	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
3	5	6	16	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
4	3	3	27	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
5	4	4	31	BACK HERE HOLLYWOOD 164040 †	BBMAK
6	6	5	24	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
7	8	9	26	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
8	11	13	12	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
9	7	7	49	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
10	9	8	44	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
11	10	12	58	BREATHE WARNER BROS. 16884 †	FAITH HILL
12	12	10	74	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	16	18	5	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
14	15	14	72	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
15	14	15	53	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
16	13	11	78	AMAZED BNA 65957 †	LONESTAR
17	17	16	22	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
18	18	17	8	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI
19	19	21	5	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
20	20	19	17	BY YOUR SIDE EPIC ALBUM CUT †	SADE
21	26	—	2	ANGEL ISLAND ALBUM CUT/IDJMG	LIONEL RICHIE
22	22	24	5	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
23	21	22	11	EVERYTHING IS DIFFERENT NOW WARNER BROS. ALBUM CUT †	DON HENLEY
24	23	23	7	THIS COULD BE HEAVEN LONDON-SIRE SOUNDTRACK CUT †	SEAL
25	25	27	4	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	23	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 12 weeks at No. 1
2	2	2	22	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	3	3	16	THANK YOU ARISTA 13922* †	DIDO
4	6	6	23	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
5	4	5	30	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
6	5	4	28	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
7	7	8	12	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
8	8	7	29	PINCH ME REPRISE 16827 †	BARENAKED LADIES
9	12	13	7	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
10	13	17	18	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
11	9	10	26	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
12	14	18	6	JADED COLUMBIA ALBUM CUT †	AEROSMITH
13	10	9	22	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
14	11	12	34	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
15	17	19	6	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
16	15	11	27	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
17	16	16	46	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
18	19	15	35	WONDERFUL CAPITOL 58870 †	EVERCLEAR
19	18	14	34	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
20	21	23	12	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
21	20	21	8	I DID IT RCA ALBUM CUT †	DAVE MATTHEWS BAND
22	22	24	14	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
23	23	22	13	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI
24	25	25	9	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
25	26	28	6	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER

Compiled from a national sample of airplay, reported by Broadcast Data Systems' Radio Track service. For adult contemporary stations and 17 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. () Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay 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. † Week(s) available. © 2001, Billboard/BPI Communications.

XM Fund-Raising News Followed By Big Drop In Its Value On Wall St.

NEW YORK—XM Satellite Radio lost more than a quarter of its market value Feb. 22 on news that it plans to raise as much as \$475 million through convertible notes and the sale of up to 5 million additional shares of stock.

The proceeds from both the notes and the stock sale will be used to launch its service this summer and keep the company afloat in the event of unexpected delays or changes.

In filings made with the Securities and Exchange Commission, the company said it will require "significant additional funds" after it launches, since it will take some time before it begins to generate cash flow. XM predicts it will need as much as \$175 million through 2001 and \$250 million to \$300 million through 2002. XM closed at \$11.38 Feb. 22, down \$4, or 26%.

Banc of America Securities analyst Armand Musey concedes that XM's ride will be bumpy but is reiterating his "buy" rating on the stock, with a 12-month price target of \$42.

Investors were still wary of the service Feb. 23, as competitor Sirius Satellite Radio's stock dropped 8% after it announced plans to sell 1.5 million additional shares. Valued at \$210 million, the shares will finance Sirius' service through mid-2002, as long as it receives an expected \$150 million loan from Lehman Brothers.

Sirius plans to begin operating by the summer. XM expects to be on the air by the fall. **FRANK SAXE**

Companies Invest \$55M In Inner City

NEW YORK—Quetzal/JP Morgan Partners, which manages a private equity fund focused exclusively on investing in minority- and female-owned businesses, and First Union Capital Partners have made a \$55 million investment in Inner City Broadcasting, which owns 16 stations in seven markets in the U.S., including R&B WBLX New York and adult R&B KBLX San Francisco.

"Quetzal played a significant role as the chief architect for the Inner City refinancing and led the company and the co-investors through a difficult bank market," says Inner City CEO Pierre Sutton. Under the terms of their investment, Quetzal/JP Morgan and First Union will each hold one board seat on Inner City's nine-member board of directors.

Meanwhile, Quetzal/JP Morgan has agreed to sell its stake in Blue Chip Broadcasting to Radio One Broadcasting, which announced its \$190 million purchase of Blue Chip last month. Quetzal/JP Morgan became the largest investor in Blue Chip in June 2000, when it invested \$30 million in the company. Radio One is among the 15 original investors in the fund.

FRANK SAXE

Top 40 Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	2	3	12	ANGEL MCA	SHAGGY FEATURING RAYVON 1 week at No. 1
2	3	2	17	AGAIN VIRGIN	LENNY KRAVITZ
3	1	1	15	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
4	5	7	14	CRAZY MCA	K-CI & JOJO
5	8	12	7	BUTTERFLY COLUMBIA	CRAZY TOWN
6	4	4	22	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
7	6	6	14	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
8	7	5	21	HE LOVES U NOT BAD BOY/ARISTA	DREAM
9	10	13	10	THANK YOU ARISTA	DIDO
10	9	8	23	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
11	11	10	7	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
12	14	17	7	JADED COLUMBIA	AEROSMITH
13	13	11	28	WITH ARMS WIDE OPEN WIND-UP	CREED
14	12	9	20	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
15	15	14	14	MS. JACKSON LAFACE/ARISTA	OUTKAST
16	18	19	6	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
17	17	16	33	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
18	21	22	10	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
19	16	15	23	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
20	19	18	27	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
21	20	20	11	YOU MAKE ME SICK LAFACE/ARISTA	PINK
22	22	23	5	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
23	28	—	2	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
24	23	26	6	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
25	25	30	6	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
26	24	21	16	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
27	30	36	4	STUTTER JIVE	JOE FEATURING MYSTIKAL
28	36	37	3	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
29	32	38	4	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
30	26	24	25	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
31	27	27	6	THE CALL JIVE	BACKSTREET BOYS
32	37	—	2	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
33	29	25	22	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
34	34	31	5	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
35	35	34	3	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
36	31	28	24	THIS I PROMISE YOU JIVE	'N SYNC
37	NEW	1	1	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
38	33	33	4	THANK YOU FOR LOVING ME ISLAND/IDJMG	BON JOVI
39	NEW	1	1	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
40	NEW	1	1	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI

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. 242 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. () Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Don't get Our Lady Peace's Raine Maida wrong. Though his group's latest Columbia disc, *Spiritual Machines*, was inspired by the idea that computers may become more intelligent than human beings, its single "Life" is all about appreciating the human soul in the here and now. "That song to me was such a simple premise," Maida, the group's front man, says of "Life," which is No. 27 on this issue's Modern Rock Tracks chart. "It's really about positive energy. Everybody deals with simple things that get people down, like money problems. You just have to deal with stuff and turn any negative energy into positive energy. That's the way to get through life."

The song embraces this concept with a raw beginning that lacks much musical accompaniment; the track then builds into a rocking chorus. The group thought "the lyrics are so simple, so



"It's really about positive energy."
—Raine Maida,
Our Lady Peace

let's just keep it bare bones," says Maida. Complex issues fueled by Ray Kurzweil's book *The Age of Spiritual Machines—When Comput-*

ers Exceed Human Intelligence, though, are touched upon throughout the rest of the album. Maida says, "The book has some great questions. [Kurzweil] is anticipating that the human race is probably just a part of evolution, but not the last part because machines will eventually take over. There's still the whole spirituality side, the fact that we probably do have a soul. There's a great struggle on the record with that."

"After reading this, it can get dark thinking that 30 years from now machines will be smarter than us. You'll have virtual sex, virtual everything," he continues. "But it would be amazing to have an experience with a higher power and let people know that machines won't take over."

STUDIES SAY RADIO

(Continued from page 79)

tion is in danger of being overrun sometime in the near future."

Sinnreich suggests looking at the big picture and focusing on new opportunities. "They can sell CDs online, banner advertisements, coordinate advertising across platforms, reach out into new demographics and genre markets that you don't have the resources to approach on the air."

The report projects that by 2005, more than 5% of terrestrial radio advertising, amounting to \$1.4 billion, will have moved to the Internet. "Radio stations that begin to feel the effects of cannibalization will become motivated to build an online presence," it says. Clutter will be a lingering issue; this time, however, it may become a benefit for radio. Jupiter analysts say commercial clutter on the Web will almost double to 950 impressions per user per day by 2005. Given this number, audio advertising will become one of the more intrusive, and thus more appealing, forms to marketers.

"Radio could do better if it took a different approach," says Jordan. "Most are thinking streaming, and I'm not sure that is the way to go, because streaming is not winning a content battle."

Sinnreich disagrees. He thinks the use of side channels, which allow a terrestrial station to offer more varied programming on the Web, is an opportunity that must be exploited more. "Offline radio should absolutely repurpose their terrestrial streams online—that's a good way to pad out their offerings. In the short term, that might be the bulk of what people want to listen to, but in the long term they'll have to take those brands and air talent and ultimately build narrower channels than they can do offline."

Sinnreich does not think that such side channels will corrupt a successful radio brand as long as a station keeps within its format. For instance, a classic rock station should only do a classic metal or classic alternative side channel.

Sinnreich says, "Terrestrial programmers just aren't accustomed to thinking this way, and they're probably giving up because there's not an immediate threat of cannibalization and there is a learning curve with providing the amount of programming that seems to work online."

These maneuvers, the 30-page report says, will help traditional radio compete against the next generation of wireless, mobile Internet radio. Of this new technology, Sinnreich says, "That's absolutely a threat to terrestrial broadcasters and another reason for them to be available in an online platform before that happens. It's going to be a lot harder for them to make up ground five years from now than it will be today."

So what should traditional broadcasters do? "They're not doing enough now" is Sinnreich's assessment. "What they need to do is get sites up on the Web and take advantage of their local brands and on-air talent that engage in advertisements and promotions that reach across media. Those are the keys to success for the terrestrial players that want to get online at this point."

Billboard®

MARCH 10, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
			No. 1	
1	1	7	JADED	AEROSMITH
			5 weeks at No. 1	
2	3	13	OUTSIDE	AARON LEWIS OF STAIND WITH FRED DURST
			THE FAMILY VALUES TOUR 1999	
3	2	22	AWAKE	GODSMACK
			REPUBLIC/UNIVERSAL †	
4	4	10	BREAKDOWN	TANTRIC
			MAVERICK	
5	5	4	ONE STEP CLOSER	LINKIN PARK
			HYBRID THEORY	
6	6	9	DUCK AND RUN	3 DOORS DOWN
			THE BETTER LIFE	
7	7	6	LOSER	3 DOORS DOWN
			THE BETTER LIFE	
8	9	16	HANGING BY A MOMENT	LIFEHOUSE
			NO NAME FACE	
9	8	29	HEMORRHAGE (IN MY HANDS)	FUEL
			SOMETHING LIKE HUMAN	
10	10	14	DRIVE	INCUBUS
			MAKE YOURSELF	
11	12	5	INNOCENT	FUEL
			SOMETHING LIKE HUMAN	
12	11	35	N.I.B.	PRIMUS WITH OZZY
			NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	
13	15	4	ARE YOU THERE?	OLEANDER
			UNWIND	
14	13	10	KILLING THE FLY	THE UNION UNDERGROUND
			...AN EDUCATION IN REBELLION	
15	19	3	RIDIN'	BUCKCHERRY
			TIME BOMB	
16	17	13	VOICES	DISTURBED
			THE SICKNESS	
17	18	4	THE HOLLOW	A PERFECT CIRCLE
			MER DE NOMS	
18	14	16	ANGEL'S SON	STRAIT UP FEATURING LAJON
			STRAIT UP	
19	16	27	ARE YOU READY?	CREED
			HUMAN CLAY	
			AIRPOWER	
20	21	7	WALK ON	U2
			ALL THAT YOU CAN'T LEAVE BEHIND	
21	26	2	MY WAY	LIMP BIZKIT
			CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	
22	23	7	BUTTERFLY	CRAZY TOWN
			THE GIFT OF GAME	
23	24	5	WANT YOU BAD	THE OFFSPRING
			CONSPIRACY OF ONE	
24	25	7	I DID IT	DAVE MATTHEWS BAND
			EVERYDAY	
25	22	25	ROLLIN'	LIMP BIZKIT
			CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	
26	31	2	SUPERMAN INSIDE	ERIC CLAPTON
			REPTILE	
27	27	3	NO ONE	COLD
			13 WAYS TO BLEED ON STAGE	
28	NEW ▶	1	YOUR DISEASE	SALIVA
			EVERY SIX SECONDS	
29	30	24	WHY PT.2	COLLECTIVE SOUL
			BLENDER	
30	37	2	BETWEEN ANGELS AND INSECTS	PAPA ROACH
			INFEST	
31	36	3	WASTE	SKRAPE
			NEW KILLER AMERICA	
32	38	2	WHAT A DAY	NONPOINT
			STATEMENT	
33	29	15	RENEGADES OF FUNK	RAGE AGAINST THE MACHINE
			RENEGADES	
34	40	25	BEAUTIFUL DAY	U2
			ALL THAT YOU CAN'T LEAVE BEHIND	
35	39	5	BLEEDER	NOTHINGFACE
			VIOLENCE	
36	28	6	GRACE TO GRACE	GEDDY LEE
			MY FAVORITE HEADACHE	
37	35	5	VENT	COLLECTIVE SOUL
			BLENDER	
38	NEW ▶	1	I WANT TO LIVE	SPACEHOG
			2001: A SPACE HOGYSEY	
39	RE-ENTRY	2	DIGITAL BATH	DEFTONES
			WHITE PONY	
40	33	13	LET SALLY DRIVE (RIDE SALLY RIDE)	SAMMY HAGAR
			TEN 13	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

MARCH 10, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
			No. 1	
1	1	15	DRIVE	INCUBUS
			MAKE YOURSELF	
2	3	17	BUTTERFLY	CRAZY TOWN
			THE GIFT OF GAME	
3	2	16	OUTSIDE	AARON LEWIS OF STAIND WITH FRED DURST
			THE FAMILY VALUES TOUR 1999	
4	4	19	SOUTH SIDE	MOBY FEATURING GWEN STEFANI
			PLAY	
5	5	8	I DID IT	DAVE MATTHEWS BAND
			EVERYDAY	
6	7	23	ONE STEP CLOSER	LINKIN PARK
			HYBRID THEORY	
7	6	20	HANGING BY A MOMENT	LIFEHOUSE
			NO NAME FACE	
8	8	15	YELLOW	COLDPLAY
			PARACHUTES	
9	12	6	INNOCENT	FUEL
			SOMETHING LIKE HUMAN	
10	9	29	HEMORRHAGE (IN MY HANDS)	FUEL
			SOMETHING LIKE HUMAN	
11	10	10	WALK ON	U2
			ALL THAT YOU CAN'T LEAVE BEHIND	
12	11	10	WANT YOU BAD	THE OFFSPRING
			CONSPIRACY OF ONE	
13	13	21	AWAKE	GODSMACK
			REPUBLIC/UNIVERSAL †	
14	15	7	DUCK AND RUN	3 DOORS DOWN
			THE BETTER LIFE	
15	14	16	RENEGADES OF FUNK	RAGE AGAINST THE MACHINE
			RENEGADES	
16	17	7	DIGITAL BATH	DEFTONES
			WHITE PONY	
17	19	6	FLAVOR OF THE WEAK	AMERICAN HI-FI
			AMERICAN HI-FI	
			AIRPOWER	
18	22	3	MY WAY	LIMP BIZKIT
			CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	
19	20	12	VOICES	DISTURBED
			THE SICKNESS	
20	18	32	LOSER	3 DOORS DOWN
			THE BETTER LIFE	
21	16	15	WARNING	GREEN DAY
			REPRISE †	
22	23	5	MOVIES	ALIEN ANT FARM
			ANTHOLOGY	
23	21	4	ARE YOU THERE?	OLEANDER
			UNWIND	
24	25	4	THE HOLLOW	A PERFECT CIRCLE
			MER DE NOMS	
25	30	4	HIT OR MISS	NEW FOUND GLORY
			NEW FOUND GLORY	
26	32	2	OPTICON	ORGY
			VAPOR TRANSMISSION & "VALENTINE" SOUNDTRACK	
27	31	5	LIFE	OUR LADY PEACE
			SPIRITUAL MACHINES	
28	27	11	ONE ARMED SCISSOR	AT THE DRIVE-IN
			RELATIONSHIP OF COMMAND	
29	26	25	BEAUTIFUL DAY	U2
			ALL THAT YOU CAN'T LEAVE BEHIND	
30	35	3	NO ONE	COLD
			13 WAYS TO BLEED ON STAGE	
31	24	25	ROLLIN'	LIMP BIZKIT
			CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	
32	33	2	BETWEEN ANGELS AND INSECTS	PAPA ROACH
			INFEST	
33	28	11	KARMA	DIFFUSER
			INJURY/DVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	
34	39	2	DROPS OF JUPITER (TELL ME)	TRAIN
			DROPS OF JUPITER	
35	NEW ▶	1	BREAKDOWN	TANTRIC
			MAVERICK	
36	38	3	I DON'T HAVE ANYTHING	VAST
			MUSIC FOR PEOPLE	
37	29	9	I CAN'T MOVE	EVERLAST
			EAT AT WHITEY'S	
38	37	8	HELLO TIME BOMB	MATTHEW GOOD BAND
			BEAUTIFUL MIDNIGHT	
39	NEW ▶	1	MY HAPPINESS	POWDERFINGER
			ODYSSEY/NUMBERFIVE	
40	36	21	AGAIN	LENNY KRAVITZ
			GREATEST HITS	

Music Video

PROGRAMMING

BET Plans Inaugural Awards; Christian Music Vids Compiled

BET TROPHIES: BET will present its first awards show in a live telecast June 19 in Las Vegas. The BET Awards will honor entertainers in such fields as music, film, and television. The winners will be voted for primarily by industry professionals, but sources say that there will be at least one "people's choice" category in which voting will take place via BET.com. The show will be produced by Cossette Productions, which helmed this year's Grammy Awards.

ARISTOMEDIA'S NEW VIDEO REEL: Music video promotion can be a serious financial challenge for acts not on the mainstream pop charts. Makers of contemporary Christian music videos seem to have found a new, cost-effective method of promotion, though, thanks to Nashville-based AristoMedia, which has begun issuing compilation reels specifically to market such videoclips.

AristoMedia president **Jeff Walker** explains, "Christian video production has grown steadily over the past two years. A large percentage of

THE EYE



by Carla Hay

this growth has come out of the independent market, where artist budgets are the tightest. The compilation reel will not only save these labels money in duplication expenses but provide them an avenue for their artists to gain exposure with every video show AristoMedia services."

The first of AristoMedia's Christian music video compilations went out in February. It featured **Cross Movement's** "Know Me (Huh, What?)" (Diamante), **T-Bone's** "Ride Wit Me" (Flicker), **Ambassador's** "Honor and Glory/Psalms 23" (Diamante), and **Crystal Lewis'** "Trust Me" (Gospo Centric).

According to AristoMedia Christian music video promoter **Jason Miller**, future compilation reels will typically feature four to eight videos per compilation. He adds that AristoMedia expects to issue a new Christian video compilation every five to six weeks. The next compilation is due in mid-March. Miller says that depending on the demand, "we might issue more than one compilation at the same time."

AristoMedia is servicing its Christian music video compilations to more than 140 local/regional shows and select mainstream music video outlets. The compilation reel is available in the Beta SP, three-quarter-inch, VHS, and Super VHS formats.

THIS & THAT: Congratulations to the music video winners of the 43rd annual Grammy Awards, presented Feb. 21. The music video Grammys are given to the winning video's artist, director, and producer. As predicted (*The Eye*, *Billboard*, Feb. 10), the winners were as follows:

Best shortform music video: **Foo Fighters**, "Learn to Fly" (Roswell/RCA). **Jesse Peretz**, director. **Tina Nakane**, producer.

Best longform music video: **John Lennon**, *Gimme Some Truth*—*The Making of John Lennon's Imagine Album* (Capitol). **Andrew Solt**, director and producer.

Priority Records in Los Angeles has appointed **Dawn Cuello** manager of video production. She previously held a similar position in the label's video-promotion department.

College Television Network (CTN) director of programming **Nick Schittone** is relocating from New York to CTN headquarters in Atlanta. His new CTN address, as of March 23, will be 3350 Peachtree Rd., Suite 1500, Atlanta, Ga. 30326.

Squeak Pictures has named **Jeff Pantaleo** head of production and **Jennifer Amerine** representative. **Susan Agostinelli** has exited the company as executive producer/representative.

LOCAL SPOTLIGHT: This issue's spotlight is on the Attleboro, Mass.-based hard-rock/heavy-metal show *Bad Taste*.

TV affiliates: AT&T Cable in the Massachusetts cities of North Attleboro, Taunton, and Walpole.

Time slot: 4:30 p.m. Sundays and 9 p.m. Tuesdays in North Attleboro and Taunton; 10 p.m. Fridays, Saturdays, and Sundays in Walpole.

Web site: geocities.com/captainstevie19.

E-mail address: badtaste23@hotmail.com.

Key staffer: **Rick Dorman**, producer/host.

Following are five videos from the episode for the week ending Feb. 24:

Earth Crisis, "Nemesis" (Victory).

Corrosion of Conformity, "Diablo Blvd." (CMC International).

A.F.I., "The Days of Phoenix" (Nitro).

A., "Monkey Kong" (Mammoth).

One Minute Silence, "Holy Man" (V2).

FOR WEEK ENDING FEBRUARY 25, 2001

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

- 1 R. Kelly, A Woman's Threat
- 2 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 3 Lil' Bow Wow, Puppy Love
- 4 QB's Finest Feat. Nas, Oochy Wally
- 5 Ludacris, Southern Hospitality
- 6 Monica, Just Another Girl
- 7 Trick Daddy, Take It To Da House
- 8 Eye, Who's That Girl
- 9 Tamia, Stranger In My House
- 10 Jagged Edge, Promise
- 11 Jill Scott, A Long Walk
- 12 Joe, Stutter
- 13 Silkk The Shocker, That's Cool
- 14 Case, Missing You
- 15 Koffee Brown, After Party
- 16 City High, What Would You Do
- 17 Maxwell, Get To Know Ya
- 18 Shaggy, It Wasn't Me
- 19 Shyne, Bonnie & Shyne
- 20 Tank, Maybe I Deserve
- 21 Jaheim, Could It Be
- 22 Mystikal, Danger (Been So Long)
- 23 Dave Hollister, One Woman Man
- 24 Memphis Bleek, Do My...
- 25 Iconz, Get Crunked Up
- 26 112, It's Over Now
- 27 Ginuwine, There It Is
- 28 K-Ci & JoJo, Wanna Do You Right
- 29 Snoop Dogg, Lay Low
- 30 Erykah Badu, Didn't Cha Know
- 31 Jon B., Don't Talk
- 32 Public Announcement, Man Ain't...
- 33 Spooks, Sweet Revenge
- 34 Sade, King Of Sorrow
- 35 Project Pat, Chickenhead
- 36 Shaggy, Angel
- 37 Tela, Bye Bye Hater
- 38 Olivia, Bizoune
- 39 Mr. C The Slide Man, Cha-Cha Slide
- 40 Castro The Connect, Feelin' How You Look
- 41 KRS-One, Hot
- 42 Transitions, Ghetto Laws
- 43 Lil' Zane, None Tonight
- 44 Jay-Z, Change The Game
- 45 OutKast, Ms. Jackson
- 46 Memphis Bleek, Is That Your Chick
- 47 Keith Sweat, Real Man
- 48 Whitney Houston & George Michael, If I...
- 49 Lucy Pearl, You
- 50 M.O.P., Ante Up

NEW ON'S

- Nelly, Ride Wit Me
Musiq Soulchild, Love
Run-DMC/Jagged Edge, Let's Stay Together
JT Money, Hi-Low
L-Burna F/Baby S., Make My Day



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Keith Urban, But For The Grace Of God
- 2 Alan Jackson, When Somebody Loves You
- 3 Travis Tritt, It's A Great Day To Be Alive
- 4 Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 5 Alison Krauss, Maybe
- 6 Carolyn Dawn Johnson, Georgia
- 7 Toby Keith, You Shouldn't Kiss Me
- 8 Darryl Worley, A Good Day To Run
- 9 Lee Ann Womack, Ashes By Now
- 10 Rascal Flatts, This Everyday Love
- 11 Dwight Yoakam, What Do You Know About Love
- 12 Gary Allan, Right Where I Need To Be
- 13 Jo Dee Messina, Burn
- 14 Jessica Andrews, Who I Am
- 15 Diamond Rio, One More Day
- 16 Jamie O'Neal, There Is No Arizona
- 17 George Strait, Don't Make Me Come Over...
- 18 Montgomery Gentry, She Couldn't Change Me *
- 19 Mark McGuinn, Mrs. Steven Rudy *
- 20 Terri Clark, No Fear *
- 21 Kenny Chesney, Don't Happen Twice *
- 22 Meredith Edwards, A Rose Is A Rose *
- 23 Clay Davidson, Sometimes *
- 24 Nickel Creek, When You Come Back Down *
- 25 Sherrie Austin, Jolene *
- 26 Patty Loveless, The Last Thing On My Mind *
- 27 Dixie Chicks, Without You
- 28 Chris Cagle, Laredo *
- 29 Cledus T. Judd, How Do You Milk A Cow
- 30 Alabama, When It All Goes South
- 31 Martina McBride, Love's The Only House
- 32 Shedaisy, Lucky 4 You (Tonight I'm Just Me)
- 33 Dixie Chicks, Cowboy Take Me Away
- 34 Dixie Chicks, Goodbye Earl
- 35 Faith Hill, Breathe
- 36 Eric Heatherly, Flowers On The Wall
- 37 The Kinleys, I'm In
- 38 Aaron Tippin, People Like Us
- 39 Trick Pony, Pour Me
- 40 Billy Ray Cyrus, Bum Down The Trailer Park
- 41 Billy Gilman, Oklahoma
- 42 Faith Hill W/Tim McGraw, Let's Make Love
- 43 Faith Hill, The Way You Love Me
- 44 Clay Davidson, I Can't Lie To Me
- 45 Garth Brooks, When You Come Back...
- 46 Jo Dee Messina, That's The Way
- 47 Billy Ray Cyrus, You Won't Be Lonely Now
- 48 Alan Jackson, Wwo Memory
- 49 Reba McEntire, I'll Be
- 50 Rascal Flatts, Prayin' For Daylight

* Indicates Hot Shots

NEW ON'S

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Dave Matthews Band, I Did It
- 2 Eve, Who's That Girl
- 3 Shaggy, Angel
- 4 Aerosmith, Jaded
- 5 Crazy Town, Butterfly
- 6 Jennifer Lopez, Love Don't Cost A Thing
- 7 Trick Daddy, Take It To Da House
- 8 Jagged Edge, Promise
- 9 Ricky Martin W/Christina Aguilera, Nobody...
- 10 Black Eyed Peas, Request Line
- 11 Dido, Thank You
- 12 Dream, He Loves U Not
- 13 Limp Bizkit, My Way
- 14 K-Ci & JoJo, Crazy
- 15 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 16 Joe, Stutter
- 17 Mystikal, Danger (Been So Long)
- 18 Backstreet Boys, The Call
- 19 Linkin Park, One Step Closer
- 20 Mya, Free
- 21 Fiel, Innocent
- 22 Coldplay, Yellow
- 23 OutKast, Ms. Jackson
- 24 American Hi-Fi, Flavor Of The Weak
- 25 Nelly Furtado, I'm Like A Bird
- 26 Incubus, Drive
- 27 Aaron Lewis W/Fred Durst, Outside
- 28 Snoop Dogg, Snoop Dogg
- 29 Jill Scott, A Long Walk
- 30 112, It's Over Now
- 31 Tamia, Stranger In My House
- 32 Madonna, Don't Tell Me
- 33 Ludacris, Southern Hospitality
- 34 Pink, You Make Me Sick
- 35 Green Day, Warning
- 36 Lifehouse, Hanging By A Moment
- 37 The Offspring, Want You Bad
- 38 3LW, No More
- 39 Monica, Just Another Girl
- 40 Jay-Z, I Just Wanna Love U
- 41 O-Town, Liquid Dreams
- 42 SoulDecision, Ooh It's Kinda Crazy
- 43 Silkk The Shocker, That's Cool
- 44 Dave Hollister, One Woman Man
- 45 Lenny Kravitz, Again
- 46 Sisqo, Thong Song
- 47 'N Sync, Bye Bye Bye
- 48 New Found Glory, Hit Or Miss
- 49 Jaheim, Could It Be
- 50 Disturbed, Voices

** Indicates MTV Exclusive

NEW ON'S

- OutKast, So Fresh, So Clean
U2, Walk On
India.Arie, Video
Nelly, Ride Wit Me
Godsmack, Greed
Papa Roach, Between Angels And Insects
Koffee Brown, After Party



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, Love Don't Cost A Thing
- 2 U2, Beautiful Day
- 3 Lenny Kravitz, Again
- 4 Madonna, Don't Tell Me
- 5 Matchbox Twenty, If You're Gone
- 6 Dido, Thank You
- 7 Aerosmith, Jaded
- 8 Dave Matthews Band, I Did It
- 9 Ricky Martin W/Christina Aguilera, Nobody...
- 10 David Gray, Babylon
- 11 Moby, South Side
- 12 Bon Jovi, Thank You For Loving Me
- 13 Lifehouse, Hanging By A Moment
- 14 The Corrs, Breathless
- 15 Fuel, Hemorrhage (In My Hands)
- 16 Jill Scott, A Long Walk
- 17 Don Henley, Everything Is Different Now
- 18 Breanna, Too Little Too Late
- 19 Green Day, Warning
- 20 Nelly Furtado, I'm Like A Bird
- 21 Uncle Kracker, Follow Me
- 22 Rod Stewart, I Can't Deny It
- 23 Everclear, Am Radio
- 24 Coldplay, Yellow
- 25 K-Ci & JoJo, Crazy
- 26 Destiny's Child, Independent Women Pt. I
- 27 Creed, With Arms Wide Open
- 28 Creed, Higher
- 29 Foo Fighters, Learn To Fly
- 30 Sting Feat. Cheb Mami, Desert Rose
- 31 Macy Gray, I Try
- 32 Red Hot Chili Peppers, Otherside
- 33 3 Doors Down, Kryptonite
- 34 Shelby Lynne, Gotta Get Back
- 35 Sade, By Your Side
- 36 Bon Jovi, It's My Life
- 37 Faith Hill, Breathe
- 38 Enrique Iglesias, Be With You
- 39 Whitney Houston & George Michael, If I...
- 40 Vertical Horizon, You're A God
- 41 No Doubt, Simple Kind Of Life
- 42 P.J. Harvey, Good Fortune
- 43 Faith Hill, The Way You Love Me
- 44 B.B. King & Eric Clapton, Riding With...
- 45 Backstreet Boys, Shape Of My Heart
- 46 Josh Joplin Group, Camera One
- 47 Evan & Jaron, Crazy For This Girl
- 48 Semisonic, Closing Time
- 49 Lauryn Hill, Doo Wop (That Thing)
- 50 Brian McKnight, 6, 8, 12

NEW ON'S

- U2, Walk On
Shaggy, Angel
AC/DC, Safe In New York City
Saliva, Your Disease
India.Arie, Video
Maxwell, Get To Know Ya
Soggy Bottom Boys, I Am A Man Of Constant Sorrow

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 10, 2001.



Continuous programming
1111 Stewart Ave.
Bethpage, NY 11714

- Oleander, Are You There? (NEW)
Nelly Feat. City Spud, Ride Wit Me (NEW)
Dave Matthews Band, I Did It (NEW)
Everlast, I Can't Move (NEW)
Lenny Kravitz, Black Velveten
Silkk The Shocker Feat. Trina, That's Cool
Fuel, Innocent
Eve, Who's That Girl?
American Hi-Fi, Flavor Of The Weak
Monica, Just Another Girl
Green Day, Warning
Jay-Z, Change The Game
Limp Bizkit, My Way
Mya, Free
Crazy Town, Butterfly
Ja Rule F/Lil' Mo & Vita, Put It On Me
Black Eyed Peas, Request Line
OutKast, Ms. Jackson
Moby Feat. Gwen Stefani, South Side
Matthew Good Band, Hello Time Bomb



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
Dream, He Loves U Not
BBMak, Still On Your Side
Backstreet Boys, Shape Of My Heart
Britney Spears, Stronger
Leslie Carter, Like Wow!
'N Sync, This I Promise You
Samantha Mumba, Baby, Come Over
Nelly Furtado, I'm Like A Bird



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- U2, Walk On
India.Arie, Video
Godsmack, Greed
Snoop Dogg, Lay Low
DMX, Ain't No Sunshine
Soggy Bottom Boys, I Am A Man Of Constant Sorrow
Jay-Z, Change The Game
Papa Roach, Between Angels And Insects



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Papa Roach, Between Angels And Insects (NEW)
Aaron Lewis With Fred Durst, Outside (NEW)
DJ Serious, The Enlightening (NEW)
ATC, Around The World (La La La La) (NEW)
Shaggy, Angel
Shaggy, It Wasn't Me
Jennifer Lopez, Love Don't Cost A Thing
Madonna, Don't Tell Me
Our Lady Peace, In Repair
Snow, The Plumb Song
Nelly Furtado, I'm Like A Bird
SoulDecision, Gravity
Joe, Stutter
Matthew Good Band, The Future Is X-Rated
The Tea Party, Walking Wounded
OutKast, Ms. Jackson
Green Day, Warning
Backstreet Boys, The Call
Coldplay, Yellow
Trebacher, Brand New Lover



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Eminem Feat. Dido, Stan
Westlife, My Love
Green Day, Warning
Madonna, Music
Britney Spears, Stronger
Red Hot Chili Peppers, Road Trippin'
Ronan Keating, Life Is A Rollercoaster
Christina Aguilera, Pero Me Acuerdo De Ti
Creed, With Arms Wide Open
Paulina Rubio, Y Yo Sigo Aqui
Blink-182, Man Overboard
Backstreet Boys, Shape Of My Heart
Alejandro Sanz, Quisiera Ser
Linkin Park, One Step Closer
Lenny Kravitz, Again
The Offspring, Original Prankster
U2, Stuck In A Moment
Aerosmith, Jaded
Thalia, Arrasando
Jennifer Lopez, Love Don't Cost A Thing



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Jill Scott, A Long Walk
Snoop Dogg, Snoop Dogg
Erykah Badu, Didn't Cha Know
M.O.P., Ante Up
Jennifer Lopez, Love Don't Cost A Thing
Scarface, Look Me In My Eyes
Joe, Stutter
Ludacris, Southern Hospitality
Pink, You Make Me Sick
Jay-Z, Change The Game
Monica, Just Another Girl
Black Eyed Peas, Request Line
Prodigy Feat. B.G., Y.B.E.
Memphis Bleek, Do My...
Olivia, Bizoune



5 hours weekly
223-225 Washington St
Newark, NJ 07102

- Rod Stewart, I Can't Deny It
Madonna, Don't Tell Me
Everclear, When It All Goes Wrong Again
Britney Spears, Stronger
David Bowie, Fame
Marilyn Manson, Disposable Teens
Rage Against The Machine, Renegades Of Funk
Vitamin C, The Itch
Everlast, Black Jesus
No Doubt, Bathwater
Green Day, Warning
Sade, By Your Side
Lifehouse, Hanging By A Moment
Spice Girls, Holler
Boyz II Men, Thank You In Advance
Pink, You Make Me Sick
Crazy Town, Butterfly
BBMak, Still On Your Side
Radiohead, Idioteque
Semisonic, Chemistry



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Dream, He Loves U Not
O-Town, Liquid Dreams
Joe, Stutter
Dido, Thank You
Backstreet Boys, The Call
K-Ci & JoJo, Crazy
Jennifer Lopez, Love Don't Cost A Thing
Jay-Z, Change The Game
Ricky Martin W/Christina Aguilera Aguilera, Nobody...
Madonna, Don't Tell Me
'N Sync, This I Promise You
Lil' Bow Wow, Bow Wow (That's My Name)
Limp Bizkit, Rollin'
Monica, Just Another Girl
ATC, Around The World (La La La La)

CABARET SINGS A NEW TUNE VIA TELDEC'S PATRICIA O'CALLAGHAN

(Continued from page 1)

seem eclectic, but a common thread binds them: her voice—supple yet clear, commanding yet intimate. Further evidence of its qualities can be heard on her major-label solo debut, the wide-ranging *Real Emotional Girl*, due March 20 from Teldec. The album confirms the 30-year-old singer's ability to stretch musical boundaries with a conviction that charms.

"I don't see it as a huge range, because it falls naturally to me," O'Callaghan says. "I spent my whole life breaking down those boundaries."

As a teenager in Dryden, Ontario, O'Callaghan sang in a rock band called Hawk before embarking on classical voice training at age 16. She dropped Pat Benatar and picked up Handel; intent on becoming a nun, she was convinced that singing opera rather than rock would help her "live an undebauched life."

O'Callaghan continued her training in Mexico and Europe, broadening her repertoire to include songs in Spanish, French, and German. By the time she recorded her first album—*Youkali*, a multilingual 1998 set of Satie, Poulenc, and Weill art songs issued by Canadian indie Marquis Classics—O'Callaghan's art reflected a sophisticated taste and persuasive style. But not wanting to be relegated to a category such as "art song" or "cabaret," she began incorporating the work of composers with a more contemporary pop sensibility.

Slow Fox, O'Callaghan's mostly English-language Marquis follow-up, was still heavy on the Kurt Weill but began weaving in Leonard Cohen's quirky singer/songwriter material (Music to My Ears, Billboard, March 17, 1999). *Real Emotional Girl* takes the next step, juxtaposing Weill's "Stay Well" with the likes of Randy Newman's title tune, Bob Dylan's "Like a Rolling Stone," and Pearl Jam's "Better Man."

"There are classics in every genre," O'Callaghan insists. "And there's not a huge difference between Bob Dylan and Kurt Weill. That's what I want to get across."

The notion that most fans of her Marquis discs might never have heard of Pearl Jam delights the singer. "I'm just a kid from northern Ontario who grew up on rock'n'roll, and then I discovered art songs and classical music and discovered how wonderful it is and wanted to introduce my friends to this wonderful music that they didn't know," she says. "So now, if what I'm doing is introducing older people to someone like Pearl Jam, it's the same thing, just backwards."

THEATRICAL FLAIR

O'Callaghan relishes the chance to expose audiences to something new onstage as well as on record. Appearing on the popular Canadian TV series *Foolish Heart* in 1999, she interjected Weill songs into a show aimed at young viewers. She also co-founded the award-winning avant-garde music theater company Zebra Schvungk to help make 20th-century classical music more accessible to modern audiences.

Albert Schultz, director of Toronto's classical theater company Soulpepper Theatre, first met O'Callaghan in 1998 while working on a

CBC radio program celebrating George Gershwin. He was immediately taken by the theatrical way she conveys a song's significance.

"She's a marvelous interpretative artist and really gets inside the material," Schultz says. "She goes at the story and emotional life in a song, working on the lyric as much as the music."

Schultz invited the singer to perform in his company's 1999 summer season. O'Callaghan was gaining a following, he says, and by the time she returned during Soulpepper's 2000 season, her show sold out.

O'Callaghan's first two albums, together with her TV appearances and live performances, made her a star in Canada. Toronto's *Globe and Mail* called her "a genuine phenomenon in the making."

O'Callaghan's chance to reach far beyond her native market came when Dirk Lange, Hamburg-based producer for Warner Classics' Teldec label, got ahold of her indie discs. "What she did was something new," he says. "She is a person who has bigger horizons than only classical. And she unifies the different kinds of repertoire she's singing."

While Marquis retained its Canadian rights, Lange signed O'Callaghan to Teldec for international distribution, starting with *Real Emotional Girl* being issued last fall in Europe and Canada. The singer still has her homeland firmly behind her—*Maclean's* magazine named the album one of last year's top classical discs—and she's earned plaudits in the rest of the world.

STATESIDE CHALLENGE

For O'Callaghan and Teldec, breaking into the American market will be no small task. Her music is difficult to categorize—which, unfortunately, makes it a real challenge to promote.

Arthur Moorhead, VP of associated labels for Atlantic Records, laments the fact that an artist with such range is hard to squeeze into narrow radio formats and retail bins. "The fact that she can do so many things is an asset from an artistic perspective," he says, "but from a marketing perspective, it can be a liability."

Although *Real Emotional Girl* lacks a ready-made marketing niche, Atlantic might take to heart lessons it learned internationally over the past few months. According to Stewart Duncan, director of music for Canadian superstore chain Indigo Books Music & Cafe, the bulk of sales for O'Callaghan's albums come from people who "discover" the music at listening stations or when managers put it on the in-store playlist. He says, "When people hear it, they want to know who she is."

Canadian sales of *Real Emotional Girl* have already surpassed the previous album, and O'Callaghan's Canadian manager, Zach Werner, is betting that a series of Canadian jazz festival appearances this year will increase her sales exponentially.

Beyond Canada, O'Callaghan carries far less name recognition, so promotion has been more aggressive, according to Markus Steffen, label manager of Warner Classics



O'CALLAGHAN

and Jazz in Germany. *Real Emotional Girl* is not "mainstream enough" for most European radio stations, he says, so the label garnered attention by putting the artist in front of press and public via a small tour.

Tetsutaro Suzuki, manager of Warner Classics Japan, notes that O'Callaghan faced many obstacles there. Over and above the language barrier, Western-style cabaret is one of Japan's least successful retail cat-

egories. Securing press coverage and radio play was nearly impossible, he says. A few ads in music magazines helped generate some buzz, but once again, O'Callaghan's greatest advertisement was her music.

"The most important contact for Japanese consumers is shops, not press, magazines, or radio," Suzuki says. Putting *Real Emotional Girl* in stores' listening stations helped push her sales to the top of her category in Japan. He adds, "Patricia's sales figure is outstanding."

Although Moorhead realizes that *Real Emotional Girl* has no chance with American pop radio, he thinks the album could very well find a home on NPR outlets. He says, "NPR represents her audience—people who know who Leonard Cohen is." Similarly, the label will focus its print-ad campaign on magazines with a sophisticated, cultural readership, like *Mother Jones* and *Utne Reader*.

Just as a series of small O'Callaghan performances attended by

key journalists helped generate a buzz in Europe, Moorhead hopes similar gigs in the U.S. this spring and summer could help her find an American representation, as well as spur grass-roots retail traffic.

Yet if O'Callaghan isn't easily categorized, where should shoppers look for *Real Emotional Girl* in stores? Retailers in other countries cross-list her in the classical, cabaret, pop, and vocalist sections. Atlantic may try focusing on the pop category, because O'Callaghan's next album might not have any classical content at all.

O'Callaghan suggests that her next Teldec effort could incorporate more pop-oriented rhythms, as well as a few songs written by herself—something she hasn't done since her rock-singing days with Hawk. So even if her eclectic ways have been impressive so far, the artist promises that we haven't seen anything yet: "The big difference will be between what I've done so far and what will come next."

BLACK PROMOTERS SETTLE WITH APA

(Continued from page 1)

against the booking agencies and promoters for "maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters," according to Martin Gold, attorney for the BPA.

Both sides were vague as to the financial terms of the agreement, but it is obvious that the BPA promoters and legal counsel consider the development to be major.

Gold says, "The plaintiffs are gratified that we've reached an agreement with APA to do business on a completely non-discriminatory commercial basis with the plaintiffs... and to make certain that in the future, with respect to APA, business is conducted openly, fairly, and with equal opportunity for everyone."

The agreement with the APA comes off in some ways as more of a meeting of the minds than a typical legal settlement. "[APA president] Jim Gosnell and I had a lengthy meeting with no attorneys present to work out the terms of this settlement agreement," says promoter Leonard Rowe of Georgia-based Rowe Entertainment, who is the executive president of the BPA and point man for the lawsuit. "We listened to each other's point, and I explained to him the depth of our conviction. I also explained that my concern was not just for the plaintiffs in this case but for all qualified promoters to be able to do business in this industry in a nondiscriminatory environment."

APA officials confirmed the agreement. "We resolved our differences to no fault of anyone," Gosnell says. "APA has always had its doors open to everybody, and we look forward to doing business with everyone."

Rowe praised APA for the move. "APA and its president, Jim Gosnell, have made a great step in the direction of correcting the wrong that has plagued the concert indus-

try for many years," says Rowe. "This step took great courage on their part. APA have decided with no admission of past guilt that they will open their doors and entire talent roster to all qualified talent buyers, with no regard to one's race, creed, color, or religion."

Gosnell says his relationships with Rowe and BPA promoters Jesse Boseman of Sunsong Productions and Bernard Bailey of B.A.B. Productions dates back to his earliest days in the business. He says that while he's "sorry this took so long," there will be no changes in the way APA does business.

"APA has always conducted



itself in a proper way, and we're looking forward to doing business with these gentlemen and others," Gosnell says. "We're sorry that this ever got to this point. We're thrilled that this is over with and we can get back to doing what we do best, which is securing employment for our clients."

Rowe says his meeting with Gosnell ended on a highly satisfactory note. "We concluded our meeting with a handshake and a hug," Rowe says. "He then looked me in the eye and said, 'Let's do business.'"

The suit will proceed against the other defendants, which include booking agencies William Morris Agency and Creative Artists Agency, and concert promoters, which include SFX Entertainment. "While most of the defendants in this case are keeping a tightly squeezed fist to preserve racism and discrimination, Jim Gosnell and APA have decided to do what was in the best interests of his company and the concert industry," Rowe says.

Dr. Joseph Lowery, chairman of the Black Leadership Forum, a civil

rights watchdog group that has taken up the BPA's cause, says the APA settlement is significant. "This is a very major step forward and the beginning of the end of the last bulwark of racial exclusion in the business end of the entertainment industry," Lowery says. "This issue is a civil rights issue and an economic rights issue."

Meanwhile, the case proceeds. On June 30 last year, a U.S. District judge in New York, Robert P. Patterson Jr., issued an opinion and order (Billboard, July 15, 2000) that lawyers for the BPA could proceed to a federal jury trial, denying the defendants' motion for dismissal. (Currently, the case names seven booking agencies and 26 promoters. The latter are primarily under the SFX umbrella.)

At the time of Patterson's action, a spokesman for the William Morris Agency, one of the primary parties named in the suit, issued a statement that said, in part, "Allegations that the William Morris Agency engages in exclusionary practices, condones racism, or discriminates in any way against minorities—in or out of the music business—are false, unthinkable, and inflammatory. No one takes charges of racial bias more seriously than we do. However, the allegations leveled against us in this litigation are entirely without merit and will be vigorously defended."

The case is currently in the discovery phase, a process that could at least take another year, according to Gold. While he would not disclose whether other defendants had offered to settle, he says, "We are always open to people calling us up in an attempt to resolve this issue. Our primary interest is in changing the way the industry functions, so that it is open to everyone."

Lowery adds, "We will continue to fight the big boys who have shown no signs of willingness to atone for their sins."

WILLIAMS, U2 WIN MULTIPLE BRITS

(Continued from page 8)

broadcaster has a potential reach of about 11 million viewers and will screen the show some time over the next few weeks. Small tells Billboard that she is in talks with another U.S. broadcaster, whom she declines to name, to take up the "second window."

"It was a great success, and we had plenty of positive feedback from broadcasters," says Murielle Ruyet, programme sales director at Wise Buddha, the U.K. production company responsible for the show's global radio syndication. She estimates that about 20 million people listened to the show in 32 countries worldwide—the most ever. Around 10 million listeners were in 21 European countries, including Bosnia. The radio transmission was mainly live via satellite.

FAIR MAKES WAVES

(Continued from page 6)

Orlando, Fla., called Stilo. "Their music is kind of Spanish-language Brian McKnight," says Fair. "But they sing in English too."

One of Fair's first duties as president was to take Mumba back into the studio to recut "Baby, Come Over (This Is Our Night)," which is featured on Mumba's Interscope debut, *Gotta Tell You*. The new version, which Fair co-produced, was sent to radio in late February. Fair says the album will be reissued by the end of March with new cover art, new versions of "Baby, Come Over," another album track called



IOVINE

"The Boy," and a new tune penned by Diane Warren, titled "I Don't Need You To."

He has also remixed "After the Rain Has Fallen" from Sting's current album, *Brand New Day*. The

track will be the last single from the triple-platinum disc, says Fair.

"My goal coming into the job was to try and create some instant heat for A&M," says Fair.

For Fair, part of the appeal of A&M is the ability to fill a niche at a label powerhouse. "You look at what Interscope Geffen A&M has—these tremendous acts like No Doubt, Dr. Dre, Eminem, the Wallflowers, U2. They're so cutting edge. Pop music wasn't really represented in that palette. I thought there was a great hole for me since pop music is my passion and expertise. I can rock too, but it's not my passion."

Because Fair jumped immediately into the studio with the Mumba and Sting projects, he says he still has to finish evaluating A&M's artist roster. Cuts, if any, are not imminent. He and Iovine are also reviewing staffing needs for A&M. All three labels share staffs for virtually all functions, including promotion, marketing, and sales.

Fair says he has no concerns about his records getting attention from a staff that is equally dedicated to Interscope and Geffen. "It's early in the game here; I'm building up a repertoire. As it takes shape, I think we'll address the staffing thing," he says. "But so far, everyone at [Interscope Geffen A&M] has made me feel like they work for A&M."

The event was also broadcast in the U.S., Japan, Russia, and parts of South America.

Coverage is also available on the Internet, courtesy of entertainment production company Done and Dusted, whose managing director, Paul Morrison, says, "Lots of the artists were really happy to comply [with exclusive interviews] on the night and on the two days before during the dress rehearsals."

A spokesman for retailer HMV says, "The big winners are likely to be the artists who performed on the night. Albums that have a bit more growth are likely to be among the main beneficiaries. Already, early indications suggest that U2, Coldplay, Destiny's Child, and Eminem will be among the gainers. Although Craig David did not pick up an award, he generated tons of good will and publicity and can also expect to see sales of his album pick up significantly."

A spokesman for the U.K.'s largest retailer of music, Woolworth, says, "We had a great [Brits] promotion last year, and that led to very healthy business, and we expect similar results this year." Woolworth ran a national advertising campaign after the nominations were announced, offering the albums of nominated artists for 9.99 pounds (\$14.43).

"The first clue on the impact of sales of these artists won't be until after the weekend, but the terrestrial broadcast of the awards show always helps," adds the spokesman.

Undercutting Woolworth's prices, Amazon.co.uk—the official Brits E-tailer—ran a national advertising campaign the day after the show, offering the albums of winning artists for just 7.99 pounds (\$11.54). Says Paul Zimmerman, GM of Amazon.co.uk's music store, "We're expecting the winners' CDs to fly out of our warehouse."

Of those winners, EMI came out on top with six awards: Williams' three; two for Parlophone's Coldplay, which is enjoying breakthrough success in the U.S., for best British album (*Parachutes*) and best British group; and one for U.S. R&B singer Kelis, who is signed to Virgin, for best international newcomer.

Universal was second with five awards. U2 headed the list with awards for best international group and outstanding contribution to music. Other Universal winners were Sonique for best British female solo artist; Eminem, best international male solo artist; and *American Beauty*, best soundtrack/cast recording.

RCA boy band Westlife took home BMG's sole honor for best pop act.

Madonna scored for Warner Music. In prerecorded footage, her filmmaker husband, Guy Ritchie, accepted her award for best international female artist, while she played doting housewife, polishing a picture of the Queen and fetching her husband a cup of tea.

Sony notched two awards: to Fatboy Slim (Skint) for best British dance act and—in one of the evening's surprises—to Columbia boy band A1 for best British newcomer, which was voted by listeners of BBC Radio 1. This prompted Oasis songwriter Noel Gallagher, also part of the Sony stable through the Big Brother label, to quip, "This awards ceremony over the years has been accused of having

no sense of humor, but when you see A1 taking the award for best newcomer, you know someone is taking the piss."

Aside from that, there was little in the way of controversy, which was unusual for an event that has led to many headline-grabbing incidents. Comments Dickins, "A trouble-free Brits is a successful Brits."

Following is a list of winners:

Best British dance act: Fatboy Slim.

Best British female solo artist: Sonique.

Best international newcomer: Kelis.

Best British newcomer: A1.

Best soundtrack/cast recording: *American Beauty*.

Best pop act (voted for by viewers of terrestrial TV program *CD: U.K.*, readers of the *Sun* column "Bizarre," and BT Cellnet mobile phone users): Westlife.

Best British male: Robbie Williams.

Best international female: Madonna.

Best British video (voted for by viewers of *The Box*): "Rock DJ," Robbie Williams.

Best international group: U2.

Best British group: Coldplay.

Best British single (voted for by commercial radio listeners): "Rock DJ," Robbie Williams.

Best international male: Eminem.

MasterCard best British album: *Parachutes*, Coldplay.

Outstanding contribution to the British music industry: U2.

Assistance in preparing this story was provided by Tom Ferguson.

BUS TOUR PLUGS DVD AUDIO

(Continued from page 1)

will stop in 16 cities before concluding March 7.

Closely following the Warner Music Group and the independent Silverline and immergent labels (the latter two belonging to the Los Angeles-based 5.1 Entertainment Group), DTS Entertainment becomes another of the initial labels to deliver DVD Audio product; its upcoming titles are scheduled for March 27 release.

The first DTS Entertainment DVD Audio releases are Toy Matinee's 1990 eponymous album, synth group Studio Voodoo's self-titled project, guitarist Steve Stevens' *Flamenco a Go-Go*, and a new surround mix from Larisa Stow (Billboard, Feb. 10).

Since 1995, parent company DTS has licensed music from major labels and, with the professional audio industry's top mix engineers, created 5.1 mixes of more than 115 albums by artists in several genres, including Eric Clapton, Marvin Gaye, Vince Gill, and Diana Krall. These titles are now available on 5.1 Music Discs—CDs encoded with a multichannel mix of the original, 2-channel release.

DTS Entertainment's DVD Audio discs will be compatible with all DVD players (Audio and Video). Discs will include Meridian Lossless Packing (a data compression scheme) multichannel and stereo tracks for the roughly 20,000 installed DVD Audio players, as well as a DTS multichannel soundtrack and Dolby Digital stereo track for compatibility with existing DVD Video players.

"DVD Audio represents the same improvements over CD that DVD Video offers over VHS tape," David Del Grosso, DTS VP of marketing, says. "Yet, most retailers have not yet experienced for themselves the improved sound quality, incredible 5.1 surround remixes, and the colorful menu screens and other video extras. This bus tour was conceived with a primary goal to bring this experience directly to their doors, and the reaction has been phenomenal. By the end of this tour, literally thousands of retailers and consumers will have a much better understanding of the enormous sales potential of DTS 5.1 Digital Surround."

On Feb. 23 the DTS bus parked outside J&R Music World, one of New York's larger consumer electronics and entertainment retailers. Members of J&R's sales staff boarded the bus throughout the morning and early afternoon, hearing and seeing demonstrations of multichannel sound carried on DVD Audio and Video. The presentations were made by Rich Casey, a consultant to DTS, and Mike Webb of Valley Entertainment, DTS Entertainment's market-

ing and distribution partner.

Passersby were also encouraged to board the bus to hear demonstrations of DTS 5.1 music mixes, which included "History Will Teach Us Nothing" and "They Dance Alone" by Sting, "Since the Last Time" by Lyle Lovett, a live recording of "Hotel California" by the Eagles (also available on the *Hell Freezes Over* DVD Video), "Mercury, the Winged Messenger" from *Holst: The Planets*, and Boyz II Men's performance of "Yesterday," which consistently drew an enthusiastic response from attendees.

Casey and Webb used the various surround mixes to illustrate the point that surround sound enables a wealth of creative choices to artists, producers, and mix engineers, uncovering a world of possibilities that stereo mixing does not allow. In the case of the live recording of "Hotel California," Casey explained, mix engineer Elliot Scheiner (who has also provided 5.1 mixes of *Brand New Day* and *Toy Matinee*, among others) placed the musical information in the front channels and used the rear speakers to deliver audience noise and ambience, thus creating a "best seat in the house" mix. In the case of "Yesterday," by contrast, the 5.1 mix produces the impression of being in the group: The vocalists are each given a far greater degree of separation than could be achieved in a standard 2-channel mix.

Casey and Webb also distributed *Volume 2* of the DTS multichannel music CD sampler, featuring two selections each by Studio Voodoo, Sting, Don Henley, Gluey Brothers, Pacific Coast Highway, the Police, Toy Matinee, Tchaikovsky, and Stow. Also, a DVD Video sampler was distributed,

WB'S THYRET EXITS; QUARTARARO STEPS IN

(Continued from page 6)

and Green Day all failed to meet sales expectations, and the label has broken very few new artists—there have also been a number of successes. Such bands as Goo Goo Dolls and Red Hot Chili Peppers have experienced some of their greatest success with their most recent projects. Additionally, country music's Faith Hill has crossed over as a major pop star during Quartararo's time, and new hard rock act Linkin Park's debut (*Hybrid Theory*) has been certified platinum.

Quartararo, who will retain the president's title and is not being named interim chairman/CEO, will oversee a number of major releases coming out this year. They include new projects from R.E.M., Goo Goo Dolls, Depeche Mode, and New

featuring excerpts from *U-571*, *Gladiator*, *Jurassic Park: The Lost World*, *Titan A.E.*, and *Chicken Run*.

"We have been greeted with resounding enthusiasm on every stop of the tour thus far," says Jeff Skillen, executive VP of Valley Entertainment, who took over for Webb midway through the tour. "Our retailer visits and consumer promotions are proving to be very valuable toward accomplishing our goals of increasing awareness and excitement for our 5.1 multichannel discs and DVD Audio discs. We're roughly halfway through the tour, and we've already had very positive meetings with many retailers, including Trans World, Borders, MusiCland, and Best Buy."

DVD Video's acceptance is unambiguous: According to Del Grosso, 12 million DVD home systems and 18 million DVD-ROM units are in place, and the Consumer Electronics Assn. calls DVD the most successful product launch in its history.

However, DVD Video was introduced in the midst of a prolonged period of economic expansion, when consumers were eager to outfit new homes with sophisticated entertainment systems. But economic indicators have taken a turn for the worse in recent months.

A complete Sony home-theater system retails for \$529 at J&R. Might DVD Audio, the introduction of which was long-delayed by copyright protection fears, fall victim to bad timing?

"The economy goes up and down," says Del Grosso. "We'd like to believe that under tough times, people are inclined to stay home more, in which case, home entertainment would be higher on the priority list."

Order, as well as a Faith Hill Christmas album (and possibly new studio album) and a number of releases from debut artists. Among the latter are Lindsay Pagano, Kelly Levesque, and a band called Beautiful Creatures.

As to Quartararo's fate once Whalley arrives, sources say no one knows. Quartararo's contract is up sometime in 2002.

"Warner Bros. has a history of duos running the top," says one source. "There was Mo Ostin and Joe Smith, then Mo and Lenny Waronker, and Russ and Phil. Tom is a really great A&R guy, Phil's really strong on promotion. A dual team at the top wouldn't be a new thing."

Thyret and Quartararo did not return calls by press time.

GRAMMYS ADD POP TO SALES

(Continued from page 6)

Beth Dube, VP of music purchasing at 22-unit, Boston-based Newbury Comics, reports that while album of the year winner Steely Dan's sales were up roughly 700% chain-wide after the Grammys, she is less bullish on the long-term prospects for the album because it has been out for a long time and has sold reasonably well.

"We did see a dramatic rise in sales this week, so it's a pop, just because of all the press," says Dube. "But will it be a Santana? I don't think so."

Likewise, Pete Cline, president of Troy, Mich.-based Handleman, says that while the rackjobber's accounts experienced overall sales increases of 2.5% to 5% over the same week a year ago, "we didn't get the single title bump that we got a year ago" with Santana. For example, he says that the latest U2 album's sales increased 100% from the week before, but that only represented a gain of 3,400 units.

Giant Records GM Larry Jacobson argues that the performance of an album like Steely Dan's has to be considered in context when comparing it with the unheard-of post-Grammy sales from Santana a year ago. That record, he notes, was still at the forefront of the consumer's awareness at the time of the Grammys and had a single with strong support at pop radio. "In this case, [Steely Dan's record] does not lend itself to the kind of radio airplay that the Santana record did."

Jacobson says he expects future sales of the Steely Dan album to

benefit from a mix of TV appearances, TV advertising, direct marketing, ongoing press coverage of the band's surprise win, and its March 19 induction into the Rock and Roll Hall of Fame.

"It's not going to go up to 200,000 records a week, but it is going to enjoy a very appreciable enhancement in terms of its weekly sales from what we've been selling in the past few months," he adds.

Joe Pagano, VP of merchandising for music and movies at Eden Prairie, Minn.-based Best Buy, says it is still too early to tell if Steely Dan's or some other album will be revitalized like Santana's last year. "Sometimes the [winners] click and gain strength, and other times they are more flash-in-the-pan," says Pagano. "I would think there could be more opportunity to discover Radiohead and Steely Dan."

Dave Alder, senior VP of product and merchandising at 20-unit, Los Angeles-based Virgin Entertainment Group, says that the show "rekindled sales" of the Steely Dan album, yielding an 800% increase.

Other big increases at the chain include Lynne's *I Am Shelby Lynne* and Dave Alvin's *Public Domain*, both increasing by 600%.

Similarly, Newbury Comics was able to create sales momentum for some of the lower-profile Grammy-nominated titles—including albums from Emmylou Harris, Steve Earle, and Patti Smith—with a special promotion through its E-mail club. Albums from 30 selected Grammy artists were

promoted through special E-mail alerts and in-store endcaps and sold at or below cost to participating club members for the month of February.

"I think we saw particularly good results because of that promotion. Had we not done that, with a lot of

those lesser-known artists we may not have seen the increase in sales that we did," she says.

Other artists enjoying a post-Grammy pop in sales at Newbury included Jill Scott, Lee Ann Womack, and Lynne. Elton John, who performed with Eminem, also ben-

efited, while Eminem's sales—which are consistently strong at the chain—were up slightly.

But Dube says the big winner from the show may likely be Scott. "I think the Jill Scott has legs," she says. "[She] is relatively unknown, so she can only continue up from this."

BLIX'S EVA CASSIDY GONE BUT FAR FROM FORGOTTEN

(Continued from page 8)

mix of things [the audience] likes already and things that I think they might like if they knew about them." He adds that he hopes to make a "full-on Eva documentary" for BBC Television.

Resisting the common industry practice of discounting product to spur mainstream retail support, Hot has enjoyed a healthy relationship with both major outlets and indies. "It's very unusual, when you see the majors putting all their money into the big releases, to see something like this come through from an indie," says Virgin Megastores product manager Simon Coe. "They've done incredibly well, and they've also remained independent."

Songbird "is genuinely unhyped," says Maggie Garrett, owner of the independent three-store Solo chain in Southwest England. "People love it, and they have to hear it. We've sold hundreds and hundreds of them, and Hot has done a really good job. They've managed to keep it in stock, whereas sometimes with majors there's a demand and something becomes unavailable for three months."

The album 'is genuinely unhyped. People love it, and they have to hear it. We've sold hundreds and hundreds of them.'

—MAGGIE GARRETT, SOLO

Garrett adds that her stores also do continuously healthy business with *Time After Time* and other Cassidy titles, such as *Live at Blues Alley* and her one complete studio album, *Eva by Heart. The Other Side*, a collaboration with soulman Chuck Brown, also does well.

Coe says that Virgin Megastores, after supporting the album "pretty much from day one," gave both *Songbird* and *Time After Time* another retail push in early November

through Christmas. "It started to pick up through word-of-mouth, a lot of local radio came on board, then came *TOTP2*."

While some record companies overreach themselves in the wake of mainstream success, Hot's recent expansion has taken a more pragmatic form. It recently acquired a new office and warehouse space close to its base in Brighton, on England's south coast.

Jennings adds that the spontaneous, unforced nature of Cassidy's success has generated widespread good will toward Hot, even if fulfilling the demand for the album is a challenge for an operation that employs just 15-20 people between its two bases in England and Australia.

"Everything's a challenge, but everyone's really into it, and we can do it," Jennings says. "We've got great relationships with shops. 'Distribution' is the magic word, and I like to think we've nurtured every little friendly face [toward Cassidy]. Every piece of feedback and nuance is processed and absorbed."

ROB THOMAS' 'SMOOTH' SKILLS HAVE HIM IN DEMAND

(Continued from page 1)

If he keeps on this path, he's going to go down as one of the greatest songwriters of his generation."

Thomas isn't thinking about how these collaborative efforts are going to look on his résumé. He's just reveling in the opportunity to work with some of his heroes and make new friends. In the wake of last year's success as the co-author and voice for Santana's Grammy-winning hit "Smooth," Thomas has become a hot commodity. (The Grammys smiled on him again this year: Matchbox twenty's sophomore effort, *Mad Season*, was nominated for best rock album, and the track "Bent" received a nod for best rock song.) Getting to work with Nelson, though, was a dream come true. The first album Thomas bought was Nelson's *Greatest Hits and Some That Will Be*.

About his love affair with music, Thomas recalls, "When I was young, I would sit next to the record player and read every word [along to the music]. Writing songs is something I knew I wanted to do since I was 8 or 9."

But songwriting is an art that Thomas is "still developing," he adds. "I listen to Willie, and he has a way of making simple phrases into things you would've never thought of. It's like having a conversation with a friend when he talks to you through his music."

Nelson is equally complimentary of Thomas' gifts; moreover, he is cutting three of the young musician's songs for his fall release, *The Great Divide*,

an album produced by Matt Serletic that will include vocals by Thomas, among others.

"When I was writing one of the songs, my wife kept saying, 'That's a Willie Nelson song,'" Thomas says. "I never in a million years thought I would have the opportunity. He sounds great doing them. It's the freakiest thing to sit and play and have Willie singing along to my songs. They've never sounded that good."

Thomas and Nelson also started writing a tune they've yet to finish. "He's a good writer," says Nelson, "and he's a professional in the fact that he can do this or that or whatever the situation might call for."

Thomas' collaboration with Nelson and other country artists seems natural, according to Tower Nashville sales manager John Gusty. "There's an Americana feel" to his songs, he says. "He's an organic songwriter, like there used to be."

Vassar—an ASCAP country songwriter of the year who recently scored his first No. 1 country single as an artist with "Just Another Day in Paradise"—agrees. "Writing with Rob is easy," he says. "It's fun because he thinks differently, outside the box a bit from what we do in Nashville."

Vassar and Thomas both write for EMI Music Publishing. They credit Lamberg, who is in EMI Music's New York office and Greg Hill, VP of writer and artist development at EMI Music Nashville, with connecting them to co-write.

"Greg mentioned this country writer that had a cool style to him," Thomas says. "I picked up Phil's record and really liked it a lot. So Phil brought a six-pack of beer by the studio, and we hung out and had a few. We cut a demo on a song called 'If I Were Someone You Loved.' I think it's going to be on Phil's record, which makes me happy because I like the idea of doing something country."

Another Nashville-based writer



NELSON

Thomas has co-written with is Lamar, newly signed to MCA Nashville and co-author of the Faith Hill hit "Breathe" with Stephanie Bentley. A writer with Sound Garden Music, Lamar credits publisher Missy Galimore with connecting her with Thomas, whom she describes as someone having "a unique fingerprint."

Lamar and Thomas co-penned a song titled "Make You Weep" that he is considering for the next matchbox album. "It's a sultry mid-

tempo number," Thomas says. "You don't want to be selfish about your writing, but you don't want to give away all the good stuff."

As much as Thomas enjoys co-writing, he admits that it can be a little unsettling. "I'm always more comfortable by myself," he says. "It's kind of like going to the movies—you never want to get out of your house and drive down there, but once you get to the theater, you're glad you went. It's the same thing with collaborating. I think it's because I'm lazy and nervous about if people are going to like me. But you can't get working alone what you can get working with someone else. All writers should meet people outside their element because that's the only way to learn anything."

Still, Thomas admits there's a special chemistry with his matchbox twenty bandmates. "When I bring [a song] to the guys," he says, "I try to bring it as bare as possible, me on the guitar or the piano. Everybody pitches in. That's the beauty of being in the right band is that they can take these songs and bring them to life—which is the difference between writing a good song and making a good album."

Future matchbox albums will see the other band members step forward to write songs, according to Thomas. "On this record," he says of *Mad Season*, "there was a song that didn't come together in time, but it was a song that Kyle [Cook] wrote and was going to sing. We'll probably have

that on the next record. There is a song that Paul [Doucette] wrote entirely that I just love, and we'll put that on this next record. I think that gives the band longer life. We have good songwriters in the band that haven't really been heard yet."

In the future, Lamberg plans to help Thomas further expand his creative horizons. "We are sort of networking him slowly through the business," he says. "There are a million people obviously wanting to write with Rob. We want to inject him into more songwriting scenarios, and we are picking these very carefully. Our next step will be networking Rob with the urban community."

Rodney Jerkins and Jack Knight are two of the urban writers with whom Lamberg would like to connect Thomas. He has also considered partnering Thomas with songwriters in the Christian community. "The whole Christian/Michael W. Smith/Steven Curtis Chapman/pop marketplace has been on our radar," he says. "It's been one of the things we've talked about, but haven't put into effect."

Thomas seems humbly appreciative of the opportunities his success has afforded him. "It's great to play to a lot of people and to have people tell you they love your music," he says, "but the whole idea is to be a better songwriter 30 years on and to still be writing. That's always the light at the end of my tunnel. It was never money—just trying to become a better songwriter, maybe a better person."

LOS SUPER SEVEN REGROUPS ON COLUMBIA/LEGACY'S 'CANTO'

(Continued from page 11)

record (Trevino, Rosas, Hidalgo), Berlin drew up a list of about a dozen newcomers, immediately tapping Raul Malo from the Mavericks and Tejana Orquesta vocalist Ruben Ramos from Austin. The rhythm section hails from Los Angeles: pianist/arranger Alberto Salas, bassist Will Dog Abers from Ozomatli, and drummer Cougar Estrada, who toured with venturesome Los Lobos offshoot the Latin Playboys.

Berlin recalls, "It was an amazing session, getting these guys in a room to play material that none of them were really familiar with, a lot of folkloric stuff. We had engaged this musicologist from Guadalajara, Mexico—Ignacio 'Nacho' Orozco—who has a library of 50,000 records. Dan Goodman went down there and brought back 20 CDs full of song ideas. Nacho was invaluable—exposing us to worlds of beautiful music, hybrids from Cuba and South America that none of us had ever heard."

Having nailed what he felt was the heart of the album, Berlin went back to his list of candidates to see who else was available. Topping that list were Brazilian superstar Caetano Veloso and Peruvian vocalist Susana Baca—the latter of whom immediately had a song in mind ("Drumi Drumi Mobila") that Berlin loved.

"Caetano was a harder sell," Berlin says. "He came through beautifully, but it took some work to convince him that the idea of working with a set of players unknown to him and going into the studio without a prepared arrangement was valid." Among the cuts with Veloso is an acoustic recut of his late-'60s chestnut "Baby." In retrospect, Berlin views Veloso's participation with awe. "The guy's a living god," he says.

As to the reception for the group's more daring follow-up, Berlin waxes optimistic. "I have great faith. While being a highly experimental blend, it honors every culture that it touches upon in a very creative way," he says. "It doesn't fit into any Latin format that I can discern. All we can do is to manipulate whatever resources are at our disposal. The good news is that every single second of every song was filmed."

As shot by Wayne Miller and Michael Borofsky, the *Canto* session footage has been utilized for an electronic press kit accompanying the album. Plans for a complete film are being discussed.

Canto came to Legacy following the result of a backstage conversation between Hidalgo and Legacy senior VP Jeff Jones, who is also senior VP of Columbia Jazz. Hidalgo described a new project he had been working on, which was ultimately completed and released on Legacy as *Hounddog*—a lo-fi, avant-blues album pairing Hidalgo and Mike Halby (former vocalist of John Mayall's Bluesbreakers and Canned Heat).

Legacy VP/GM Adam Block describes the paradigm shift that enabled *Canto* to come out via a reissue-oriented label. "When the *Hounddog* project appeared," he says, "the combination of our niche marketing experience and our ability to function almost as a boutique label made Legacy a natural home for something that might have been deemed difficult elsewhere. So, we've taken the reissue mentality and grown it into something different."

"The first example of us releasing a new recording was John Denver's *Greatest Hits Live* in 1994, which had a TV tie-in," Block adds. "We did very well with that and followed it up with a Doobie Brothers project in '96. Every couple of years, the right kind of unique project comes along that we'll decide to go after."

Two other upcoming Legacy albums find the label partnering with producer Rick Rubin's American Recordings. One set features the final sessions taped by the late Nusrat Fateh Ali Khan, the renowned Pakistani *qawwali* singer; the other disc showcases his nephew, Rahat Nusrat Fateh Ali Khan.

A project with "endless opportunities" is how Block views *Canto*. "What's exciting from a marketing perspective is that this project will appeal to a core Latin audience, a world music audience, and a Los Lobos/Dave Matthews/Phish youthful market or an adult, eclectic market. Obviously, the challenge is how to reach all of these niches."

Although the far-flung collective rarely manages to convene for live appearances, Los Super Seven will come together to play *The Tonight Show With Jay Leno* (March 13), as well as shows in Los Angeles (House of Blues, March 14), Austin (La Zona Rosa, March 15), and New York (Bowery Ballroom, March 20). Other shows and broadcasts may be in the offing.

The Los Super Seven story comes with natural press interest. But building

from there, Legacy is allying with Sony's college campus reps. Columbia Records is also pitching in with its street teams, not to mention its radio promotion staffs. Legacy has also brought New York-based lifestyle marketing firm Passionate Entertainment on board to seed cafes, boutiques, and clubs.

The epicenter of the groundswell response to *Los Super Seven* was, not surprisingly, where the group took shape—Austin. Now, Los Super Seven will return not only to play the mid-March La Zona Rosa show but to perform live on triple-A KGSR Austin and to make an in-store appearance at tastemaker outlet Waterloo Records and Video.

Waterloo president John Kunz couches his store's hopes for *Canto* in pride that his town was the second-best market for the first album. "Austin was one of three cities that Los Super Seven played when touring with the first record, along with Nashville and L.A.," he says. "Austin feels like a parent to them."

As for radio, Rita Houston, music director of influential triple-A WFUV New York, says, "At WFUV, Los Lobos are core artists for us, and we played the *Hounddog* record and the Latin Playboys as well. So *Canto* makes perfect sense for us. We're even going to do a special WFUV members' concert with Los Super Seven [taping March 18 and airing March 19]. I'm really committed to exposing this project. We'll play it a lot and have listeners singing along."

BOUCHER TO PROPOSE C'RIGHT LAW MODIFICATIONS

(Continued from page 1)

type services legal. That bill would amend the U.S. Copyright Act to allow consumers to download files from an Internet site if they can prove they have already purchased the recording and are not using the music for commercial purposes.

Several sources say that lobbyists from the entertainment industry, including the Recording Industry Assn. of America (RIAA) and Vivendi Universal, have already met to craft an opposition strategy to both of Boucher's bills, as well as to similar legislation expected to be introduced in the Senate this session.

The RIAA's battle plan escalated this past month with the hiring of several high-profile Republican insiders to lobby the Bush administration and federal lawmakers on Internet issues and attempt to change public opinion on the pervasive "free music" mentality.

The most recent name to join the trade group's arsenal of heavy hitters is former Montana Gov. and Bush campaign adviser Marc Racicot, who will serve as outside counsel. He was the campaign point man during the 2000 presidential election's Florida vote count and emerged as a leading contender for attorney general.

Earlier last month, the RIAA reached out to former Senate Minority Leader and 1996 Republican presidential candidate Robert J. Dole to serve as an adviser. Sources say that Racicot will play a more active part in hands-on lobbying than Dole.

The RIAA has also hired Bush adviser and attorney Chuck Cooper. The three join the RIAA's in-house lobbying and legal team of presi-

dent/CEO Hilary Rosen, senior VP/general counsel Cary Sherman, director of civil litigation George Borkowski, and government relations VP Mitch Glazier.

Racicot and the RIAA have seized upon a simple rallying point to underscore the group's position—that unauthorized downloading of music on the Internet violates democratic principles guaranteed by the Constitution.

"Private property rights, a respect for one another, are imperative to us as a nation," Racicot tells Billboard.

Racicot says that his initial duty will be to review the Napster case. The job also includes discussing the issues with policymakers, as well as "talking to America" about the music industry's Internet concerns in "appropriate" venues, which could include TV programs.

"There are immutable principles involved," he says. Of some Napster users, he adds, "I think young people are fair and have a healthy respect for what is fair and right."

Internet industry officials reacted to the RIAA hirings with feigned amazement.

"I'm shocked," says MP3.com lobbyist Billy Pitts. "I saw all these buses on Capitol Hill this morning and thought it must be schoolkids, but they're in school. Must have been all of RIAA's lobbyists and lawyers."

Digital Media Assn. executive director John Potter adds, "I'm awed at the amount of resource money available to the RIAA and the apparent fear that is driving them to spend so freely."

Soul Train Double Winners

R. Kelly And Jagged Edge Top Honorees

BY GAIL MITCHELL

LOS ANGELES—R. Kelly and Jagged Edge were double winners at the 15th annual Soul Train Music Awards, held Feb. 28 at the Shrine Auditorium here.

Jagged Edge walked away with awards for best R&B/soul single and best R&B/soul album in the group, band, or duo category, while R. Kelly earned honors in the male category for best R&B/soul single and best R&B/soul album.

Picking up her first music industry statuette following a shutout at the Grammy Awards was Jill Scott, for best R&B/soul album (female).

Award winners were chosen by a panel of radio PDs, retail personnel, and artists, based on chart positions in several national trade publications.

The show was produced by Don Cornelius Productions in association with Tribune Entertainment.

Following is the complete list of Soul Train Music Awards winners:

Best R&B/soul single (female): Yolanda Adams, "Open My Heart" (Elektra).

Best R&B/soul single (male):

R. Kelly, "I Wish" (Jive).

Best R&B/soul single (group, band, or duo): Jagged Edge, "Let's Get Married" (So So Def/Columbia).

Best R&B/soul album (female): Jill Scott, *Who Is Jill Scott? Words and Sounds Vol. 1* (Hidden Beach/Epic).

Best R&B/soul album (male): R. Kelly, *TP-2.Com* (Jive).

Best R&B/soul album (group, band, or duo): Jagged Edge, *J.E. Heartbreak* (So So Def/Columbia).

R&B/soul or rap album of the year: Dr. Dre, *Dr. Dre—2001* (Aftermath/Interscope).

Best R&B/soul or rap, new artist: Nelly, *(Hot S**t) Country Grammar* (Fo' Reel/Universal).

Best R&B/soul or rap music video: Mystikal, "Shake Ya Ass" (Jive).

Best gospel album: Mary Mary, *Thankful* (C2/Columbia).

Sammy Davis Jr. Award for entertainer of the year: Destiny's Child (female), Jay-Z (male).

Quincy Jones Award for outstanding career achievement: Isley Brothers Featuring Ronald Isley.

newsline...

A CALIFORNIA SUPERIOR COURT JUDGE ruled Feb. 28 that Courtney Love and her band Hole's corporate entity, Doll Head Inc., could file a wide-ranging cross-complaint against Geffen Records and Universal Music Group (UMG), rebutting allegations in a breach-of-contract suit filed last year by Geffen and UMG against Love, Doll Head, and Hole guitarist Eric Erlandson. Love's complaint alleges that Hole's July 1992 contract with Geffen was filled with "one-sided provisions, standard in the industry," including a schedule mandating delivery of a new album every year for seven years.

CHRIS MORRIS

MARCELO CASTELLO BRANCO has been appointed president of Universal Music's operations in Brazil and the Southern Cone, with regional responsibilities for Universal Music Argentina, Universal Music Chile, and Universal's branch offices in Uruguay and Bolivia, effective July 1. Castello Branco has been president of Universal Music Brazil since 1997. He will report to Jesús López, incoming chairman of Universal Music Latin America and Iberian Peninsula.

LEILA COBO

CHRYSALIS GROUP PLC has secured 60 million pounds (\$87.3 million) in financing through a groundbreaking deal that uses part of its music-publishing catalog as collateral. About 25 million pounds (\$36.4 million) will be used to refinance bank borrowings, and 16 million pounds (\$23.3 million) will be used for projects in the music and book publishing businesses.

GORDON MASSON

FRANK WELZER, president of Sony Music International Latin America, has been elected chairman of the executive committee of the Latin American board of the International Federation of the Phonographic Industry. Welzer replaces Manolo Díaz, outgoing chairman of Universal Music Latin America, who served as committee chairman for the past two years.

LEILA COBO

IN A RESTRUCTURING following Best Buy's acquisition of Musicland, 29 Musicland staffers have been let go, including Gil Wachsmann, vice chairman, and Archie Benike, VP of partnership loyalty and brand marketing, sources say. Joining Musicland are Connie Fuhrman, formerly VP of inventory at Best Buy, as executive VP of merchandising, overseeing buying, planning, inventory management, and E-commerce, and Bruce Martin, formerly VP of new business development at Best Buy, as VP of marketing. Most of the layoffs, which were announced internally Feb. 28, were in the information systems department, sources suggest. That department and Musicland's real-estate department are being combined with the respective departments at Best Buy, necessitating a shifting of 200 Musicland employees to Best Buy. The moves were made to "better position Musicland for growth" and to align the two companies, says Best Buy spokeswoman Joy Harris, who adds that fewer than 10 staffers were let go "due to duplication."

ED CHRISTMAN

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 846 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'ANGEL' by Shaggy feat. Rayvon and 'RIDE WIT ME' by Nelly feat. City Spud.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 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 songs alphabetically by title.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top selling singles like 'DOLLAZ, DRANK & DANK' by Mr. Short Khop.

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

JOHN FAHEY DIES

(Continued from page 8)

live bluegrass music on family trips to the nearby New River Ranch, and he fell under the sway of a black musician named Frank Hovington, whose fingerpicking fascinated him. He began to teach himself the guitar at age 13.

In his late teens, Fahey met the legendary Washington, D.C.-area record collector Dick Spottswood, who introduced the young musician to the recordings of gospel blues guitarist Blind Willie Johnson (whose music had a powerful impact on Fahey's style), and Joe Bussard, who recorded Fahey (under the moniker Blind Thomas) for his Fonotone Records imprint, a label that issued newly made 78 rpm records for the collectors' market.

In 1959, 20-year-old Fahey recorded an album of musing acoustic guitar solos, *Blind Joe Death*, and issued it

himself on the Takoma imprint in a pressing of 100. The few copies that made it into the public's hands were sold at a gas station where Fahey worked. (The master tapes for the album were lost, and Fahey rerecorded *Blind Joe Death* twice, in 1963 and '67.)

In the early '60s, Fahey moved to the West Coast to go to school, doing undergraduate work at the University of California in Berkeley and master's work at the University of California in Los Angeles. (His master's thesis, on bluesman Charlie Patton, was published in book form in 1970 by England's Studio Vista.) As a field researcher, he turned up two famed bluesmen of the '20s and '30s who were long presumed dead: Bukka White, who was rediscovered by Fahey and Ed Denson in 1963 (and who would go on to record for Tako-

ma), and Skip James, who was unearthed by Fahey, Bill Barth, and Henry Vestine in 1964.

Through the '60s, Fahey recorded a series of unclassifiable solo acoustic sets for Takoma. The albums were distinguished by their dense fingerpicking, as well as their convoluted titles (like *Death Chants, Breakdowns and Military Waltzes* and *The Great San Bernardino Birthday Party and Other Excursions*) and meandering, often mock-scholarly liner notes (penned, pseudonymously, by Fahey). Though the records never sold in huge numbers, a cult sprang up around Fahey, who went on to record for such prominent labels as Vanguard and Warner Bros.

During the '70s, Fahey recorded for a number of labels, including Takoma, which he sold to Chrysalis Records in 1977. Though he continued to record regularly into the next decade, he struggled with alcoholism, and in 1986—five years after he moved to

Oregon—he contracted the debilitating Epstein-Barr syndrome. A few years later, he was diagnosed with diabetes. By the early '90s, he had divorced his third wife and was living in a Salvation Army shelter in Salem.

In 1994 Fahey's career underwent a renaissance: Rhino Records issued a superlative two-CD retrospective, *Return of the Repressed: The John Fahey Anthology*, and an admiring feature about the guitarist by Byron Coley in *Spin* magazine alerted a new generation of listeners to his work. In 1995, Fantasy Records bought the Takoma catalog and began to reissue Fahey's long-unavailable '60s recordings on CD.

The revitalized Fahey began issuing probing new records for such post-punk labels as Table of the Elements and Thirsty Ear; his 1997 album *City of Refuge* for Tim/Kerr Records was distributed by Mercury. His later work showed a deepening interest in sound collage (which he first explored

in the '60s) and included compositions for lap steel and electric guitars.

In 1996 Fahey founded a new indie label, Revenant Records, devoted to what he termed "raw musics." The company issued increasingly lavish collections by such uncompromising musicians as Cecil Taylor, the Stanley Brothers, Dock Boggs, Charlie Feathers, and Captain Beefheart. According to Revenant label manager Dean Blackwood, the label will release the guitarist's complete Fonotone recordings in a boxed set of four or five discs this year.

Fahey, who issued a hitherto unreleased fourth volume of folklorist Harry Smith's *Anthology of American Folk Music* on Revenant last year, won a Grammy Award in 1998 for his contribution to the liner notes for Smithsonian Folkways' reissue of the original *Anthology*.

A memorial service for Fahey was held Feb. 28 in Salem on what would have been the guitarist's 62nd birthday.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

SELLING POINT: The retail releases of three high-charting radio records leads to some major action in the top 10 of The Billboard Hot 100. Heading the charge is **Crazy Town's** "Butterfly" (Columbia), which climbs 11-2. The title moves 27,000 maxi-CD and 12-inch vinyl units and debuts at No. 7 on the Hot 100 Singles Sales chart. In addition to this strong opening-week tally at retail, "Butterfly" makes the biggest jump in audience, gaining 8 million listeners for a weekly total of 82 million and earning the Greatest Gainer/Airplay designation. Without any retail points, the 82 million audience figure would have placed the track at No. 8 on the Hot 100.

The remaining two titles to bust into the top 10 due to sales are **112's** "It's Over Now" (Bad Boy/Arista), which makes the biggest move on the chart (32-8), and **Jagged Edge's** "Promise" (So So Def/Columbia), which climbs 17-9. "Over" scans 47,000 units in its first full week at retail. Since it debuted a week early on the sales chart last issue due to street-date violations, it makes a big jump from 48-3 on that chart while earning the Greatest Gainer/Sales award. On the airplay side, "Over" sags slightly, dropping 3 million in audience and dipping 31-37 on the Hot 100 Airplay chart. Jagged Edge, meanwhile, earns its first Hot 100 top 10 with "Promise," thanks to strong first-week numbers at retail (21,500 units), along with consistent growth at radio (up 6 million listeners). Jagged Edge falls just shy of placing "Promise" in the top 10 of all three charts, as it enters the sales chart at No. 10 while climbing 14-11 on the airplay chart.

IN CONTENTION: Although it has made great strides, "Butterfly" is still a ways away from the Hot 100 leader, "Stutter" by **Joe Featuring Mystikal** (Jive), which holds at No. 1 for a third consecutive week. "Stutter" continues to grow in both airplay and sales, climbing 8-7 on the Hot 100 Airplay chart with a 3 million audience jump and holding at No. 1 on the sales chart with a 2,500-piece improvement from last issue, to 76,500 units. "Stutter" has now increased its sales in each of the five weeks it has been No. 1. That is the longest such streak since **Los Del Rio** did it in its first eight weeks at the top of the sales chart with "Macarena (Bayside Boys Mix)" (RCA) in the summer of 1996.

It looks as if Joe will either maintain his No. 1 ranking next issue or succumb to **Jennifer Lopez's** "Love Don't Cost a Thing." "Cost" dips 3-5 as its audience falters by 4 million but will rebound next issue as sales points are factored into its chart total for the first time with the release of the maxi-CD and 12-inch vinyl versions to retail. Lopez will need to scan close to 50,000 units to have a realistic shot at the top. Certainly not a slam-dunk total for a maxi-only release.

LIL' BOW WOW'S WOW BOW: **Lil' Bow Wow** re-enters the Hot 100 at an impressive No. 21 with "Bow Wow (That's My Name)" (Columbia). Originally available only on 12-inch vinyl, "Bow" made it as high as No. 29 in the Jan. 20 issue, mostly on the strength of airplay points. After spending 13 weeks on the chart, the title bowed out two weeks ago and makes its way back in spectacular fashion, thanks to the release of the CD and maxi-CD to retail. "Bow" scans 53,000 units and climbs 56-2 on the Hot 100 Sales chart.

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	PRODUCTION LABEL
Rock						
1	1	1	34	KRYPTONITE	3 DOORS DOWN	REPUBLIC UNIVERSAL
2	2	2	67	WITH ARMS WIDE OPEN	CREED	WIND-UP
3	3	3	73	SMOOTH	FEAT. BOB THOMAS	SANTANA
4	4	4	50	HIGHER	CREED	WIND-UP
5	6	5	134	MY OWN PRISON	CREED	WIND-UP
6	5	6	38	WOODOO	GOODSMACK	REPUBLIC UNIVERSAL
7	8	7	62	ONLY GOD KNOWS WHY	KID ROCK	ATLANTIC
8	7	8	74	COWBOY	KID ROCK	ATLANTIC
9	9	9	38	WHATEVER	GOODSMACK	REPUBLIC UNIVERSAL
10	10	*	2	ENTER SANDMAN	METALLICA	ELECTRA
Pop						
1	1	1	124	BELIEVE	CHER	WARNER BROS.
2	2	2	100	MAMBO NO. 5 A LITTLE BIT OF...	LOU BEGA	BMG RECORDS
3	3	3	17	MUSIC	MADONNA	MWB/RECK
4	4	4	120	DANCING QUEEN	ABBA	POLYGRAM
5	5	5	64	LANDSLIDE	FLEETWOOD MAC	REPRISE
6	7	6	42	DON'T SPEAK	NO DOUBT	TRISTAR
7	6	7	96	GENIE IN A BOTTLE	CHRISTINA AGUILERA	VEVA
8	9	8	3	HEY JEALOUSY	GIN BLOSSOMS	J&M
9	RE-ENTRY	38	38	WALKIN' ON THE SUN	SMASH MOUTH	INTERSCOPE
10	10	*	84	ALL STAR	SMASH MOUTH	INTERSCOPE
R+B/RAP						
1	1	1	148	LET'S GET IT ON	MARVIN GAYE	MOTOWN
2	2	2	64	THE DOCK OF THE BAY	OTIS REDDING	ATLANTIC
3	3	4	136	WHAT'S GOING ON	MARVIN GAYE	MOTOWN
4	4	3	10	E. I.	NELLY	UNIVERSAL RECORDS
5	5	5	53	NO SCRUBS	TLC	LA FACE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
R+B/RAP						
6	7	6	148	GET UP SEX MACHINE...	JAMES BROWN	POLYGRAM
7	6	7	35	HE WASN'T MAN ENOUGH	TONI BRAXTON	LA FACE
8	9	8	137	CREEP	TLC	LA FACE
9	10	*	131	MERCY MERCY ME	MARVIN GAYE	MOTOWN
10	NEW	1	1	(HOT SH*T) COUNTRY GRAMMAR	NELLY	UNIVERSAL RECORDS
COUNTRY						
1	1	1	148	COPPERHEAD ROAD	STEVE EARLE	MCA
2	2	2	86	THIS KISS	FAITH HILL	WARNER BROS.
3	3	4	44	POP A TOP	ALAN JACKSON	ARISTA
4	4	3	148	MY MARIA	BROOKS & DUNN	ARISTA
5	5	5	156	CRAZY	PATSY CLINE	MCA
6	6	6	110	NEON MOON	BROOKS & DUNN	ARISTA
7	7	7	6	AMIE	PURE PRAIRIE LEAGUE	MERCURY
8	9	9	27	LUCKENBACH, TEXAS	WAYLON JENNINGS	BMG RECORDS
9	8	8	122	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER	MCA
10	NEW	1	1	YOU HAD ME FROM HELLO	KENNY CHESNEY	BMG RECORDS
LATIN						
1	1	1	100	BAILAMOS	ENRIQUE IGLESIAS	INTERSCOPE
2	3	2	124	LA BAMBA	LOS LOBOS	WARNER BROS.
3	2	*	41	CORAZON ESPINADO	SANTANA	ARISTA
4	4	5	44	CLAVADO EN UN BAR	MANA	WEA LATIN INC.
5	5	3	26	QUIZAS SI QUIZAS NO	LOS TOROS BAND	POLYGRAM
6	7	6	88	BIDI BIDI BOM BOM	SELENA	EMI LATIN
7	8	7	60	COMA LA FLOR	SELENA	EMI LATIN
8	10	9	3	ME CAI DE LA NUBE	CORNELIO REYNA	BMG RECORDS
9	6	4	26	LA CUMBIA DEL GARROTE	LOS DEL GARROTE	UNIVERSAL RECORDS
10	RE-ENTRY	3	3	BAILA ESTA CUMBIA	SELENA	EMI LATIN

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 10, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	1	1	29	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
				HOT SHOT DEBUT		
2	NEW		1	JIM JOHNSTON SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
3	2	2	15	THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98)		1
4	4	6	41	DIDO ▲ ARISTA 19025 (11.98/17.98) RS	NO ANGEL	4
5	3	3	9	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
6	5	4	5	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
7	7	7	18	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
8	8	5	20	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
9	9	10	14	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) RS	THE GIFT OF GAME	9
10	10	9	19	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
				GREATEST GAINER		
11	35	37	17	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
12	25	29	3	VARIOUS ARTISTS GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
13	14	14	5	DREAM ● BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
14	11	13	74	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
15	12	12	19	LIMP BIZKIT ▲ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
16	16	15	35	NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
17	15	19	9	SOUNDTRACK ● MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	15
18	22	27	32	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) RS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	18
19	6	8	15	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
20	17	17	16	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
21	13	11	15	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
22	18	18	17	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
23	19	16	10	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
24	21	20	18	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
25	34	39	23	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
26	28	28	30	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
27	27	21	22	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
28	29	26	15	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	26
29	24	38	14	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
30	20	24	12	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
31	31	47	68	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
32	62	59	40	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
33	23	22	14	BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
34	36	43	17	LIFEHOUSE ● DREAMWORKS 450231/INTERSCOPE (11.98/17.98) RS	NO NAME FACE	34
35	37	35	12	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
36	38	34	49	'N SYNC ◆ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
37	30	25	5	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
38	33	32	40	MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
39	32	31	14	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	4
40	57	54	81	MOBY ▲ V2 27049* (10.98/17.98) RS	PLAY	40
41	40	30	22	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
42	26	23	4	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
43	55	85	3	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	43
44	43	33	11	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
45	47	46	23	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
46	66	63	83	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
47	48	55	20	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
48	39	40	22	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
49	56	60	40	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
50	41	48	78	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
51	46	45	55	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) RS	THE BETTER LIFE	7
52	49	41	17	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
53	52	51	47	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	RE-ENTRY		23	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
55	53	53	14	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
56	54	56	5	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
57	42	44	28	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) RS	WHITE LADDER	35
58	45	42	41	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
59	44	49	15	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
60	50	52	29	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) RS	WHO LET THE DOGS OUT	5
61	77	91	10	QB'S FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM	61
62	58	57	11	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) RS	PARACHUTES	57
63	60	70	37	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
64	71	74	9	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) RS	WHOA, NELLY!	64
65	59	58	58	JAGGED EDGE ▲ SD SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
66	92	185	3	SOUNDTRACK WARNER SUNSET 47944/WARNER BROS. (12.98/18.98)	SWEET NOVEMBER	66
67	NEW		1	VARIOUS ARTISTS INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	67
68	64	—	2	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
69	63	62	17	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
70	61	78	74	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
71	81	—	2	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	71
72	73	68	9	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) RS	CHA-CHA SLIDE	64
73	74	65	12	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
74	75	69	18	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
75	72	61	14	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
76	76	—	2	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	76
77	69	71	24	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
78	65	36	3	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
79	79	76	65	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
80	78	82	60	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
81	80	75	3	VARIOUS ARTISTS EMU/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
82	70	72	22	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
83	51	50	3	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
84	82	86	44	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) RS	THE SICKNESS	29
				HEATSEEKER IMPACT		
85	112	117	21	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) RS	LIVE IN LONDON AND MORE...	85
86	96	106	7	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	86
87	99	99	67	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
88	84	77	11	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
89	165	174	83	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) RS	ON HOW LIFE IS	4
90	86	80	12	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE LOUD 1961* (12.98/18.98)		26
				HEATSEEKER IMPACT		
91	103	127	8	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) RS	DOUBLE WIDE	91
92	88	73	3	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
93	83	67	10	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
94	89	90	79	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
95	85	84	15	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
96	94	95	17	VARIOUS ARTISTS ▲ SPARROW 51779 (11.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
97	87	79	13	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
98	98	96	44	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
99	102	101	45	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
100	93	88	12	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
101	90	87	18	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
102	105	103	44	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
103	140	146	21	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)	KID A	1
104	91	81	7	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
105	68	66	3	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
106	111	105	19	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. **RS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	144	160	15	S CLUB 7	POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7 94
▶ PACESETTER ◀						
108	197	—	19	PAUL SIMON	WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE 19
109	107	97	15	KEITH SWEAT	ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING 16
110	NEW	1	1	VARIOUS ARTISTS	RAZOR & TIE 89035 (10.98/16.98)	MONSTER BALLADS VOLUME 2 110
111	100	98	15	VARIOUS ARTISTS	ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3 25
112	67	83	11	SOUNDTRACK	COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT 30
113	108	89	3	PUBLIC ANNOUNCEMENT	RCA 69310 (10.98/16.98)	DON'T HOLD BACK 89
114	128	112	14	LOUIE DEVITO	E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3 93
115	97	94	36	BILLY GILMAN	EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE 22
116	104	93	14	WU-TANG CLAN	WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W 5
117	95	108	30	JO DEE MESSINA	CURB 77977 (11.98/17.98)	BURN 19
118	120	122	90	RED HOT CHILI PEPPERS	WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION 3
119	115	111	88	LIMP BIZKIT	FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER 1
120	119	102	51	YOLANDA ADAMS	ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW 24
121	113	104	45	CARL THOMAS	BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL 9
122	147	138	62	DMX	RUFF RYDERS/DEF JAM 546933*/JDMJG (12.98/18.98)	...AND THEN THERE WAS X 1
123	101	109	22	98 DEGREES	UNIVERSAL 159354 (12.98/18.98)	REVELATION 2
124	152	134	16	TALIB KWELI & HI-TEK	RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL 17
125	127	140	20	TRAVIS TRITT	COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO 51
126	131	124	40	A PERFECT CIRCLE	VIRGIN 49253* (11.98/17.98)	MER DE NOMS 4
127	114	115	94	SHEDAISY	LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG 70
128	133	133	89	SANTANA	ARISTA 19080 (11.98/18.98)	SUPERNATURAL 1
129	135	132	67	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG 1
130	116	123	14	ELTON JOHN	UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS 65
131	161	143	39	MARY MARY	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL 59
132	130	—	17	BARBRA STREISAND	COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT 21
133	110	107	5	DOLLY PARTON	SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW 97
134	134	137	60	VERTICAL HORIZON	RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT 40
135	122	113	32	VARIOUS ARTISTS	EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4 1
136	145	114	13	VARIOUS ARTISTS	RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2 33
137	153	145	44	TONI BRAXTON	LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT 2
138	129	—	2	SOUNDTRACK	DECCA 467696 (18.98 CD)	HANNIBAL 129
139	132	141	74	MARC ANTHONY	COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY 8
140	126	128	37	B.B. KING & ERIC CLAPTON	DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING 3
141	138	125	10	AT THE DRIVE-IN	GRAND ROYAL 49999*/VIRGIN (9.98 CD) HS	RELATIONSHIP OF COMMAND 116
142	106	100	6	ALABAMA	RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH 37
143	164	156	16	LIL' ZANE	WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE 25
144	RE-ENTRY	5	5	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS	144
145	151	129	7	VARIOUS ARTISTS	UTV/VERVE 520191/AG (18.98 CD)	PURE JAZZ 68
146	146	118	14	8BALL & MJG	JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA 39
147	125	131	9	JAMIE O'NEAL	MERCURY (NASHVILLE) 170132 (11.98/17.98) HS	SHIVER 125
148	167	181	6	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50 113
149	139	135	21	GREEN DAY	REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING: 4
150	117	92	3	GLORIA ESTEFAN	EPIC 85396 (12.98 EQ/18.98)	GREATEST HITS VOL. II 92
151	148	119	14	B.G.	CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE 21
152	158	147	16	BLINK-182	MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) 8
153	141	116	42	AVANT	MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS 45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	150	151	20	SARA EVANS	RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY 62
155	162	136	14	CAPONE -N- NOREAGA	TOMMY BOY 3110* (12.98/18.98)	THE REUNION 31
156	109	—	2	VARIOUS ARTISTS	WALT DISNEY 860692 (9.98/12.98)	RADIO DISNEY JAMS VOL. 3 109
157	157	167	14	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN 157
158	160	154	80	VARIOUS ARTISTS	MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 70
159	155	149	33	EVERCLEAR	CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE 9
160	196	162	35	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 38
161	177	152	27	WYCLEF JEAN	COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK 9
162	137	153	24	BARENAKED LADIES	REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON 5
163	178	165	5	CHARLIE WILSON	MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP 163
164	166	139	24	CASH MONEY MILLIONAIRES	CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN 13
165	NEW	1	1	SHELBY LYNNE	ISLAND 546177/IDJMG (12.98/18.98) HS	I AM SHELBY LYNNE 165
166	170	158	39	KID ROCK	TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK 2
167	136	130	16	ALAN JACKSON	ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU 15
168	118	64	3	DONNY OSMOND	DECCA BROADWAY 013052/DECCA (17.98 CD)	THIS IS THE MOMENT 64
169	168	178	20	SOUNDTRACK	DECCA 467094 (18.98 CD)	GLADIATOR 66
170	174	161	46	NO DOUBT	TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN 2
171	123	120	7	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 61439/CRG (18.98 EQ CD)	THE BEST OF KEN BURNS JAZZ 99
172	186	182	14	DC TALK	FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS 81
173	163	—	2	LUPILLO RIVERA	SONY DISCOS 84276 (8.98 EQ/13.98) HS	DESPRECIADO 163
174	142	150	21	YANNI	VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU 20
175	RE-ENTRY	35	35	PLUS ONE	143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE 76
176	180	157	35	LIL' KIM	QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM 4
177	193	—	2	TANTRIC	MAVERICK 47978/WARNER BROS. (11.98 CD) HS	TANTRIC 177
178	143	159	91	LONESTAR	BNA 67762/RLG (10.98/17.98)	LONELY GRILL 28
179	179	171	93	BACKSTREET BOYS	JIVE 41672 (11.98/18.98)	MILLENNIUM 1
180	156	163	4	PAULINA RUBIO	UNIVERSAL LATINO 543319 (9.98/16.98) HS	PAULINA 156
181	191	166	19	SCARFACE	RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED 7
182	RE-ENTRY	30	30	DON HENLEY	WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB 7
183	RE-ENTRY	9	9	SOUNDTRACK	PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON 119
184	NEW	1	1	SMUT PEDDLERS	EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) HS	PORN AGAIN 184
185	185	180	36	DEFTONES	MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY 3
186	171	155	15	PRODIGY OF MOBB DEEP	INFAMOUS/WOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C 18
187	184	168	26	SOULDECISION	MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER 103
188	200	193	41	A*TEENS	STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION 71
189	159	176	26	SARAH BRIGHTMAN	NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA 17
190	188	194	25	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK 84
191	199	—	2	SOUNDTRACK	MIRAMAX 89472/SONY CLASSICAL (18.98 EQ CD)	CHOCOLAT 191
192	176	175	21	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS 122
193	RE-ENTRY	13	13	SOUNDTRACK	ISLAND 542793/IDJMG (17.98 CD)	GONE IN 60 SECONDS 69
194	124	—	2	STEPHEN MALKMUS	MATADOR 444* (16.98 CD) HS	STEPHEN MALKMUS 124
195	RE-ENTRY	6	6	CARMAN	SPARROW 51766 (19.98/21.98)	HEART OF A CHAMPION: A COLLECTION OF 30 HITS 53
196	RE-ENTRY	18	18	CHRISTINA AGUILERA	RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO 27
197	RE-ENTRY	23	23	BOYZ II MEN	UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA 4
198	181	164	11	TOOL	TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD)	SALIVAL 38
199	183	172	41	BBMAK	HOLLYWOOD 162260 (11.98/17.98) HS	SOONER OR LATER 38
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Barenaked Ladies 162	Dixie Chicks 50	Jay-Z 52	matchbox twenty 38	Radiohead 103	Crouching Tiger, Hidden Dragon 86	VARIOUS ARTISTS	
BBMAK 199	DMX 122	Wyclef Jean 161	Donnie McClurkin 85	Rage Against The Machine 100	Down To Earth 71	The Best Of Ken Burns Jazz 171	
The Beatles 3	Dr. Dre 87	Joe 99	Tim McGraw 39	Rascal Flatts 192	Gladiator 169	The Family Values Tour 1999 47	
B.G. 151	Dream 13	Elton John 130	Jo Dee Messina 117	Rascal Flatts 192	Gone In 60 Seconds 193	Go'n' South 56	
Memphis Bleek 73	Eminem 32	Jim Johnston 2	Moby 40	Red Hot Chili Peppers 118	Hannibal 138	Grammy Nominees 2001 12	
Blink-182 152	Enya 29	K-Ci & JoJo 30	Mr. C The Slide Man 72	LeAnn Rimes 42	O Brother, Where Art Thou? 17	Grammy R&B/Rap Nominees 2001 43	
Bon Jovi 63	Gloria Estefan 150	Toby Keith 80	Mudvayne 148	Lupillo Rivera 173	Oz 104	Save The Last Dance 5	
Boyz II Men 197	Sara Evans 154	R. Kelly 20	Anne Murray 160	Paulina Rubio 180	Sweet November 66		

ROCK TOURING SEES RENAISSANCE

(Continued from page 1)

joined by upstart headliners like Korn, Limp Bizkit, Creed, matchbox twenty, Green Day, Blink-182, Rage Against the Machine, Third Eye Blind, Counting Crows, Wallflowers, Deftones, Tool, Sevendust, Everclear, and others.

At the same time, a new pack of bands is starting to make the turnstiles hum, among them Disturbed, Slipknot, 3 Doors Down, Linkin Park, Papa Roach, Staind, Godsmack, Mudvayne, String Cheese Incident, and Powerman 5000.

"A lot of new rock acts are starting to rear their heads as real headliners," says promoter John Scher of Metropolitan Entertainment Group. "We're starting to see some breakthroughs."

NUMEROUS NICHES

A generation ago, the rock genre was broad enough to encompass styles ranging from the Grateful Dead and Jethro Tull to Black Sabbath and Kiss. Today, rock is a multi-tentacled beast that includes such niches as classic, goth, industrial, thrash, rap/rock, jam, metal, and mainstream.

Such fragmentation is not necessarily a negative. "It think this fragmentation has helped, because kids are much more open-minded than they used to be," says Kirby. He cites this year's mainstage lineup for the ever-popular Ozzfest as an example of fans' acceptance.

"Black Sabbath is classic rock, Marilyn Manson is goth, Slipknot is new metal, Crazy Town is rap/rock, and Papa Roach is sort of down the middle," Kirby explains. "The bill is all over the place, and I don't think this is a bad thing. Kids are listening to all kinds of stuff, and styles are merging together."

Black music is also influencing rock more today than it has in decades. "What bands like Korn and Limp Bizkit did with the rock and rap genre has been shown to have legs," says Scher. "The emergence of urban rock has crossed over into the live touring business. This happened way back when, with acts like Sly Stone, Jimi Hendrix, and the Chambers Brothers."

Kirby says he sees a similar trend. "The black influence [in today's rock] took a long time to happen, but it's happening."

Among the so-called jam bands, only Dave Matthews Band and Phish have broken big, but acts like the Black Crowes (on tour this summer with Oasis), Widespread Panic, and Blues Traveler do solid business, and some believe String Cheese Incident is poised for a breakthrough year, with touring driving the train.

"Consistent touring has been one of the most important parts of developing ourselves as artists," says Keith Moseley, bassist for String Cheese Incident, whose new Sci-Fidelity album, *Outside Inside*, is due May 15. "Together with the Internet, [touring] has been the most effective way to reach possible fans. And we love to do it. It's spontaneous, in the now. It's active and intimate."

Touring rock festivals like Ozzfest, Family Values, Van's Warped, Tattoo the Earth, and Furthur have

helped niche acts gain unprecedented exposure. "There is no question that Ozzfest has broken acts, as has Family Values, and Furthur has helped with the jam bands," says Scher, who is involved with Family Values and Furthur, both of which will go out this year. "If they don't specifically help break an act, these tours perpetuate the genre."

For all the niche success, straight-ahead, pop-leaning rock is also thriving, with bands like matchbox twenty, Everclear, and Sugar Ray gaining popularity. "Bands like these have developed real fans. They're having success at radio and success at [music television]," says Scher. "It's a classic combination."

The success of mainstream rock acts like Creed has helped pave the

Consistent touring has been one of the most important parts of developing ourselves as artists. Together with the Internet, touring has been the most effective way to reach possible fans. And we love to do it.

—KEITH MOSELEY,
STRING CHEESE INCIDENT

way for others. "When we were writing our record, we were kind of scared, with all the rap/rock going on. Creed was the only band playing straight-ahead rock," notes Chris Henderson of 3 Doors Down, whose debut album has topped 4 million in sales. "We were able to prove to the world that there's room for more of that. Bands don't have to be scared to write that kind of music."

ROAD WARRIORS

A common thread among all these bands is a willingness to tour—and tour hard. "Without a doubt, these rock bands understand that the way to build is through touring," says Ken Fermaglich, the Agency Group's rep for Creed and 3 Doors Down.

Kirby, responsible agent for Slipknot, Disturbed, and Mudvayne, says it's the same with the harder bands. "In my world there is a real work ethic—these bands enjoy touring, and they're not happy unless they're playing six nights a week," he says. "That lays the groundwork for a long career."

It helps when the band sees results. "If you don't tour, you don't sell records," says Henderson. "If you're on the road, records sales are up, and if you're not on the road, sales are down."

Being a road warrior is fine with Henderson. "I could stay on the road seven days a week, 365 days a year," he says. "I don't ever get tired of it. I never get tired of play-

ing, at least. The airports get a little old sometimes."

The harder-edged bands are known for incessant touring, often in the absence of other developmental avenues. "Touring has made the difference with Slipknot, because radio and MTV really have not been behind this band," says Steve Richards, manager of Slipknot at No Name Management. "Without touring, they might not have done as well as they have, not just in America but worldwide."

Richards says Slipknot played about 300 dates in 2000 and will supplement a mainstage slot on Ozzfest this year with off-day appearances in support of Marilyn Manson and Papa Roach. Between the Ozzfest and other dates, Slipknot will be playing six nights a week for a time. "They want it, and they need it," says Richards. "They get burned out by sitting around."

MAKING IT LAST

The plethora of new acts on the scene is encouraging, but industry players are cautiously optimistic about staying power. Kirby says, "It remains to be seen how many of these bands will stick around for a while."

And even with all the success, there are still many roadblocks facing developing acts. "A lot of bands have cycled up, but there are still a ton of baby bands struggling to sell 500 tickets," says Fermaglich. "In the absence of a hit single, it's a lot tougher for a band to break."

Radio remains a tough nut to crack. "I'm hoping that radio will recognize some of these artists and give them the boost they deserve," says Scher. "When you have bands like Phish selling out multiple dates with hardly a lick of airplay, radio has got to start realizing that maybe they're missing something."

While some bands have managed to break with limited radio support, the list is short. "When it comes to a rock band having strong success, a big part of it is their ability to cross over into different formats like active, heritage, alternative, and CHR and pop," says Fermaglich. "The more melodic rock bands like matchbox twenty, Everclear, and Creed have had fairly good crossover success into that other area. CHR seems to be trying to get away from just straight-ahead pop."

Indeed, a backlash of the pop boom has indirectly benefited rock, particularly the harder stuff. "Things are somewhat polarized out there right now," says Kirby. "The kids are either into Britney Spears, Backstreet Boys, and 'N Sync or Slipknot and Korn."

Rock touring's newfound success is a double-edged sword, some believe. "With the emergence of these new headliners, we may see a falling off among the veteran bands, because there are only so many leisure dollars out there," Scher points out. "[Rock fans] may say they've seen so-and-so enough and go for one of the newer acts."

Still, no one would refute that the rock touring business is revitalized. "The kids are excited—they're buying concert tickets and CDs," says Kirby. "Rock is back."



by Geoff Mayfield

AWARDS REWARD: My, Grammy, what big coattails you have! In a week when album sales downshift from the traffic borne by Valentine's Day shopping and a long holiday weekend, the influence of Grammy Awards exposure on certain titles is especially conspicuous (see story, page 6). All but two of the nine bullets in The Billboard 200's top 50 belong to albums that benefited from the Feb. 21 awards show, while Steely Dan's "Two Against Nature," winner of album of the year, garners the highest re-entry at No. 54.

Veteran acts reap some of the juicier jumps. Aside from Steely Dan, which sees its comeback album sell more than eight times its prior-issue total (32,000 units, after selling less than 4,000 in the preceding frame), triple winner U2 waltzes off with the Greatest Gainer trophy (35-11, up 75%) while album of the year nominee Paul Simon wins the big chart's Pacesetter. Both U2 and Simon had coveted performance slots on the Grammy telecast, with the former accepting three of the broadcast's awards. The Steely duo did not play, but two of the three awards it won were conferred during the telecast.

Other established acts with Grammy bounces include **Madonna** (34-25), **Destiny's Child** (66-46, up 23%), **Dr. Dre** (99-87), **Macy Gray** (165-89), and **Radiohead** (140-103, up 27%).

In the up-and-coming crowd, the eye-popping turn when **Moby** performed his "Natural Blues" with new artist nominee **Jill Scott** and pop instrumental candidate **Blue Man Group** benefits all three, as Scott and Moby earn career high peaks, each with 5,000-unit increases. The former reaches the top 20 for the first time (22-18), Moby rises 57-40, and the Blue men re-enter Heatseekers at No. 30 with a 50% gain. **Shelby Lynne**, who performed and presented with **Sheryl Crow** and also won the new artist category (could someone explain how an artist whose discography dates back 13 years and six albums gets nominated as "new"?), re-enters Heatseekers at No. 6, as her sales more than triple, marking her first appearance on that chart since August. The boom also places *I Am Shelby Lynne* at No. 165 on The Billboard 200; while five previous albums appeared on Top Country Albums and 1993's *Temptation* also reached Heatseekers, this marks the first time in Lynne's career that she's hit the big chart.

Of course, you can't talk about the 2001 Grammys without mentioning **Eminem**. At least that's the impression one gets from National Academy of Recording Arts and Sciences topper **Michael Greene**, who championed the rapper from the time *The Marshall Mathers LP* got nominated for album of the year in early January, right up through his introduction of Eminem and duet partner **Elton John** for the broadcast's final performance. While that set rebounds 62-32 with a 59% increase, this is only the second time the album has shown a gain since the nomination hoopla began. Last issue, it showed a 19% improvement, the first time this year it was neither flat nor declining.

NOW AND THEN: Despite the many sales spikes generated by the Grammys, album volume is down almost 4% from Grammy week of last year (see *Market Watch*, page 94). How come? Call it the luck of the chart draw. Last year, when the Grammys aired on CBS, the night's champion act, **Santana**, was already No. 1 with close to 220,000 units. His performance and multiple awards more than doubled his take to 583,000 in the following issue.

In all, seven of the telecast's featured artists were already in the top 20—three of them, including Santana, within the top 10—when the Grammys commenced. Thus, many of the acts who derived momentum from the 2000 broadcast stood to receive bigger dividends from the exposure. Each of the top 12 titles on last year's post-Grammy chart surpassed 100,000 units, with seven of those benefiting from the awards show's spotlight. On the current chart, only five albums exceed the 100,000 threshold, and the highest-ranked Grammy-related placement ends up being **U2's**, at No. 11.

The ruler of the roost, for a fourth week, is **Shaggy**. Although down 7.5% from the prior issue, he still moves a handsome 271,500 copies, standing almost 100,000 units ahead of this issue's challenge by **Jim Johnston's** latest World Wrestling Federation album (177,000 units). His last one, the fourth in the WWF series, had a bigger first week, 215,000 units, although it bowed lower, at No. 4.

Shaggy will be unseated next issue by **Dave Matthews Band**, which, thanks to a handsome setup, is poised for the biggest sales week of its career. RCA estimates *Everyday* did more than 400,000 units in its first day, Feb. 26, projecting it could end up between 800,000-1 million for the issue.

HOPE FLOATS: In the chart's unpublished week, Koch's multi-act *Music of Hope*—which benefits the American Cancer Society—enters Top Classical Albums at No. 4. Last issue, when the biweekly classical charts appeared in the magazine, the title was mistakenly placed on Top Classical Crossover, where it ranked No. 9. Had it been properly classified last issue, it still would have opened at its current rank on Top Classical Albums.

KEITH, WOMACK TOP ACM NOMINATIONS

(Continued from page 6)

held May 9 at the Universal Amphitheater in Los Angeles and will be broadcast live on CBS-TV from 8-11 p.m. (ET). The show will also include the presentation of the ACM's Pioneer Award to an undisclosed recipient.

Winners in the radio station, disc jockey, talent buyer/promoter, club, and casino of the year categories will be announced about two weeks prior to the show.

Nominees and winners in the ACM Awards are voted on by members of the academy.

Following are the nominees in 15 categories:

Entertainer of the year: Brooks & Dunn, Dixie Chicks, Faith Hill, Toby Keith, George Strait.

Top female vocalist: Sara Evans, Faith Hill, Martina McBride, Jo Dee Messina, Lee Ann Womack.

Top male vocalist: Kenny Chesney, Toby Keith, Tim McGraw, Brad Paisley, George Strait.

Vocal group of the year: Alabama, Diamond Rio, Dixie Chicks, Lonestar, Sawyer Brown.

Top vocal duo: Brooks & Dunn, the Judds, the Kinleys, Montgomery Gentry, the Warren Brothers.

Top new male vocalist: Billy Gilman, Keith Urban, Phil Vassar.

Top new female vocalist: Tammy Cochran, Carolyn Dawn Johnson, Jamie O'Neal.

Top new vocal duet/group: the Clark Family Experience, Rascal Flatts, Sons of the Desert.

Album of the year (awards presented to artists, producers, and record label):

American III: Solitary Man, Johnny Cash/Rick Rubin/American Recordings.

How Do You Like Me Now?!, Toby Keith/James Stroud, Toby Keith/DreamWorks Records.

I Hope You Dance, Lee Ann Womack/Mark Wright, Frank Liddell/MCA Nashville.

One Voice, Billy Gilman/Don Cook, Blake Chancey, David Malloy/Epic Records.

Who Needs Pictures, Brad Paisley/Frank Rogers/Arista Nashville.

Vocal event of the year (awards presented to artists and producers):

"Buy Me a Rose," Kenny Rogers with Alison Krauss and Billy Dean/Kenny Rogers, Brent Maher.

"I Hope You Dance," Lee Ann Womack with Sons of the Desert/Mark Wright.

"Let's Make Love," Faith Hill with Tim McGraw/Byron Gallimore, Faith Hill.

"Murder on Music Row," George Strait with Alan Jackson/Tony Brown, George Strait.

"That's the Beat of a Heart," the Warren Brothers with Sara Evans/Chris Farren.

Single of the year (awards presented to artists, producers, and record labels):

"How Do You Like Me Now?!", Toby Keith/James Stroud, Toby Keith/DreamWorks Records.

"The Little Girl," John Michael Montgomery/Buddy Cannon, Norro Wilson/Atlantic Records.

"I Hope You Dance," Lee Ann Womack with Sons of the Desert/Mark Wright/MCA Nashville.

"Kiss This," Aaron Tippin/Aaron Tippin, B. Watson, M. Bradley/Lyric Street Records.

"There Is No Arizona," Jamie

O'Neal/Keith Stegall/Mercury Records.

Song of the year (awards presented to artists, composers, and publishers):

"How Do You Like Me Now?!", Toby Keith/Toby Keith, Chuck Cannon/Tokeco Tunes, Wacissa River Music (BMI).

"I Hope You Dance," Lee Ann Womack/Mark D. Sanders, Tia Sillers/Universal MCA Music Publishing, Soda Creek Songs (ASCAP); Choice is Trag-ic Music, Ensign Music Corp. (BMI).

"The Little Girl," John Michael Montgomery/Harley L. Allen/Coburn Music.

"One Voice," Billy Gilman/David Mal-

loy, Don Cook/Starstruck Angel Music, Malloy's Toys Music, Sony/ATV Songs LLC, Don Cook Music (BMI).

"We Danced," Brad Paisley/Brad Paisley, Chris DuBois/EMI April Music, Sea Gayle Music (ASCAP).

Video of the year (awards presented to artist, producer, and director):

"Goodbye Earl," Dixie Chicks/Kelly Gould/Avan Bernard.

"I Hope You Dance," Lee Ann Womack/Alex Carone/Gerry Wenner.

"The Way You Love Me," Faith Hill/Mary Ann Tanedo/Joseph Kahn.

"When It All Goes South," Alaba-

ma/Chanda Zimmerman/Brent Hedgecock.

"You Shouldn't Kiss Me Like This," Toby Keith/Mark Kalbfield/Michael Saloman.

Radio station of the year: KASE Austin, Texas; KNIX Phoenix; WIVK Knoxville, Tenn.; KPLX (the Wolf) Dallas.

Disc jockey of the year: Cody Alan, KPLX (the Wolf) Dallas; Steve Harmon and Scott Evans, WXTU Philadelphia; Carl P. Mayfield and the P Team, WKDF (Music City 103) Nashville; Randy Miller, KBEQ (Q104) Kansas City, Mo.

NASHVILLE SCENE

(Continued from page 44)

had to be] a star or someone who made a lot of money. I'm really, really happy at this point in my life, and I'm not a star. That's the best part of how I've changed. I'm creating for a living. I've got a great job. I don't feel like I have to become something to be happy."

EIDETIC LAUNCHES: Songwriter **David W. Mahon** has launched Beverly Hills, Calif.-based independent label Eidetic Records and has signed country singer **Michael Mason** as its first artist. Mahon is still seeking a distribution deal for the label.

Mason's single, "Cape Lonely," ships to radio this month. The album *For All It's Worth* is due Aug. 4. Eidetic has hired Anne Weaver Promotions to handle radio

promotions for the project. The company claims it will put \$1.4 million of marketing, promotional, video, retail, and tour support behind it.

Mahon is president/CEO of the company. Veteran songwriter and studio/touring musician **Jim Hefernan** is executive VP and co-produced Mason's album. Other producers include **Norro Wilson** and former RCA artist **Keith Gattis**.

ON THE ROW: Giant Records senior director of marketing **David Macias** exits. He will be retained as a consultant to the label.

Atlantic Records VP of A&R **Al Cooley** will be among the executives taking the retirement package being offered by AOL Time Warner. A party in his honor was

held Feb. 28 in Nashville.

Regina Stuve joins Capitol Records as manager of media and artist development from a similar position at Virgin Records.

Former Virgin Records Midwest regional promoter **Shari Reinschreiber** joins Lyric Street Records for an as-yet-undetermined region. She will be an addition to the label's promotion team and will not replace anyone.

Gary Greenberg joins Audium Records as "left" coast director of promotions. Greenberg was formerly employed in the promotion departments of Giant Records, Warner/Reprise, and Rising Tide. Most recently, he did independent promotion for Audium.

Kim Palmer joins the Collective as executive producer in the company's video production division. Palmer previously was an independent producer.

Songwriter **Bobby Tomberlin** has re-signed with Curb Music Publishing. He is the co-writer of **Diamond Rio's** current hit, "One More Day," and **Darryl Worley's** "A Good Day to Run."

Buddy Lee Attractions signs DreamWorks artist **Rick Ferrell** and HighTone Records act **Hot Club of Cowtown** for booking representation. The latter is an Austin, Texas-based trio.

ARTIST NEWS: Ricochet has exited the Columbia Records artist roster after three albums and 14 charted singles, including the No. 1 "Daddy's Money" in 1996. Parent Sony Music Nashville has cut several additional new artists, including Monument's **Yankee Grey**, Columbia's **Tara Lyn Hart** (who remains signed to Sony in Canada), and Epic's **Shana Petrone**. Also, **Doug Stone** recently exited the Atlantic Records roster.

PARENT'S PROFITS DECLINE; SANITY SLOWS EXPANSION

(Continued from page 58)

2000, Sanity—which claims a domestic market share of 25%—hung an open-for-business sign on the doors of 35 new outlets. That brought the total stores in the chain to 268, but Sanity founder/CEO Brett Blundy now expects business to expand at a more leisurely pace, with approximately 30 outlets set to open over the next 10 months.

Most of Sanity's store openings will be in regional areas, says Blundy. "Major cities are probably reaching saturation point," he suggests.

Ahead of the release of the disappointing six-month figures for parent company Brazin Ltd., Sanity announced in mid-January the closing of its Melbourne offices in a cost-cutting move. Since 1992, Sydney was where the company's accounting, payroll, and information technology operations were based, while its retail buyers were based in Melbourne. Shifting its Melbourne staff of 30 to Sydney will save Sanity \$300,000 to \$350,000 Australian (\$158,700 to \$185,200) annually, Blundy estimates.

Sanity Music is one of the main earners for Blundy's Brazin, which also houses lingerie, surf wear, and coffee-shop interests. Although the company breaks out the Sanity Music division's results in its interim report for July 1 to Dec. 31, 2000, it reported a fall in interim profits from \$21.4 million Australian (\$11.34 million) to \$17.2 million Australian (\$9.1 million).

Sales for the period were \$219.1 million Australian (\$116.1 million), down from \$220.2 million Australian (\$116.7 million). However, with no

debt, Brazin remains in a strong position with investors.

Australian consumer confidence took a battering in the second half of last year, when the July 1 introduction of a 10% across-the-board goods and services tax slowed customer spending. In addition, the Sydney Olympics in September disrupted buying patterns.

A further blow to Sanity profits was a move during Christmas by mass merchants such as Kmart, Big W, and Target to slash the price of new top 40 product. "They're destroying the industry," laments Blundy. "It's difficult to do anything to combat these sorts of foolish decisions. We brought our prices down by a couple of dollars, which affected our gross margins and affected our profitability. Christmas was disappointing for us. We didn't make our budget."

Now, however, Sanity is taking the fight to the discounters. The chain is urging suppliers to consider giving it and other specialist music retailers an advantage over the mass merchants by providing exclusive product with bonus tracks, posters, or lyric sheets. "The independents, the specialists, need to have different product," Blundy insists. "We're the ones supporting the music, breaking the acts, and acting responsibly to make sure the music industry remains viable, as opposed to those who are leeches."

Sanity is also focusing on maintaining the lure of its brand name. "The projection of our brand is critical for us," says Blundy. "We have to make sure we don't become [over-

commercialized] in the eyes of our consumers. There's a lot more for us to do in terms of supporting the music business and helping to break acts."

Brazin's heaviest draws on profits were start-up costs in various ventures, including Sydney nightclub City Live, in which it has a 55% stake; a dance promotion arm called Sanity Entertainment; and its online and publishing arm, Sanity.com.

The latter reported better-than-expected sales of \$14.2 million Australian (\$7.5 million) but reported net losses of \$2.4 million Australian (\$1.27 million), including a write-off in the value of shares issued to the EMI Group in lieu of advisory services over three years.

"We're doing a mighty fine job on Sanity.com," says Blundy, who predicts the division will be profitable within two or three years. "We couldn't be more confident of its possibilities."

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A new **Billboard Challenge** begins every Thursday. This week's champ is **Rodney Ho** of Atlanta, Ga.

News contact: **Jonathan Cohen**
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New Roles For 3 In Billboard Chart Revamp

Billboard has restructured its chart department, giving new responsibilities to three Music Group staffers, effective immediately.

Airplay Monitor chart coordinator Jonathan Kurant is promoted to chart manager of Adult Contemporary and Adult Top 40 for Billboard and Airplay Monitor, and Top 40 Airplay Monitor's Modern AC charts. At the same time, West Coast charts assistant Keith Caulfield is promoted to manager of Billboard's Studio Action chart. Steve Graybow, who has worked for the department since 1989 and has been a chart manager since 1991, assumes responsibility of the Modern Rock chart in Billboard and Airplay Monitor.



KURANT



CAULFIELD



GRAYBOW

Kurant joined Airplay Monitor in New York as chart assistant in May 1999 and was promoted to chart coordinator in June 2000. In assuming supervision of the adult charts, previously managed by Graybow, he adds Billboard responsibilities for the first time. A communications graduate from New York University, where he was GM of college station WNYU, Kurant worked for syndicator

SupeRadio before joining Airplay Monitor.

Caulfield joined Billboard's Los Angeles office in March 1998. A graduate in print journalism of the University of Southern California, Caulfield writes the weekly Ask Billboard feature for Billboard.com. He also makes weekly contributions to Billboard's chart columns, as well as assisting in the weekly production of numerous charts.

Graybow, who is based in New York, takes over Modern Rock Tracks with a decade of chart management experience under his belt. Aside from handling the AC chart, he has managed the Adult Top 40 chart since its inception in 1995 and the Modern AC chart since its 1997 launch. He took on Billboard's jazz and blues charts in 1996, and later became the magazine's Blue Notes/Jazz columnist, responsibilities that continue as he trades in the adult formats for modern rock.

Caulfield reports to Geoff Mayfield, Billboard's director of charts; Graybow and Kurant report to Mayfield and Silvio Pietroluongo, Monitor's director of charts.

Billboard's 'Swing It!' Jumps and Jives

Watson Guptill/Billboard Books announces the release of *Swing It! An Annotated History of Jive* by Bill Milkowski, with a foreword by Tim Hauser.

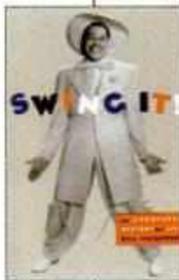
Swing It! chronicles the history of this quintessential American art form, with an evocative look at jive, a.k.a. swing music, from its pioneers Louis Armstrong, Fats Waller, and Cab Calloway, to its present purveyors, including Brian Setzer, Big Bad Voodoo Daddies and Cherry Poppin' Daddies.

Milkowski delivers the story of swing with raucous intensity, and includes extensive discographies,

vintage photos, and a jive glossary.

Bill Milkowski is the author of *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius*, and *Rockers, Jazzbos & Visionaries* published by Billboard in 1998. He is a frequent contributor to such magazines as *Jazz Times*, *Pulse!*, *Audio*, and *Billboard*. Tim Hauser, of the singing group the Manhattan Transfer, is based in Los Angeles.

Swing It! (\$18.95, paperback) is available wherever books are sold. For interviews contact Lee Wiggins at 646-654-5455. To excerpt, contact Sheila Emery at 646-654-5463.



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Crazy, 112, Jagged Jump Into Top 10

THE BILLBOARD HOT 100 LANDSCAPE changes dramatically this issue, thanks to the release of some key commercial singles. There are three new entries in the top 10, starting with **Crazy Town's** "Butterfly" (Columbia). The former No. 1 Modern Rock Tracks hit makes an impressive 11-2 leap. The single debuts at No. 8 on Hot 100 Singles Sales and advances 7-4 on Hot 100 Airplay, capturing Greatest Gainer/Airplay honors.

Bad Boy/Arista's **112** makes an even bigger move, rocketing 32-8 with "It's Over Now." The title zooms 48-3 on Hot 100 Sales. It's the first top 10 hit for the group as the headline act, besting a previous career high of No. 13, achieved by the debut single, "Only You," in 1996 and "Cupid" in 1997. The group did make the top 10 as guest artists on two singles: "I'll Be Missing You," the **Puff Daddy/Faith Evans** collaboration that went to No. 1, and "All Cried Out," the **Allure** track that reached No. 4.

Also jumping into this issue's top 10 is "Promise," the latest **Jagged Edge** single. The So So Def track marches 17-9 and debuts at No. 10 on Hot 100 Singles Sales.

Another So So Def single enjoyed a tremendous sales week, but it doesn't have enough airplay to fuel a move into the top 10—yet. **Lil' Bow Wow**, who opened **Madonna's** limousine door on the Grammy telecast, pole vaults 56-2 on Hot 100 Singles Sales with "Bow Wow (That's My Name)," which is good enough to cause the single to re-enter the Hot 100 at a new peak of No. 21.

The Hot 100 should continue to change dramatically in the coming weeks, thanks to commercial releases for "Love Don't Cost a Thing" (Epic) by **Jennifer Lopez** and "Jaded" (Columbia) by **Aerosmith**.



by Fred Bronson



MEN ON TOP: In spite of all the action on the Hot 100, **Joe** and featured artist **Mystikal** hold on to the top spot for a third week with "Stutter" (Jive). Unless **Jennifer Lopez** manages to capture pole position next issue, it looks like the chart will continue to be dominated by men for weeks to come. The highest-ranked single by a female artist that is moving up the chart is "Thank You" (Arista) by **Dido**, which takes a baby step, 21-20.

If Lopez doesn't go all the way, it may be up to **Janet** to have the first female No. 1 hit of 2001 with "All for You," which is already on Hot R&B/Hip-Hop Singles & Tracks at No. 71.

BOY IS BACK IN TOWN: Entering the Top Independent Albums chart at No. 20 is *Essential Mix* (London-Sire), the first chart entry to feature the name **Boy George** in quite a while. The last time the gay icon had his name on any Billboard chart was more than five years ago, when "Same Thing in Reverse" had a run on Hot Dance Music/Maxi-Singles Sales.

George's group, **Culture Club**, surfaced on The Billboard 200 in 1998 with a VH1 *Storytellers* set.

GREEN, BUT NOT WITH ENVY: **Baha Men** rule Top World Music Albums for the 29th week with *Who Let the Dogs Out* (S-Curve/Artemis), but an Irish trio has reason to celebrate. Just one chart week away from St. Patrick's Day, *The Irish Tenors* (Master-tone/Point) by **John McDermot/Anthony Kearns/Ronan Tynan** is the longest-running title on the chart, now in its 103rd week.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	116,673,000	113,038,000 (DN 3.1%)
ALBUMS	106,371,000	107,249,000 (UP 0.8%)
SINGLES	10,302,000	5,789,000 (DN 43.8%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	93,690,000	98,868,000 (UP 5.5%)
CASSETTE	12,435,000	8,173,000 (DN 34.3%)
OTHER	246,000	208,000 (DN 15.4%)

OVERALL UNIT SALES THIS WEEK	
	14,745,000
LAST WEEK	
	16,407,000
CHANGE	
	DOWN 10.1%
THIS WEEK 2000	
	15,821,000
CHANGE	
	DOWN 6.8%

ALBUM SALES THIS WEEK	
	13,839,000
LAST WEEK	
	15,574,000
CHANGE	
	DOWN 11.1%
THIS WEEK 2000	
	14,375,000
CHANGE	
	DOWN 3.7%

SINGLES SALES THIS WEEK	
	906,000
LAST WEEK	
	833,000
CHANGE	
	UP 8.8%
THIS WEEK 2000	
	1,446,000
CHANGE	
	DOWN 37.3%

	DISTRIBUTORS' MARKET SHARE (1/29/01-2/25/01)					
	UMVD	INDIES	SONY	WEA	BMG	EMD
TOTAL ALBUMS	26.7%	17.3%	16.4%	15.1%	13.4%	11.2%
CURRENT ALBUMS	28.3%	15.7%	17.1%	12.7%	15%	11.1%
TOTAL SINGLES	23.6%	13.4%	10.9%	19.1%	28.9%	4.2%

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

Kingpin

Steely Dan Two Against Nature

Album Of The Year,
Best Pop Vocal Album
Best Pop Performance By A Duo Or Group With Vocal "Cousin Dupree"
Best Engineered Album, Non-Classical

Faith Hill Breathe

Best Country Album
Best Female Country Vocal Performance "Breathe"
Best Country Collaboration With Vocals
"Lets Make Love" (w/Tim McGraw)

Deftones White Pony

Best Metal Performance "Elite"

B.B. King & Eric Clapton Riding With The King

Best Traditional Blues Album

Pat Metheny Trio 99 > 00

Best Jazz Instrumental Solo "(Go) Get It"

Joni Mitchell Both Sides Now

Best Traditional Pop Vocal Album

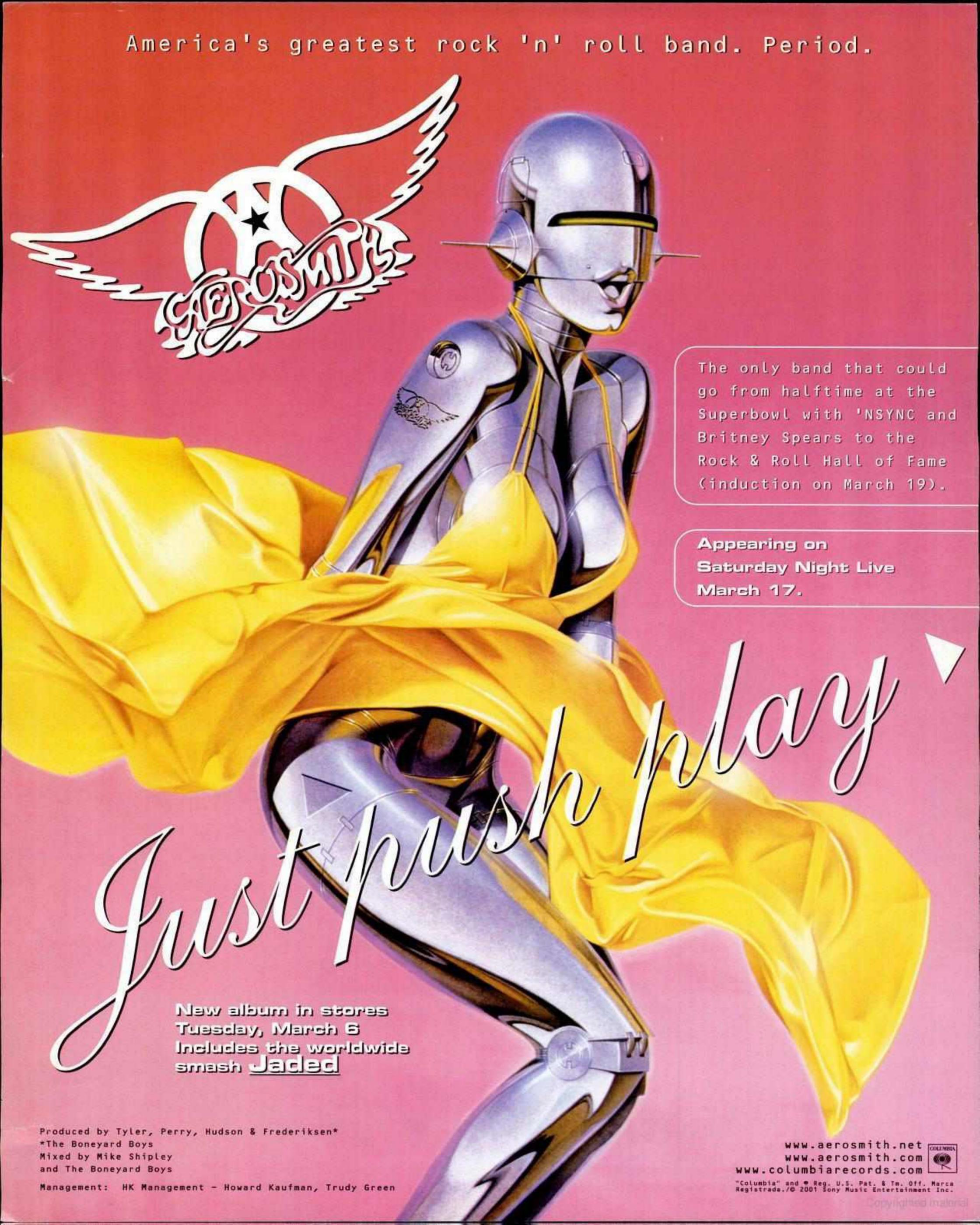
Heartfelt congratulations to our colleague and friend, Danny Bramson for his award as Co-Producer on the Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Media



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The only band that could go from halftime at the Superbowl with 'NSYNC and Britney Spears to the Rock & Roll Hall of Fame (induction on March 19).

Appearing on
Saturday Night Live
March 17.

Just push play

New album in stores
Tuesday, March 6
Includes the worldwide
smash **Jaded**

Produced by Tyler, Perry, Hudson & Frederiksen*

*The Boneyard Boys
Mixed by Mike Shipley
and The Boneyard Boys

Management: HK Management - Howard Kaufman, Trudy Green

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