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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 17, 2001

Retailers Debate Models For Subscription Services

BY ED CHRISTMAN and BRIAN GARRITY

NEW YORK—While the rest of the music world wonders whether or not Napster will survive a judge's demand that it block users from trading copyright-protected tracks, music merchandisers following the case

are more concerned with the suggested subscription-model prices bandied in the press.



On the eve of the National Assn. of Recording Merchandisers annual convention (in Orlando, Fla., March 11-14), Russ Solomon, chairman of West Sacramento, Calif.-based Tower Records/Video/Books, voiced his concern that the amount discussed as adequate compensation for the subscription E-commerce model sounded suspiciously like a record-club dilemma in the making.

Retailers charge that record clubs, which offer 11 CDs for a penny and many other special deals, undercut the

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The WHITE Paper

PAUL McCARTNEY ON HIS NOT-SO-SILLY LOVE SONGS

Exclusive Discussion Of New 'Wingspan' And Beatles' '1'

An occasional feature column of analysis and opinion regarding music industry topics by Billboard's editor in chief.

BY TIMOTHY WHITE

LOS ANGELES—Now seems an apt moment once again to listen to what the man said.

In an era marked by cynicism and rife with pop music that melds misogyny and other bigotries with seductive beats, it's instructive to reconsider the singular career path of Sir James Paul McCartney.

Not only a legendary songwriting force in the Beatles—whose 1 collection has either been at or near the top of The Billboard 200 albums chart for more than 16 weeks—McCartney was also the founder of the popular follow-up to the Fab Four, a plucky outfit he called Wings.

"We had certainly decided to just go and wing it—no wonder we ended up calling the band Wings," McCartney mused with a grin during a March afternoon of conversation and recording at Jim Henson Studios (i.e., the one-time A&M Records compound that

began as Charlie Chaplin's landmark movie lot), located just off LaBrea Avenue.

The initial Wings quintet was organized in 1971 with guitarists Denny Laine and Henry McCullough, drummer Denny Seiwell, and Paul's new bride, the former

Linda Eastman (they were wed in March 1969), on keyboards and backing vocals. Wings would go on to notch 10 gold or platinum albums, including the 3 million-selling masterwork *Band on the Run* of 1973. Five of the albums hit No. 1 (six if you count Paul's probative 1970 *McCartney* solo outing with its vocal harmonies from Linda).

The catalog yielded a stretch of several dozen hit singles with wife and company, including seven No. 1 successes. McCartney's Wings-period output would prove to be one of the most remarkable second acts in the modern annals of popular music, and the music itself was just as unique.

Rather than aping the sound McCartney helped shape with the Beatles, Wings was more personal and stylistically prismatic in tone, its often ruminative sense of diver-

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MCCARTNEY

Photo by Linda McCartney

Napster's New Challenge: Blocking Access To Files

BY EILEEN FITZPATRICK

LOS ANGELES—Another battle in the 15-month court war between Napster and the music industry may be over, but the cleanup—described by parties on all sides in terms of "refinement," "implementation," "compliance," and "negotiation"—may take some time.

On March 9, all parties in the case were expected to attend court-ordered mediation to discuss damages for past copyright infringement.

The Recording Industry Assn. of America (RIAA) declined to comment on what financial damages it expects Napster to pay.

In the meantime, all sides will attempt to comply with the orders put forth in the preliminary injunction issued by U.S. District Judge Marilyn Hall Patel March 6.

Under Patel's order, Napster must block access to copyright material submitted by RIAA member companies



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Edel Sets Up London Unit As Int'l Marketing Hub

This story was prepared by Emmanuel Legrand of Music & Media.

LONDON—German indie edel records has finally added to its global operations a full-fledged international marketing structure that will allow the company to completely exploit its repertoire on a worldwide basis.

Fully operational since March 1, the London-based division will prioritize releases and implement global marketing strategies. Previously, each edel affiliate was setting up its own list of

priorities, without central coordination.

Monica Marin, who last December took on the newly created post of VP, international marketing, says, "What will change from the past is that we will have an operational budget for central marketing operations, but it will then be up to the local companies to organize and finance marketing plans in their own territories."

Marin, who worked previously at PolyGram and

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Tour Business Should Profit From Big Summer Lineup

BY RAY WADDELL

NASHVILLE—A meat-and-potatoes lineup of touring artists for summer 2000 should easily be enough to propel the North American concert business to more than \$1 billion again for the year, despite an uncertain economy.

At the same time, the industry will deal with the first summer season for concert behemoth SFX under its new Clear Channel parent. As SFX's top echelon talk "synergy," the rest of the industry wonders what the impact of the new regime will be.

On Feb. 29, 2000, Clear Channel Communications announced a \$4 billion deal to acquire SFX Entertainment following former SFX head Robert Sillerman's two-year, \$2.2 billion buying spree of most of North America's top concert promoters, along with other sports and marketing concerns (Billboard, March 11, 2000). The deal effectively merged the world's largest promoter and producer of live events



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Dance Specialist Kinetic Inks Deal With BMG

Move Suggests The Major Believes Dance Genre Is About To Boom In The U.S.

BY MICHAEL PAOLETTA

NEW YORK—Ending months of speculation that it might renegotiate its 5-year-old deal with Warner Bros. Records, Kinetic Records has entered into a worldwide joint venture with BMG.

Under the agreement—which was signed by New York-based Kinetic president/founder Steve Lau and BMG U.K./Europe president Richard Griffiths—BMG owns 49% of one of America's most respected and successful dance/electronic brands.



GRIFFITHS

"The deal is rather unusual because Kinetic is a U.S. company, and the deal was initiated by Richard in Europe," Lau says.

"Dance music sales are huge on a global level, and the market in the U.S. is catching up," explains Griffiths. "BMG wants to be a part of this expanding business in the U.S. The clear choice for a partner was Kinetic."

Griffiths adds, "Having an American dance label as our partner gives both parties a huge advantage in the breaking of and picking up of artists."

"Richard and I are both artist-oriented guys," says Lau. "In the past, Kinetic often fought an uphill battle, but Richard and his European team intrinsically get and understand the dance culture. Dance music is pop music throughout Europe, and he sees its potential here."

Through the new arrangement, Kinetic will continue to operate independently in the signing and developing of artists and DJs. Artists and singles that have a "real shot" at radio will be worked in cooperation with Arista's U.S. promotion/marketing team, notes Lau.

"We already have the ability to get a record into the 200,000-unit sales range," Lau continues. "What we have moving forward is expanded resources and an effective machine to help us get our records on the radio and beyond that sales level."

"Quite simply, it's great to be in business with specialists who know their market," Arista executive VP Jerry Blair says. "We'll do whatever we can to increase Kinetic's mass-appeal exposure in the U.S."

Over the last four years, Kinetic signed and developed such cutting-edge artists and DJs as Paul Oakenfold, Sasha & John Digweed, DJ Dan, BT, Hybrid, Sandra Collins, Timo Maas, LTJ Bukem, Dave Ralph, Dario G., and Max Graham, among others. With the exception of Oakenfold, who defected to London-Sire last year, Lau says he can "take Kinetic's current roster with him."

The label's *Tranceport* series, now three volumes strong, has sold 296,000 units total, according to SoundScan.

Last July, Kinetic became the first label to have a DJ beat-mixed compilation enter The Billboard 200: Sasha & John Digweed's *Communicate* debuted at No. 149. By the end of 2000, Alternative Distribution Alliance (ADA) hailed Kinetic as its top billing label.

"Kinetic is a pioneer in the field of electronic/dance music," ADA president Andy Allen acknowledges. "This musical genre isn't generally known for

artist development, but Kinetic understood the power of developing artists. Kinetic established dance acts/DJs as artists, which is why their records sell substantially more than other dance/electronic labels."

Both Lau and Griffiths credit Arista U.K. recording artist/DJ Sasha for introducing the two. "I was discussing my future at the label with Richard," recalls Sasha, who's currently recording a "proper" album. "I told him I needed a strong U.S. label, one that completely understands dance music."



When Griffiths pushed for suggestions, Sasha says he immediately mentioned Lau and Kinetic. "I liked the

feels great to now be an official member of the Kinetic family."

Preceding the release of Sasha's album in the fall will be Maas' two-disc *Connected*, MTV VJ Ray Munns' *Ray's House*, and Graham's two-disc *Tranceport 4*, which all street May 15. The lead single from the Munns set will be Rui Da Silva's recent No. 1 U.K. smash, "Touch Me."

According to Lau—and with Arista's assistance—the trance-etched pop track will go to top 40, modern rock, and college radio in mid-April; a commercial street date is scheduled for early May.

Releases by Deepsky, Ralph, hip-hop DJ Enuff, and Bristol-based Starecase will follow in the summer and fall. On June 5, Kinetic will launch the new chill-out series, *Another Late Night*, in the U.S. Licensed from London-

based Azuli Records, the first volume is beat-mixed by Fila Brazillia. Successive volumes will spotlight the turntable mannerisms of artists like Howie B. and Groove Armada.

"At the end of the day, any deal is about the people you're dealing with," says Lau. "And the people I'm dealing with totally get dance music's potential in the U.S. Kinetic's business model is based on what happened in Europe three years ago. America is so ready for this."

Griffiths concurs. "The dance music culture will only continue to grow in the U.S.," he says. "At the moment, it's still underground. It's like the alternative rock movement of the late '80s. All we need is a [dance/electronic equivalent to] Nirvana to come along and break the scene wide open in the U.S."

Kineticrecords.com is expected to launch Monday (12).

BILLBOARD EXCLUSIVE

'We already have the ability to get a record into the 200,000-unit sales range. What we have moving forward is expanded resources and an effective machine to help us get our records on the radio and beyond that sales level.'

—STEVE LAU, KINETIC RECORDS

work he did on *Communicate*, which was a one-off deal," Sasha says. "It

Tower Records To Launch Indie Imprint 33rd Street

BY CHRIS MORRIS

LOS ANGELES—Retailer Tower Records is establishing a proprietary independent record label, 33rd Street Records.

The imprint, which will bow April 24 with a self-titled album by the duo Settie and *Some Breaking News* by the melodic hardcore band Align, will be exclusively distributed by sister company Bayside Entertainment Distribution in West Sacramento, Calif.

Morty Wiggins, who served as GM of A&M Records and previously spent 13 years at management company Bill Graham Presents, is president of 33rd Street.

The label is based in Tower's store in Greenbrae, Calif. "We felt it is very important to be in a retail store, because so much of our activity is based in retail marketing," Wiggins says.

"I thought there would be great

synergy between our chain of stores and a record label," Tower president/CEO Michael Solomon says. "I figure that we have a resource that most independent labels don't, and that's 100 record stores . . . That resource will be as potent as independent promotion or radio."

Solomon says the plan has always been to utilize Tower's managers and buyers as the label's A&R team. In fact, singer/songwriter Noëlle Hampton, whose album *Under These Skies* will be issued by 33rd Street in May, was brought to the attention of the label by the Greenbrae store's con-

signment manager. The label, which plans to issue six albums per year, will be leanly staffed; at this point, 33rd Street employs only one marketing manager. "There's no reason for me to have a large staff, because the infrastructure for a label exists at Tower Records," says Wiggins.



No. 1 IN BILLBOARD

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COVERING THE GLOBE WEEKLY, "honest and sincere, without favor or fear," was long the motto of *The Billboard*—"The Medium for the Best Interests of All Concerned in the World of Amusement." Sometimes, the publication's most unassuming items carried the most enduring import. Seventy-five years ago—in the "Spring Special" issue dated March 20, 1926—the magazine ran a small report stating how "a new dance hall in Harlem opened Thursday night under the management of I.J. Faggin, formerly of the Arcadia. Fess Williams' Orchestra is the musical attraction."

This was the soon-to-be-famous Savoy Ball Room. As so affectionately depicted in Ken Burns' film *Jazz*, the Savoy was the New York space where young people of many stripes eventually invented dance crazes like the Lindy Hop while they tripped the light fantastic to such acts as Chick Webb's big band. The swing era was on the way, and the days when jazz was considered a suspect "racket" were on the way out—even though, in the same issue, news was carried of a speaker at the Eastern Music Supervisors' Conference in Atlantic City, N.J., who lectured his audience that jazz would pass "as does any fashion in women's clothes."

The Billboard had an especially fertile field to cover in the Roaring '20s, as a typical issue covered not only popular song, Broadway shows, and the burgeoning if still controversial sounds of jazz music but also cabaret, vaudeville, motion pictures, the circus and amusement-park business, and some outdoor advertising (from whence the magazine took its name when founded by W.H. Donaldson in 1894).

The March 20, 1926, issue's music news included a brief item heralding the return of the Fletcher Henderson Orchestra to



New York's Roseland Ballroom after a Midwestern tour. In the mid-'20s, Henderson's band—waxing discs for Columbia, among others—boasted the likes of Louis Armstrong and Coleman Hawkins.

A lead theater story told of how Al Jolson was bouncing back from a throat illness to appear in the New York revue *Artists and Models*. Elsewhere, it was noted that Houdini was playing the Bronx Opera House with a technologically enhanced version of his hit "mystery entertainment" act. And Rudolph Valentino was reported to be starring in a United Artists sequel to



his breakthrough hit *The Sheik*—titled, aptly enough, *The Son of the Sheik*.

The Billboard also carried dispatches from London, Paris, Berlin, and Sydney. The iconic Josephine Baker was starring in a new Parisian revue, and at the Berlin State Opera, composer Richard Strauss was conducting his *Salome* and *Die Frau Ohne Schatten*. The hot film opening in Berlin was Charlie Chaplin's *Gold Rush*.

Among the many casting calls included in *The Billboard* was one for *Gentlemen Prefer Blondes*, which was gearing up for previews. Proving that the times weren't yet a-changin', there were also calls for "pickaninny bands" and "colored singers and dancers" for minstrel shows.

Amid the advertisements, there were pitches for Charleston lessons, profit-sharing player pianos, glow-in-the-dark theatrical costumes, Felix the Cat dolls, and scores of popular songs. One song-plugging ad touted the latest from pioneering black firm Clarence Williams Music Publishing—"I've Found a New Baby," a "red-hot syncopation" sung by such stars as pop/blues diva Ethel Waters.

The "Spring Special" always devoted extra coverage to the outdoor-entertainment business, so the issue included an editorial on the industry's prospects. Despite "a market crash" of a few weeks earlier, the piece took an optimistic tone: "The sharp setback to speculative over-confidence may leave more money in people's pockets for spending purposes." Customers may have had more spare dimes for the next three years, but on Black Tuesday, Oct. 29, 1929, the Roaring '20s ended and the Great Depression began.

This marks the debut of *Billboard's Back Pages*, a monthly column that retraces the magazine's century-plus history in content and context.



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Navarre Restructures From 3 To 2 Divisions

BY CHRIS MORRIS

LOS ANGELES—Explaining the radical restructuring of Navarre's operations, the distributor's chairman/CEO/founder, Eric Paulson, says his firm couldn't have succeeded, as its structure was formulated in the past.

"The structure has been a design for failure," says Paulson. "I've had that same design in there for 18 years. It's only taken me 18 years to figure this out."

While Navarre has restructured its music distribution side several times in the last four years, the current redesign is the first to involve all areas of the company's business.

On March 7, the publicly held company announced it was realigning its three divisions into two new entities addressing non-proprietary and proprietary products (*Billboard Bulletin*, March 7). Navarre's Alternative Retail Marketing (ARM) and computer products divisions are being wrapped into Navarre Distribution Services (NDS), while its independent music division is serving as the platform for Navarre Entertainment Media (NEM).

Paulson says Navarre hired Boston-based consulting firm Emerald Solutions last summer in response to widespread technological changes and retail consolidation in the music and computer businesses. After eight months of strategic planning, a new format was developed for Navarre.

"For 18 years, people have looked at Navarre and said, 'They're in the music business and the software business,'" says Paulson. "And we've kind of thought that all along, also. But as we really started looking at what we did and the services we performed and what made us successful and why we're here today . . . what we really came to understand is that we're not in the music and software industry. What we are in is the business of distributing stuff that we own or control the rights to, [or] control the distribution of, and distributing stuff that we don't control the rights of."

NDS has been conceived as a repository for Navarre's non-proprietary business. Heading the division is senior VP/GM Brian Burke, the former VP/GM of the computer products division. Reporting to Burke are general merchandise director Rick Vick, director of sales Ward Thomas, and national sales manager of audio and video products Gary Lowe. NDS will focus on selling non-proprietary audio, computer, and DVD products to such retail customers as membership wholesale clubs, software specialty stores, office superstores, and mass merchandisers.

Paulson says NEM's new structure attempts to address a flaw inherent in the independent music division: "What we had always tried to do was structure that division like we structured the commodity or non-proprietary division . . . What we were ignoring was what makes you successful in the proprietary product [area] is the content."

The purchase of music and DVD product is an immediate goal, and Navarre has the money to do it, according to Paulson: "Today we have over \$20 million in cash and no debt. We've been building a war chest over the last year. As we looked at wanting to restructure this company, we knew it was going to take a significant amount of cash."

NEM will focus on the sale and development of Navarre's proprietary audio and DVD product. The division will be helmed by senior VP Steve Pritchitt, who joined Navarre last year as the VP of content acquisition for eSplice, the company's E-commerce operation.

Tom Lenaghan, formerly VP/GM of ARM, has been named senior VP of content acquisition for NEM. Paulson says, "Tom's job is to oversee the acquisition of content, both from a purchasing standpoint and from a negotiated exclusive-label representation standpoint, throughout the world."

Navarre's music sales department, headed by director Ed Maxin, and the company's Hawaiian and Canadian branches (headed by Stu Marlowe and Peter Piaseck, respectively) will also report to Pritchitt.

The sales staff will now sell DVD product as well as audio. "We need more people than to really do the job," Paulson says. "As we add to the content, we will add to the sales expertise and the sales horsepower."

Jim Chiado, VP/GM of independent music for the last three years, will now



serve as an independent consultant focusing on the acquisition of distributed labels. Paulson says he and Chiado—who has been commuting from his home in Las Vegas to the Twin Cities for some time—have spoken for a while about changing Chiado's role at Navarre. "There were areas of sales that were somewhat neglected that needed some more attention," says Paulson. "It really became obvious, as we were going through the strategic planning, that we needed this new design . . . [The consultancy] really focuses Jim's energy, which he has a ton of, on what he's really good at."

NEM will also hire someone to head the acquisition of DVD catalog and distribution rights. Product managers for audio and DVD are also being hired to interface with the national account bases.

This wide-ranging restructuring is the latest attempt to boost Navarre's languishing sales of entertainment products. According to the firm's most recent quarterly report, for the quarter ending Dec. 31, 2000, computer products still account for 65% of Navarre's sales.

Navarre has instituted broad changes in its music sales staff since 1997—twice under ex-COO Guy Marsala and twice under Chiado.

Following the announcement of the restructuring, Navarre stock rose 6.25% to close at \$1.59 during regular trading hours on Nasdaq.



PAULSON

Concerts West Buys Goldenvoice

BY RAY WADDELL

NASHVILLE—The long-rumored acquisition of Southern California-based promoter Goldenvoice by Concerts West became official March 5. The new venture will operate as Goldenvoice LLC.

Goldenvoice partners Paul Tollett and Rick Van Santen will assume the titles of co-presidents, reporting to Concerts West co-CEOs John Meglen and Paul Gongaware.

"These guys are a perfect representation of what we think the next 10-20 years of this business will be," Meglen says. "It's about getting into artist development and working closely with the artists."

Goldenvoice has promoted concerts in California for more than 20 years, specializing in presenting such alternative rock bands as Red Hot Chili Peppers, Rage Against the Machine, Tool, Beck, and Beastie

Boys. "I think Goldenvoice is No. 1 in the country at sharing a relationship with artists," Meglen says. "They're very straight guys, with no hidden agendas. I love what they represent, and they fit in perfectly with what we want to do."

Concerts West was recently acquired by Anschutz Entertainment Group to act as the sports and entertainment company's national concert promotion division, with a mandate to aggressively book tours in arenas (*Billboard*, Dec. 16, 2000).

Former Goldenvoice partner Moss Jacobs has assumed a VP/talent buyer role at Nederlander of California, another Southern California concert promoter. Nederlander acquires from Goldenvoice exclusive promotion rights to the 4,322-capacity Santa Barbara (Calif.) Bowl (*Billboard Bulletin*, March 7).

Jacobs, a talent buyer for Avalon Attractions prior to his Goldenvoice stint, says Nederlander "made me an offer I couldn't refuse. It's been great being at Goldenvoice, but sometimes being an owner is more burdensome than meets the eye." Jacobs will work with Nederlander of California VPs Ken Scher and Susan Rosenbluth.

Meglen says Moss' relationship with the Santa Barbara Bowl and the Nederlanders makes him a good fit for that organization. "Concerts West is not a real-estate company, so it was very natural for Moss to go to Nederlander, because he had been the point person who had developed the Santa Barbara Bowl," Meglen says. "Nederlander had invested a lot of time and money into Goldenvoice, and they're kind of like family, too, so we wanted to work something out that works for everybody."

Nelly Furtado Sweeps Junos

BY LARRY LeBLANC

TORONTO—With four major wins, 22-year-old singer/songwriter Nelly Furtado swept Canada's 30th Juno Awards, held March 4.

Tied with Barenaked Ladies with five nominations, the Portuguese/Canadian newcomer was a shoo-in to take home an award. Furtado performed on the show—televised by CBC-TV nationally—and picked up awards for best new artist; best songwriter; best producer, with Gerald Eaton and Brian West; and best single, for "I'm Like a Bird."



FURTADO

"Canada is indeed a multicultural country, and I think that is what this represents," Furtado told the cheering crowd of 9,000 at Copps Coliseum in Hamilton, Ontario.

Furtado's debut DreamWorks trip-pop album, *Whoa, Nelly!* debuted at No. 11 on SoundScan's Canadian album chart and has sold 145,000 units to date in Canada. In the U.S., *Whoa, Nelly!* has reached No. 65 on The Billboard 200 and has sold 206,000 units, according to SoundScan.

After singer Jann Arden introduced Furtado's performance, a medley of "I'm Like a Bird" and "Turn Out the Light," 'N Sync's Joey Fatone and Lance Bass, who were in Toronto shooting the film *Love on the 'L'*, walked onstage unannounced to perform with her.

Furtado began a U.S. tour, which runs through mid-April, two days after the Junos. "The tour is going to be great," she told *Billboard* backstage. "When we were doing the album we knew we were doing something cutting edge. It was music that was close to our hearts, and we knew it was bound to do well."

(Continued on page 97)

Furtado's only loss came at the hands of Barenaked Ladies, which won best pop album, as well as best album overall, with their Reprise release *Maroon*. The Scarborough, Ontario-based act was also named best group, defeating Blue Rodeo, the Moffatts, Soul-Decision, and the Tragically Hip.

"We're all here because we had music classes in high school. Let's keep music in the public education system, folks," said BNL's Steven Page via satellite from a concert in Prince George, British Columbia.

In other key categories, Arden captured the best female artist award, edging out Terri Clark, Isabelle Boulay, Lynda Lemay, and Lara Fabian. A flabbergasted Arden told the crowd, "I need to go over the stroke symptoms. I think I'm having them." Backstage she said to *Billboard*, "Speech? Are you kidding? I had nothing prepared. I didn't think I'd win."

To nobody's surprise, however, Neil Young was named best male artist. Paul Brandt was named best country male artist, and the Wilkinsons won for best country group or duo. For the first time, Clark edged out her Mercury/Nashville labelmate Shania Twain to win best country female artist. In the hotly contested best new group category, Nickelback edged past Kittie, b4-4, Sum 41, and Templar.

During the evening, True North Records' singer/songwriter Bruce Cockburn, a winner at the first Juno Awards (then called the Gold Leaf Awards) in 1971, was inducted into the Canadian Hall of Fame by environmentalist David Suzuki and singer Gordon Lightfoot.

(Continued on page 97)

Koch Names A President

BY CHRIS MORRIS

LOS ANGELES—Michael Rosenberg has been promoted to president of Port Washington, N.Y.-based distributor Koch International.

Rosenberg, who had been senior VP, continues to report to Michael Koch, who previously held the title of president and is now CEO of both Koch International and its New York-based label arm, Koch Entertainment, which is headed by president Bob Frank.

"Michael [Rosenberg] runs the day-to-day operations for Koch International," Koch says. "It was time to have a new set-up, so basically the CEO [title] is new."

"Once Koch Entertainment was set up, Michael [Koch] started spending more time with that company," Rosenberg says. "In the last six to eight months, he has spent more time in their office in New York City. He didn't have time anymore to be involved in the day-to-day operations of the distribution company, so he decided to give that role to me."

Rosenberg joined Koch months after the company (the American unit of the like-named Höfen, Austria-based firm) was founded in January 1987. He started as its Oakland, Calif.-based sales rep and was promoted to West Coast sales manager in 1989. In 1991, he moved to New York to serve as national sales director; he was promoted to VP of sales and marketing in 1995 and to senior VP in 1998.

Koch says of Rosenberg, "He was the man of the first hour, so to speak . . . Nobody knows the company or the market better than him. He's learned it from the ground on up. He's added more and more responsibility over time, and now it's at the point that he can take full responsibility."



ROSENBERG

J RECORDS' STAR STUDDERED GRAMMY GALA: "The equivalent of the legendary Swifty Lazar Oscar bash." NY TIMES 2/25/01



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Babyface, Lyor Cohen, Joe, Andre Harrell and Lionel Ridenour



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Quincy Jones, Clive Davis, Emilio and Gloria Estefan



Jackie Collins, Angela Bassett, Olivia, Tony Bennett and Fred Durst of Limp Bizkit



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records

Sanremo Festival Loses TV Viewers

BY MARK WORDEN

SANREMO, Italy—It is almost a tradition in Italy that the Sanremo Song Festival (which concluded its 51st edition March 3) is followed by a post-mortem, but this year the discussion appears to be far more painful than usual.



GIULIANO

According to Enzo Mazza, director-general of Federazione Industria Musicale Italiana (FIMI), the industry's main representative body, "Usually Sanremo is accompanied by a lot of soul-searching about poor record sales, but this is the first time that we have seen a major drop in the television audience. We're talking about a structural crisis."

TV viewing was down for all five nights of the festival, broadcast by the state-owned RAI 1 station, but the decline on the final night was particularly dramatic. The last night of Sanremo is Italy's ratings equivalent of the Super Bowl, but, according to figures from ratings monitor Auditel, the 57.2% audience share was 8% lower than last year. The figures were the worst since Auditel began following the event in 1987.

Sanremo's TV crisis comes during a year when the music was generally considered to be of above-average quality. The main competition, which features 16 acts, was won by 23-year-old singer/songwriter Elisa, with "Luce (Tramonti a Nord Est)" (Light [Sunsets in the Northeast]). Elisa's music is undoubtedly less traditional than that of Giorgia, who came in second with "Di Sole e D'Azzurro" (Of Sun and Sky Blue), even if both songs were co-written by Zucchero. Another relatively innovative group, Matia Bazar, took third place with "Questa Nostra Grande Storia d'Amore" (Our Great Love Story).

Elisa is on the Sugar label, as is Gazosa, the teeny-bopper R&B band whose performance of "Stai con Me (Forever)" (Stay With Me [Forever]) won the festival's other competition for new talent, which also featured 16

acts. Sugar Records act Avion Travel won the main event in 2000.

This year, there was a concerted attempt on the part of the festival's organizers to invite more avant-garde acts to appear in the main event, even though the three most interesting examples, rappers Sottotono, orchestral rock band Quintorigo, and '80s-style electronica group Bluvertigo, took the last three places in the overall vote count.



GIORGI

The awards are decided by three juries: the quality jury, consisting of 10 singers, writers, film directors, and others; the consumers' jury, made up of record buyers; and the popular jury, comprising 1,000 voters who "represent Italy in general" and vote from assorted RAI studios around the country.

Given the high quality of this year's music, industry executives say they felt let down by the mediocrity of RAI's TV presentation. The five-



night, 18-hour festival is slow-moving in the best of times, but this year it seemed to proceed at a snail's pace.

For FIMI's Mazza, it was "a disaster." Marco Alboni, joint GM of Virgin Italy, complains that "the TV director, Sergio Japino, didn't seem to know much about music and even less about camera angles" and that the presenter, 57-year-old Raffaella Carrà, "clearly had personal preferences for some acts, while her two sidekicks, so-called comedians Enrico Papi and Massimo Ceccherini, were pathetically unfunny."

And yet, Sanremo does draw a massive TV audience that is the envy of other countries.

"The problem," says Mazza, "is that very few of these viewers actually buy records. Sanremo used to be the be-all and end-all of record sales in Italy. Today, the singles and albums released by the 32 participants account for 3% of the market."

What can be done to make the event more useful to the record industry is not clear. In the national debate that followed the festival, some critics suggested its abolition, while others thought the competition element could be dropped.

Mazza doesn't agree with either solution, but admits to being interested in the idea that the event could be staged elsewhere. "The city of Sanremo receives the staggering sum of 122 billion lire (\$60 million) for staging the festival, but it does very little in return for the music industry. I'm sure the money that is showered on the city of Sanremo could be better spent on organizing a decent TV show. They could start organizing next year's TV event now, rather than at the last minute. If the Venice Film Festival has a full-time artistic director, I don't see why Sanremo can't have one."

Yet not all industry executives are so gloomy. Says Massimo Giuliano, managing director of WEA, "Sure, the ratings were down from last year, but you can't call a TV audience of 11 million disastrous. It's true that the TV show left a lot to be desired, but I don't see a major crisis. Nor do I see the need for wide-ranging reforms. What we have to do is take the emphasis away from the TV show and back toward the music."

Marco Giorgi, head of Italian records for Sugar, believes that "the main challenge is to improve the quality of the audio and the video."

Sanremo may be something of a white elephant, but it doesn't appear to be an endangered species just yet. As Virgin's Alboni observes, "Sanremo will survive: In Italy everything survives."

Chrysalis Uses Catalog As Collateral For Loan

This story was reported by Gordon Masson in London and Matt Benz in New York.



Chrysalis Group plc has engineered an innovative solution for raising funds: it's utilizing its music publishing catalog to generate a 60 million-pound (\$87.3 million) loan facility.

Rob Horowitz, director for asset securitization at the Royal Bank of Scotland (RBS), which served as the lead investment bank for the transaction, says that this is, to his knowledge, the largest-ever intellectual-property securitization, as well as the first by a music publisher.

"It's absolutely a viable technique for other companies with

catalogs of this sort," he adds.

The deal, which took Chrysalis' finance team 18 months to secure, effectively puts up part of the com-



LEWIS

pany's 150 million-pound (\$218.25 million) music publishing catalog as security while allowing Chrysalis to maintain ownership and management control.

Explains Steve Lewis, Chrysalis Music Division CEO, "We have a facility for 60 million pounds, and that means we don't have to take it all at once. It's a bit like having an overdraft, I suppose. Basically, a percentage of the value of the catalog—approximately 40%—

(Continued on page 93)

Online Hip-Hop Awards Will Have First Telecast

BY MARCI KENON

NEW YORK—4Control Media has inked a deal with Metropolitan Television Network (MTN) to air the fifth annual Online Hip-Hop Awards Show, which will be taped at the Manhattan Center Grand Ballroom May 3. This will be the first time this event is broadcast.

The show will air the following week on MTN in the New York metropolitan area and on MuchMusic USA nationally. Exact dates are pending.

A live Webcast of the event will be produced by Highspeed Entertainment and shown on Support Online Hip-Hop (SOHH.com), the Internet property of 4Control Media, run by president/CEO Felicia Palmer. Highspeed Entertainment is utilizing a technology that

allows viewers to see the show on a larger-than-usual area of the computer screen.

A virtual animated character has been created to co-host the Webcast, TV show, and live event. 4Control Media has not yet announced the real host or performers. The event is being produced by Dominic Casillo for 4Control and Metropolitan.

Last year's show was hosted by LL Cool J, Busta Rhymes, Wyclef Jean, and others performed. Jay-Z was among the attendees.

4Control Media survived last year's bankruptcy of Urban Box Office (UBO.net), a company with which it had become affiliated.

Fans have already begun casting votes in the numerous awards categories listed at SOHH.com.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Albert Lomeli is promoted to CFO of MCA Records in Santa Monica, Calif. He was VP of finance.

Al Manerson is named executive VP of Real Deal Records in Atlanta. Manerson was an executive at Platinum Records.

Chris Stacey is named senior VP of promotion/artist development for Lost Highway Records in Nashville. He was VP of national promotion for Mercury Nashville.

Rob Weitzner is named VP, business development and digital strategy, for TTV Records in New York. He was VP, content and strategy, and GM for EMusic.com.

Sony Music Entertainment promotes Isisara Bey to VP, corporate affairs, in New York. Sony Music Entertainment also names Kristopher Ahrend counsel in



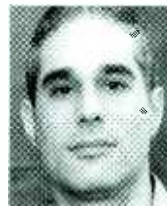
LOMELI



MANERSON



STACEY



WEITZNER



BEY



SOURIALL



FREEMAN



ROSENBERGER

New York. They were, respectively, senior director, corporate affairs, and an associate in the intellectual property and technology practice group of Simpson Thacher & Bartlett.

Rob Souriall is promoted to executive director of marketing for Hollywood Records in Burbank, Calif. He was national director of promotion.

Komeka Freeman is named di-

rector of marketing for Priority Records in Hollywood. She was director of product management for Yab Yum Entertainment.

Cliff Feiman is named director of production, sales, and retail marketing for GoodVibe Recordings in Los Angeles. He was production manager for Atomic Pop.

Zsuzsanna Murphy is named product manager for DreamWorks Records in Los Angeles. She was

senior director of marketing for Elektra Records.

PUBLISHERS. Brad Rosenberger is promoted to senior VP of film/TV and catalog development at Warner/Chappell Music in Los Angeles. He was VP of film/TV and catalog development.

Drew Hale is promoted to creative manager for Bug Music in Nashville. He was creative assistant.

RELATED FIELDS. Lyla Foggia is named VP of entertainment for SSA Public Relations in Los Angeles. She was VP of publicity for TriStar Pictures.

Susan Jurevics is named senior director of marketing for Sony Corp. of America in New York. She was marketing and licensing director for Golden Books Family Entertainment.

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Indigo Girl Amy Ray Goes 'Stag' Via Her Daemon Imprint

BY LARRY FLICK

Although solo projects often spell trouble for an established act, Amy Ray says that recording *Stag* on her own ultimately solidifies her creative union with longtime Indigo Girls partner Emily Saliers.

"Getting these songs—which run pretty left of Indigo Girls—off my chest was such a tremendous relief," Ray says. "Last year, I found myself writing more than ever. Those songs needed a home. Now that I've made that happen, I feel a sense of relief and accomplishment. I also find myself feeling energized about making music again as an Indigo Girl."

Ray admits that the punk-spiced *Stag*—which hits retail March 20—has another important purpose: To draw attention to her indie label, Daemon Records, a nonprofit outlet that she's been operating from her Decatur, Ga., home base for the past decade. During that time, the label has earned critical praise for launching such underground darlings as Danielle Howle, Rock-a-Teens, Rose Polenzani, and Mrs. Fun. Although Indigo Girls remain signed to Epic Records, *Stag* will be released by Daemon.

"I'm extremely fortunate in that there are people out there who are interested in what I do," Ray says. "If that interest can become a way of introducing people to great music, then I feel like I'm doing something proactive with my success."

A byproduct of recording *Stag* for Daemon is that Ray was compelled to assemble the set on a relatively tight budget. "And here's the important lesson that I was reminded of," she explains. "You don't have to spend thousands of dollars to make a good record. You have to trust yourself and not overthink things."

While recording, Ray notes that she would occasionally revisit tracks to tweak them, only to decide that "the emotional context of the track was honest," so she would just leave it alone. "When you're in a band and every second in the studio counts, you're a little

more emotionally present from the start. There's no time to waste."

Another benefit of working under lean circumstances is that the collection crackles with raw, electric energy. Ray seems to be flying by the seat of her creative pants throughout *Stag*, belting with a previously unrevealed fervor. She has surrounded herself with a host of grass-roots rock divas, including Joan Jett, Kate Schellenback of Luscious Jackson, and Josephine Wiggs of the Breeders.

"It was like assembling my own little dream team," Ray says with a smile. "I made a wish list of people I'm a fan of. It was the coolest experience."

Yet Ray's at her best when she steps in front of two of her favorite bands, Southern goth-punk legends the Rock-a-Teens and Durham, N.C.-based trio the Butchies. "These are two of the hardest-working bands I know of," she says. "I felt a lot of communal power working with them. And they brought

so much to the table—especially the Butchies, who went farther musically than I ever thought they could. It was amazing to watch them work and push themselves so hard."

Among the cuts on which Ray and the Butchies excel is the set-opening "Laramie," a complex, often poetic rocker that wraps the listener in a haze of fuzzy guitar lines and quietly intense rhythms.

Elsewhere on *Stag*, Ray darts her sharp lyrical tongue at a variety of people and factions. Perhaps most memorable is the raucous "Lucy Stoners," a diatribe about sexism in the music industry.

"Lucy Stoners" is "about my journey through this business," Ray says, recalling that while the Indigo Girls were working their way through clubs across the States, "every wall was covered with images—some subtle and some pretty obvious—of men getting blow jobs from women. It's insane but true. This song is for every woman in this industry who



RAY

2 Heatseekers Hit The Top Half Of Billboard 200

Top Dog's Kracker Follows Kid Rock

BY CARLA HAY



UNCLE KRACKER

About two years ago, a Detroit artist named Kid Rock graduated from the Heatseekers chart into the upper half of The Billboard 200 via his breakthrough album *Devil Without a Cause*, which went on to multi-platinum success. History seems to be repeating itself with Uncle Kracker, Kid Rock's best friend and rock'n'rap collaborator.

Uncle Kracker's debut album, *Double Wide* (Top Dog/Lava/Atlantic), has garnered hit status in large part from exposure for the disc's second single, "Follow Me."

(Continued on page 104)

McClurkin Crossing Over For Verity

BY CARLA HAY

As part of the latest wave of gospel artists crossing over to the mainstream, Donnie McClurkin is furthering a trend begun in the mid-'90s by Kirk Franklin and continued by the likes of Yolanda Adams, Mary Mary, and Fred Hammond. McClurkin's second solo album, *Live in London and More*, has proven to be a breakthrough hit, bolstered by his recent TV appearances and airplay for current single "We Fall Down."

Released by Verity Records last August, *Live in London and More* debuted on the Heatseekers chart at No. 2

(Continued on page 104)



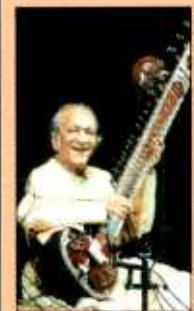
MCCLURKIN



Shankar Comes 'Full Circle' With Angel

BY JIM BESSMAN

NEW YORK—Ravi Shankar's forthcoming Angel Records album, *Ravi Shankar Full Circle: Carnegie Hall 2000*, indeed brings around the international career of India's legendary sitar master to



SHANKAR

its symbolic starting point—even as it portends the likely close of the artist's extraordinary touring legacy.

The March 27 release occurs on the same day that Sir Rob Young, British High Commissioner in New Delhi, will bestow on behalf of Her Majesty Queen Elizabeth II the Award of Honorary Knight Commander of the Order of the British Empire upon maestro Shankar.

The new album, which will precede Shankar's 81st birthday on April 7, celebrates a U.S. tour that last Oct. 6 saw him return to the New York concert landmark for the 18th time since his debut there in 1938. Back then, he was part of his brother Uday's famous dance troupe, but the full focus this time was on Shankar—along with his daughter, Anoushka, his sitar disciple and a fellow Angel artist, who was at his side.

With his usual candor, Shankar says of *Full Circle*, "The title was thought out by the promoter and agent, but I guess there's meaning to it. It sounds nice, maybe in the sense that I started performing publicly and coming to Carnegie (Continued on page 93)

"Advocating for the Recording Artist In The New Digital Marketplace"

by Kenneth D. Freundlich, Esq.

Synopsis: While the giant media companies and their lobbyists and legions of attorneys attempt to dominate the emerging digital marketplace for music, artists actually have more leverage than ever before. This article, originally published in the September, 2000, edition of *Entertainment Law & Finance*, has now been posted on the Schleimer & Freundlich web site.

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Music & Entertainment Litigation

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Semisonic Plays With 'Chemistry'

MCA Act Follows Hit 'Strangely Fine' With Mellow Pop/Rock Set

BY CHRISTA TITUS

NEW YORK—Chemistry may be difficult to define, but that unseen spark that creates an electric attraction between elements is undeniably crucial to a band's sound and, ultimately, its success.

Semisonic has already proved it's got that special something that connects a band with an audience. "Closing Time," the 1998 top 20 hit about those last minutes before a bar closes shop, apparently struck a chord with the many who have experienced "last-call desperation."

Thanks to its insistent piano tinklings and bittersweet lyrics, the song helped take the Minneapolis trio's *Feeling Strangely Fine* to No. 43 on The Billboard 200 and platinum status, earned a Grammy nomination for best rock song, and has also hit the top 20 in regions as far away as Singapore and South Africa.



SEMISONIC

When Semisonic's new album—*All About Chemistry* (MCA), is released Tuesday (13), fans, in a sense, will get to hear about what happened in those hours before the tavern closed or the party broke up for the night.

Singer/songwriter/guitarist Dan Wilson says someone told him that *Chemistry* sounds as if it could be the prequel to *Feeling Strangely Fine*, and he agrees with the analogy.

"I feel like *Feeling Strangely Fine* sounds like somebody sitting alone in the wreckage and debris and sorting out, 'What the hell just happened? It's 4 in the morning, and I'm sitting here alone, and I'm still trying to sort out the crazed events of the night,'" Wilson explains. "I had really wanted *All About Chemistry* to be more like the crazed events as they're happening—the party itself, not the aftermath."

Bassist John Munson and drummer

Jacob Slichter are the other two musicians responsible for bringing Semisonic's brand of mellow pop/rock to life. For this album, Slichter doubled as the arranger and conductor of the chamber orchestra that graces a few of its songs. Munson sings the cut "Who's Stopping You?" and contributes trombone and guitar to other pieces.

Wilson's talent for using simple yet poignant turns of phrase remains the same: A key example is "Get a Grip," a reggae-like tune whose lyrics con-

(Continued on page 24)



A Ludacris Celebration. Up-and-coming hip-hop artist Ludacris, center, was recently feted after signing a publishing deal with EMI Music Publishing in the U.S. Pictured with the artist, from left, are Martin Bandier, the company's chairman/CEO, and Bob Flax, executive VP.

Metal Blade's God Dethroned Still 'Ravenous' For Dark Side

BY CLAY MARSHALL

Dutch metalists God Dethroned have always had an appetite for controversy. True to form, the quartet's fourth album finds the group feeling *Ravenous* for more and resolute in its dark approach.

Due April 24 from Metal Blade Records, the album reaffirms the band's hybrid of thrash and black metal. Although guitarist/vocalist Henri Sattler says the act wanted to build upon the sound of 1999's *Bloody Blasphemy*, it did not want the resulting new recording to differ too drastically.

"Lots of bands evolve or grow up, but we wanted to do an album in the same vein as our previous

albums," he says. "I think that's what our fans expect. The basic idea is the same: fast and extreme, but also very melodic. You can hear it's God Dethroned right from the start, and I think that's important."

Aside from covers of Death's "Evil Dead" and Macabre End's "Consumed by Darkness," the music for *Ravenous*—published by Silver Moon Magic Music (BMI)—was written on a tight schedule, Sattler explains. "We compose the songs in a very short period of time, because spontaneity is important to our music. When you rehearse songs over and over again, they get boring to the band. Then you start changing things

that shouldn't be changed."

A similar deadline-oriented approach was taken in regard to the album's lyrical content. "Sometimes, I write lyrics the same day [as the sessions]," Sattler says. "I force myself under pressure, and the lyrics come."

Sattler notes that the album's title track was inspired by the 1999 film of the same name, a dark tale involving cannibalism. Another song, "The Poison Apple," finds Sattler putting his own spin on the tale of the Garden of Eden. He explains, "I take stories from the Bible and make my own more doubtful versions, to point out that the Bible is just a book of stories."

Brian Slagel, president of Metal Blade, says *Ravenous* will be heavily marketed in Europe, where it was released late last month. Meanwhile, the label will gear its domestic radio campaign toward college and specialty shows, although there will not be a focus track per se. "We'll send it out and point toward two or three tracks, because a lot of stations these days have different focuses," he says. "We just want to get the music played."

This summer, the self-managed God Dethroned is tentatively scheduled to return to the U.S. for dates to be booked by Metallysee. "I really look forward to that, because last time was a big success," Sattler says. "We'd love to come back."



GOD DETHRONED

It's Gonna Be Us: 'N Sync Contributes More To Its Latest Album; 'Now 6' Coming In April

PULLING STRINGS? It's been almost a year since *'N Sync's No Strings Attached* demolished the sales barrier by moving a remarkable 2.4 million units in the U.S. its debut week. The group is now hard at work on a follow-up for Jive Records.

'N Sync's **Chris Kirkpatrick** says, "We're trying to get it out soon. We have maybe eight tracks done, but it doesn't mean those will be on the album." The big difference between the new project and past efforts is that "we're writing a lot more," he adds. "We learn so much from every collaboration we do, whether it's working with **Phil Collins** [on *Tarzan*] or with **Aerosmith** at the Super Bowl."

IN HIS ROOM: **Paul Simon, Elton John, Heart, Aimee Mann, Michael Penn, and Matthew Sweet** are among the artists slated to appear at a tribute to **Brian Wilson** March 29 at New York's Radio City Music Hall. Tickets for the show go on sale Monday (12). The music producer for the evening will be **Phil Ramone**. Wilson is also expected to perform. The event, which will be hosted by **Dennis Hopper**, among others, will air on TNT later this summer.

ET TU, U2? No one loves U2 more than I do, but even I am having trouble justifying the group's decision to charge \$135 for the top tickets on its upcoming U.S. tour. "We're famous for burning money at our concerts and going home with none in our back pockets," said the group's **Bono** at the Grammys. "We're totally cool about it, but the people making the most money were the scalpers."

Now there's an argument I've never understood: "The scalpers are getting X amount of dollars for the tickets anyway, so let's raise the price so at least we get the money instead of the scalpers." The thing is that it hardly ends there. The scalpers will simply raise their prices—instead of scalping a \$75 ticket for \$150, they'll now scalp a \$135 ticket for \$250. In a way, the audience gets "scalped" twice: once when the group raises its ticket price and again when the fan buys a ticket at an increased price from the scalper.

Granted, Bono notes that the \$135 tickets are not the closest seats the audience can get. For this tour, U2 is utilizing general admission for the floor, and those tickets will be \$45. In fact,

Bono says more than half of the house will be offered at \$45, which is great.

Of course, the band, which has never accepted a corporate tour sponsor, deserves to make money on its shows. It's just that I've never associated U2 with greed (Bono's tour persona of MacPhisto aside), and now I do. It is now selling tickets at a price that it could never have afforded to buy when the members were fans themselves, before becoming superstars.

I saw a U2 show in the early '90s that fulfilled every dream for me that rock'n'roll can promise, but there's a big difference between a price-less evening and an over-priced one.

THEY KEEP COMING! Epic Records Group will release *Now That's What I Call Music! 6* April 3. The collection—a compilation project from Sony Music Entertainment, Zomba, Universal Music Group, and EMI—includes hits from **Destiny's Child, Fuel, Backstreet Boys, Britney Spears, Jennifer Lopez, Shaggy, Creed, Coldplay, U2**, and more.

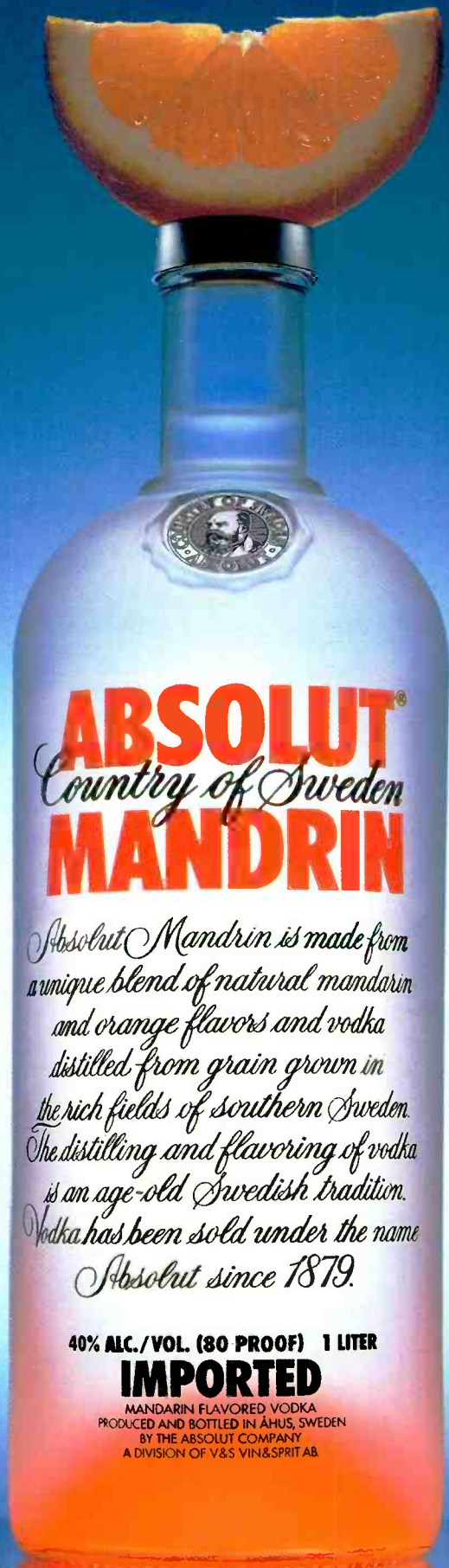
As you may recall, *Now 4*, released last summer, was the first non-soundtrack compilation to debut at No. 1 on The Billboard 200. According to Epic, the five editions of the "Now" series already released have sold close to 15 million units in the U.S. Expect *Now 7* this summer.

COMING SOON: In June, look for Hybrid Recordings to release the soundtrack to the Killer/Fine Line film *Hedwig and the Angry Inch*. The movie will come out in mid-July. The play's cast album, released in February 1999 on Atlantic, sold 25,000 units, according to SoundScan... Island will release the soundtrack to the Miramax film *Bridget Jones's Diary* April 3. Among the cuts on the disc are new or previously unreleased tracks from **Sheryl Crow, Lucinda Williams, No Doubt** with **Beenie Man, Texas, Shelby Lynne, and Tracy Bonham**. **Robbie Williams** turns in a cover of **Frank Sinatra's** "Have You Met Miss Jones," while **Geri Halliwell** contributes a version of **the Weather Girls'** "It's Raining Men."

The first single will be a No Doubt tune, "Magic," followed by Lynne's "The Killin' Kind." The third single will be "Love," an offering from new Island signing **Rosey**.



by Melinda Newman



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Morgan Heritage Offers 'More Teachings' On VP Reggae Set

BY ELENA OUMANO

NEW YORK—On *More Teachings*, venerable reggae troupe Morgan Heritage offers its signature "One Love" lyrics over a blend of richly varied musical influences that will please loyalists while also courting a wider, more mainstream rock audience.

Due Tuesday (13) on VP Records, *More Teachings* "continues to convey our message of love and peace," says band member Una Morgan. "In 'Same Old Song,' for instance, we emphasize universality. Life here in a Jamaican ghetto is the same as in any other ghetto. The same blood is shed everywhere."



MORGAN HERITAGE

The cut "Teachings" continues that message, "forefronted by the teachings of Rastafari," Una Morgan says. "Everyone understands and feels love in one form or another."

Lead singer Peter Morgan adds, "We put stereotypes to the back and character to the front. It's about who you are, [and it's] not what you look like. Mankind on a whole has to hear the same thing over and over again."

The message of *More Teachings* is announced in the lively set-opening call to righteousness "Ready or Not," as well as in the confessional statement of "Jah Seed." Elsewhere, love and righteousness shape the history lesson that is "Meskel Square," not to mention the achingly sweet "Down By the River." In all, *More Teachings* was assembled with a keen, sensitive ear for dramatic structure.

Morgan Heritage's five members are drawn from the 29 children fathered by famed reggae singer Denroy Morgan, who scored an international pop smash in 1981 with "Anything for You." In addition to Una, Peter, and group founder Roy "Gramps" Morgan, the act features percussionist Memmalatel "Mr. Mojo" Morgan and guitarist Nakhanyah "Lukes" Morgan. Every element of the band's business is handled within this close-knit family: management, writing, production, and the running of two indie labels—the Jamaican-based Heritage Music Group and New York's 71 Records.

All of the Morgan children were born in New York, where Denroy relocated from Jamaica in the early '60s. During the week, they lived in Springfield, Mass. Weekends were spent studying music and recording their compositions in their dad's Brooklyn, N.Y., recording studio.

"We were always aware of American culture," says Peter Morgan. "But home was like Jamaica. Springfield is close to the countryside, like Jamaica. We even had chickens running around our yard in both places."

Morgan Heritage had just begun performing professionally when it was signed to MCA Records. It had previously released a 1989 R&B set, *Growing Up*, in Japan, and its MCA debut, *Miracles*, came in '94. Though the group had grown up with many

music genres ("Gramps" Morgan cites Stevie Wonder, Van Halen, and Kenny Rogers as favorites), its roots were firmly established in '70s reggae.

From the outset, MCA wanted to focus more on the act's pop leanings than its reggae roots, initially opting to market Morgan Heritage as reggae's Jackson 5. It was an idea that was quickly abandoned. In 1995, the group followed Denroy Morgan back to Jamaica. Since then, Morgan Heritage has found an authentic musical voice, steadily soaring in popularity since it switched from MCA to VP Records.

Morgan Heritage's most popular effort to date is 1999's *Don't Haffi Dread*, an album bolstered by a title jam that took the group to international pop music's front lines. Morgan


Heritage built on the momentum of that hit by issuing *Morgan Heritage Live in Europe* that same year.

Although VP is best known for its dancehall compilations, the label is enthusiastic about Morgan Heritage's aim to reach beyond the reggae audience.

Randy Chin, the label's VP of marketing, is quick to note that Morgan Heritage is among the few reggae groups to successfully bridge the generational gap between Bob Marley reggae loyalists and "newer-conscious" dancehall fans.

Chin says, "Their music is rooted in fundamentals of reggae, yet they have a new, interesting, melodic sound."



VP is aggressively promoting *More Teachings* to college radio, (Continued on page 20)



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, KRISTAL	Tacoma Dome, Tacoma, Wash.	Feb. 25-26	\$2,005,916 \$58.50/\$49.50	35,977 40,023 two shows one sellout	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Ice Palace, Tampa, Fla.	Feb. 22	\$900,134 \$87.50/\$26.75	18,873 19,497	SFX Music Group, in-house
JIMMY BUFFETT & THE CORAL REEFER BAND	Charlotte Coliseum, Charlotte, N.C.	Feb. 20	\$876,230 \$49.50/\$28.50	19,732 sellout	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Reunion Arena, Dallas	Feb. 13	\$851,511 \$95/\$54.50/\$44.50/\$29.50	16,889 sellout	House of Blues Concerts, 462 Concerts
STING, SORAYA	Hiram Bithorn Stadium, San Juan, Puerto Rico	Feb. 3	\$773,250 \$85/\$40	13,742 24,639	SFX Music Group, Dueno Palmer Concerts
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Palace of Auburn Hills, Auburn Hills, Mich.	March 3	\$456,256 \$34.50/\$24.50	16,076 sellout	Palace Sports and Entertainment Inc., SFX Music Group
SARAH BRIGHTMAN	Atladdin Theatre for the Performing Arts, Las Vegas	March 3	\$438,725 \$150/\$50	5,520 sellout	Fantasma Productions
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Alistate Arena, Rosemont, Ill.	March 2	\$417,695 \$35/\$29	13,064 sellout	Jam Productions
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Target Center, Minneapolis	Feb. 27	\$383,142 \$33.50/\$29.50	12,169 sellout	Jam Productions, Theatre Live!
ERYKAH BADU, TALIB KWELI, MUSIQ SOULCHILD	Auditorium Theatre, Chicago	Feb. 23-24	\$344,578 \$57.50/\$47.50/\$37.50	7,001 two sellouts	Jam Productions, CD Enterprises

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We didn't need to make a lot of noise to win a Grammy.



The MTV Latin America family celebrates Shakira's victory for the best Latin Pop Album Grammy Award: Shakira Unplugged.



Work-for-Hire Repeal Near?

Steps Taken Toward Reversal Of New Law

BY BILL HOLLAND
WASHINGTON, D.C.—A major first step has been made toward returning the controversial work-for-hire law back to its status before it was changed last November at the request of the Recording Industry Assn. of America (RIAA). The move came as lawyers representing the RIAA and the recording artist community met July 19 on Capitol Hill to forge legislative language at the request of concerned lawmakers. The law, which gave sound...

RIAA's Involvement Goes Back 10 Years

BY BILL HOLLAND

Work-for-Hire Bill Repealed

News Analysis: Artists' Rights In Focus

BY BILL HOLLAND
WASHINGTON, D.C.—President Clinton was expected to sign the work-for-hire bill soon after he returned from the Middle East. The landmark measure was approved in the Senate by unanimous consent at 9:26 p.m. Oct. 12.

Meanwhile, key supporter Sen. Orrin Hatch, R-Utah, tells *Billboard* in an exclusive interview, "I think this issue shows it pays for you artists to be...

Copyright Law Changes Explained

BY JAY ROSENTHAL
WASHINGTON, D.C.—The U.S. Copyright Act defines a sound recording as a work that results from the fixation of a series of...



SEN. HATCH

musical, spoken, or other sounds but not including the sound accompanying a motion picture or other audiovisual work. The sound recording copyright protects a particular series of sounds "fixed" (embodied...

On the cover of *BILLBOARD*'s

January 15, 2000, edition, as later noted by the *National Journal*, *BILLBOARD* broke the story of the controversial "Work-For-Hire" copyright amendment that would have denied artists their copyright reversion rights. *BILLBOARD* continued to break every other development in the story, right up until the historic repeal of the law in October 2000. As Congressman Rick Boucher (D-Va.) told *Salon.com* in August: "We probably would not be where we are today, on the verge of reinstating an artist's right, if it had not been for the *BILLBOARD* reporting."

Do Vocal Effects Go Too Far?

Ability To Perfect Sound Via Technology May Affect Drive To Develop Talent

BY CHUCK TAYLOR
NEW YORK—The process of recording vocals has changed dramatically since the days when the singer would stand in the studio and sing a track again and again until the best of the bunch was chosen. "You Keep Me Hangin' On," indeed...



BLACK



LUND



THOMAS



SERLETIC

Pro Tools and its digital sisters allow a vocal to be manipulated in any number of ways, from the compression...

create new sounds. While some in the entertainment industry view extreme use of the gear as "cheating," most acknowledge that, in limited doses, it's as acceptable and commonplace as sampling instruments from a Kurz keyboard instead of hiring a horn player.

But the practice is creating a dramatic turn in the music industry: Major-label executives readily admit that signing an act now is as much about star presence...

Before the February 9, 2001, issue

of *Entertainment Weekly* quoted *BILLBOARD* regarding "the ways in which recording technology is now routinely used to clean up singers' flawed vocals, rendering them pitch perfect," that topic had been addressed in-depth in a *BILLBOARD* cover story dated December 30, 2000.

Exclusive: Madonna On 'Music'

Star Offers Thoughts On Upcoming Maverick Set

BY LARRY FLICK

Madonna is hot. The city of Los Angeles is baking in a late July heat wave, and the very pregnant pop icon's home does not yet have air conditioning. "I feel like a walking furnace," she says with a weary grin. "None of my friends will come over and stand in front of the fans with me."

than one. And while delivering "Music," her first studio collection since 1998's lauded "Ray of Light,"...



A Musical Ghost Story From Mellencamp & King

BY MELINDA NEWMAN
LOS ANGELES—Two of pop culture's biggest names—Stephen King and John Mellencamp—are uniting to write a musical, and not only is it a ghost...

the top-selling authors of all time, quickly agreed to work with the singer whom he's long admired. "I like everyone else—I think he's great," says King. "He's from the Midwest, he's got a nice, sort of common people thing."

For Mellencamp, King was his only choice for a collaborator. "I had a vague notion of a story, and...

EXCLUSIVE

World Exclusive: U2 Ready To Rock Again

Band Reclaims Its Classic Sound On Interscope Set 'All You Can't Leave Behind'

BY LARRY FLICK

Sitting in a hotel room in Dublin, Bono recalls the afternoon his U2 editors stopped him from hastily repeating the line "Beautiful Day." "We were laying the song down in the studio, and the Edge just cut loose a riff that could only be described as classic early-days U2," he says, nodding his head in imitation of the riff. "It was a sucker-punch—a truly brilliant moment that made everyone's hairs stand on end. But I froze and said, 'Oh, no, we can't use that. It sounds too much like a pansexual U2 riff.'"

That album, "All That You Can't Leave Behind," is an answer for U2, which continues and the Edge's guitars with a drum set. Daniel Lanois set the mood for the album by playing the saxophone. "Pop" is a tune, which means a bit of misadventure. More than "That You Can't Leave Behind" authority. And I got it. I understood that it was time to reclaim who we are. It set...



The White Paper

STING'S FRENCH SOJOURN YIELDS 'BRAND NEW DAY'

Exclusive: A&M Set Finds Artist In Romantic Mood

An occasional feature column of analysis and opinion regarding music industry issues by *Billboard*'s editor in chief.

BY TIMOTHY WHITE

Sting is a dream, clean-shaven and shimmering...



STING IN PARIS, 1999

After 5 Years Without Enya Album, Warner Offers 'Day Without Rain'

BY LARRY FLICK

Enya takes a deep, cleansing breath before she speaks. It's the end of a long, arduous day of preparation for the release of "A Day Without Rain" (Warner Bros.), her first album in five years, and she's admittedly feeling a little anxious.

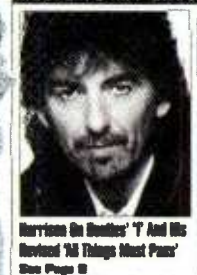
Enya takes a deep, cleansing breath before she speaks. It's the end of a long, arduous day of preparation for the release of "A Day Without Rain" (Warner Bros.), her first album in five years, and she's admittedly feeling a little anxious. The emotional stakes are extremely high when you create a piece of work that is so personal. The stakes are even higher when you're an artist whose work...



ENYA

While a small number of people have heard the music at this point, it's a Dull as a hotel. "And no matter how pleased you are with the finished recording, the first...

MUSIC TO MY EARS



Harrison On Beatles' 'I And His Revised 'All Things Must Pass' See Page 8

Way before Sting ever issued "Brand New Day" (or won Grammys for it in 2000),

BILLBOARD went to Paris in June 1999 and picked both the album and the unreleased "Desert Rose" single for success in a world exclusive story published prior to "Day's" September 26 release. Other recent world exclusive interviews prior to the critical and popular success of new releases include cover stories on Madonna's "Music" (August 5, 2000), U2's "All That You Can't Leave Behind" (October 7, 2000), and Enya's "A Day Without Rain" (October 28, 2000—the same issue containing a world exclusive on the partnership of novelist Stephen King and rocker John Mellencamp in a proposed stage musical)—as well as George Harrison's exclusive talk (December 30, 2000) regarding the global phenomenon of the Beatles' "1" and the historic reissue of "All Things Must Pass."

Sting is a dream, clean-shaven and shimmering. He's now defined by canyons of characterless facades that conceal urban chateaus with private gardens enjoyed by secretive modern habits. "Welcome!" says Sting with a big door set into an anonymous stone wall lining the Rue de la Paix. The man of the house offers a swinging wide to expose a palatial home within. Visible from the street is a private *jardin* whose lowering trees and shrubs are still dripping from the brief downpour, and waiting between the large foyer and the hush foliage of the back garden is a tranquil dining room with a long, rustic table set for two. It is lunchtime in this metropolitan furnished for "A Moveable Feast," and the man of the house offers a...

(Continued on page 127)

Around the world each week...

Garth Gets Personal As Sales Hit 100M

World Exclusive: Brooks Shares Insights About Professional, Private Future

BY MELINDA NEWMAN

LOS ANGELES—On Oct. 26 Capitol Records will throw a party for Garth Brooks to commemorate the superstar selling 100 million albums—a milestone unmatched by any other solo artist in history.

While it should be a cause for celebration, the party comes at a time when Brooks is going through life-altering transitions.

When he left the public eye last December, he did so by dropping a bombshell, telling the audience of TNN's "Crook & Chase" that he planned to take the year off and come back at the end of 2000 "to probably announce our retirement." The year, said Brooks, would be spent with his three young daughters, as well as working on his marriage to college sweetheart Sandy.



BROOKS

As the year heads to a close, Brooks says he will now delay his decision about retirement until he sees the fall out of the collapsed merger between Capitol Records' parent EMI and Warner Music Group. However, his comments indicate that he's mulling over making one more studio album, even if he decides to retire.

Sadly, on the personal front, he says that "Sandy and I both agree that we need to get divorced" and that his time is now devoted to taking care of his children.

In his first extensive interview since his retirement announcement to *Billboard*, Brooks shares his thoughts on the future of the music industry.

Ahead of headlines in *Time*, *USA Today*, and a cover

People piece regarding Garth Brooks' retirement from touring and other radical developments in his professional and personal path, *BILLBOARD* broke the story (as all the aforementioned acknowledged) in an in-depth October 14, 2000, cover interview.

'Wanita': Discovering The Soul Of Rokia Traore

When she first sang on the West African coast of Mali, the young woman's powerful performance in "Wanita" was so moving that it inspired a generation of young women to pick up the guitar and sing like her.

A member of the Grammy-winning group, Traore is considered one of the most talented female musicians in Mali. Her music is a blend of traditional West African rhythms and modern pop.

James Carter: Sax A 'Cut' Above The Rest

The former sax player has a new album, *Chasin' The Gypsy*, that features a blend of jazz and rock.

James Carter's new album, *Chasin' The Gypsy*, is a collection of jazz and rock songs that showcase his exceptional saxophone playing.

Ryan Adams' Healing 'Heartbreaker'

Adams' new album, *Heartbreaker*, is a collection of songs that explore themes of love and heartache.

Ryan Adams' new album, *Heartbreaker*, is a collection of songs that explore themes of love and heartache.

Shivaree: Gigs So Good They're Scary

The band's live shows are so popular that they often sell out before the doors even open.

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Eliza Carthy: Art Where 'Angels' Tread

Carthy's new album, *Angels*, is a collection of songs that showcase her exceptional folk and Celtic music.

Eliza Carthy's new album, *Angels*, is a collection of songs that showcase her exceptional folk and Celtic music.

Music To My Ears Column

A collection of music reviews and recommendations from the *Billboard* staff.

Well before Rokia Traore's 'Wanita'

album was championed in the *New York Times*, *Village Voice*, *Mojo*, and *Folk Roots* magazine's "fRoots" critics' poll; or James Carter's new "Layin' In The Cut" and "Chasin' The Gypsy" albums were praised in *Rolling Stone* and *The New Yorker*; or Eliza Carthy's "Angels & Cigarettes" was extolled in *Entertainment Weekly*, *USA Today*, and *Pulse!* magazine; or Ryan Adams' "Heartbreaker" surfaced on *New York Times* and *Village Voice* critics' Top 10 lists; or Shivaree's "Goodnight Moon" single from its "I Oughtta Give You A Shot In The Head For Making Me Live In This Dump" album hit No. 1 in Italy—all the above international projects were originally heralded in installments of *BILLBOARD*'s Music To My Ears column.

The Billboard WEATHERBUREAU

FISHER

PRODUCER Ron Wasserman, Ron Aron (Rawfish Records)

The Los Angeles duo consists of singer-songwriter/producer Kathy France and writer/bassist Steve



unfounded that Wasserman who also serves as the group's producer. The debut album follows France's previous releases on the independent label Rawfish Records, which she founded in 1997. She appeared on the *Rolling Stone* album *Live Through This* with her band, the Lungs, with her sister Sarah France and her brother Steve France. Other career highlights include opening slots for Adam Sandler's *100% Pure* and *100% Pure* tour, and the local review "Any Way You Want It" from *Rolling Stone*.

weather.com/rye/ what's Related

there have felt the same, so it was the impulse behind the song "Everything You Want"

The second track served up to radio from the rock combo's brilliant "Everything You Want" album (FCA), the title cut is a typically stunning blend of personal intensity and public passion pounded home by one of the best new groups the 1990s has produced. And if Vertical Horizon's open-hearted pleas even invade its principal composer's dreams, well, perhaps that's as it should be.

"I don't know if this happens to a lot of songwriters," mulls Scannell, who grew up in Worcester, Mass., "but I heard a bit of music off in the distance as I went to sleep one night and, while I have no idea what that music actually was, it had a cool chord progression that halfway stuck in my head. The next morning, I tried to write a song with the chords I remembered, but things didn't exactly fit so I changed the melody a bit as the song idea took shape. Somehow the new chords and the story they brought to mind all seemed to come together."

Long before "Everything You Want" came true for Vertical Horizon, or fledgling acts such as Godsmack scaled the upper half of

The *BILLBOARD* 200 album chart, or Len hit home with "Steal My Sunshine," or Fisher was "discovered" by Doug and Jimmy's Farm Club, they had all been nominated for special attention in *BILLBOARD*'s summer and autumn 1999 WEATHERBUREAU forecasts for new and developing artists. Other bright projections: Susan Tedeschi, Shedaisy, Regina Carter, Indigenous, and more!

The British Evasion: Why Can't U.K. Music Conquer U.S.?



Tips For Brits Who Want U.S. Success

BY PAUL SEXTON AND GORDON MASSON
LONDON—Quit moaning, make better records, and get back on the tour bus.

Britain's army of underachievers in the U.S. market must weigh that brief, brutal prescription if they have serious ambitions of succeeding on the Atlantic. The advice

How The U.K. Lost Its Grip On The U.S.

BY MELINDA NEWMAN AND LARRY FLICK
If America and England are indeed two countries separated by the same language, as British novelist Sir Walter Besant suggested, then the gulf has never seemed wider than it does right now on U.S. music charts and radio airwaves.

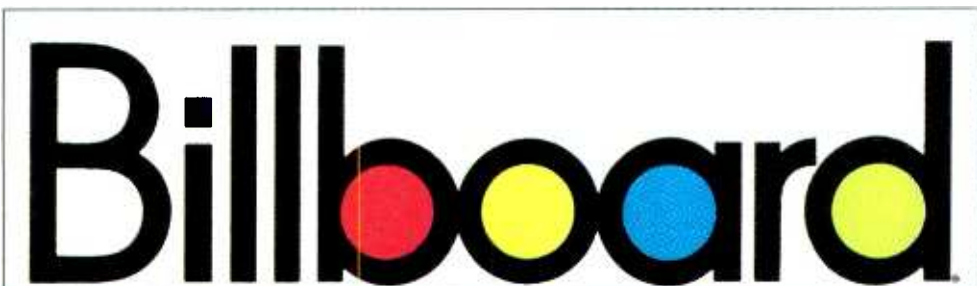
Only two English acts, BBMak and Spice, are

either the Mainstream Rock Tracks or Modern Rock Tracks charts.

Once the dominant influence on America's pop sound, Britain's musical stream has slowed to a trickle here, with virtually no acts breaking through or sustaining major successes in recent years. Oasis, which many considered the brightest hope,

(Continued on page 11)

Before the *Times* of London ran a full-page piece headlined "Bye Bye American Pie," or the *Independent* published its own feature regarding the alarming drop in U.S. sales of British artists, or *Music Week* acknowledged that "every journalist seems to have latched on to *BILLBOARD*'s statistic that British acts accounted for 0.2% of the U.S. albums in 1999, compared with 32% in 1986," *BILLBOARD* broke the international story in a special cover report in the issue dated September 9, 2000.



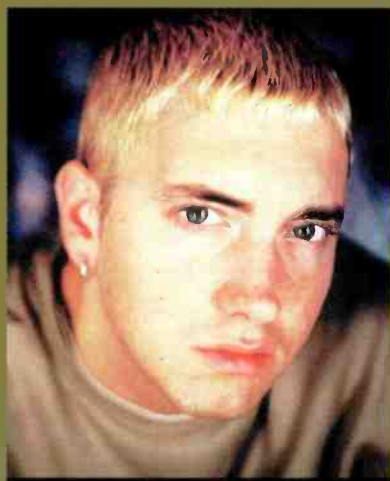
Billboard hears the future.

BMI[®] CONGRATULATIONS GRAMMY[®] WINNERS



FAITH HILL

BEST FEMALE COUNTRY
VOCAL PERFORMANCE
BEST COUNTRY COLLABORATION
WITH VOCALS
BEST COUNTRY ALBUM



EMINEM

BEST RAP SOLO PERFORMANCE
BEST RAP PERFORMANCE BY DUO OR GROUP
BEST RAP ALBUM



B.B. KING

BEST POP COLLABORATION WITH VOCALS
BEST TRADITIONAL BLUES ALBUM



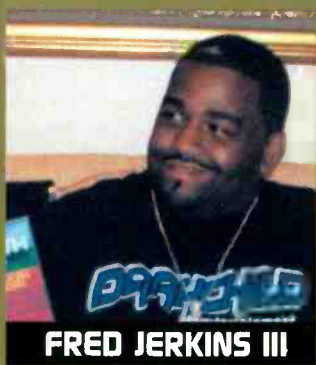
FOO FIGHTERS

BEST ROCK ALBUM
BEST SHORT FORM MUSIC VIDEO



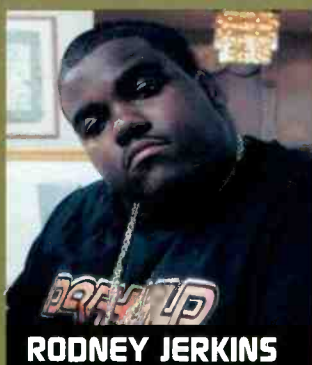
BELA FLECK

BEST COUNTRY INSTRUMENTAL
PERFORMANCE
BEST CONTEMPORARY JAZZ ALBUM
(WITH THE FLECKTONES)



FRED JERKINS III

BEST R&B SONG "SAY MY NAME"

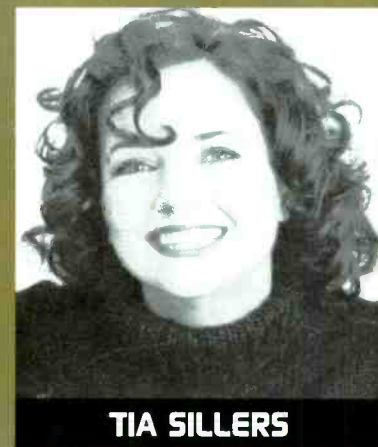


RODNEY JERKINS



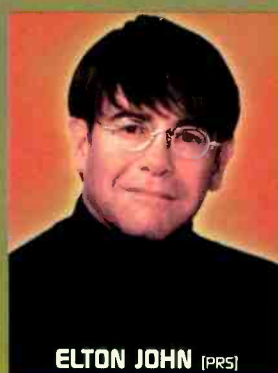
CREED

BEST ROCK SONG
"WITH ARMS WIDE OPEN"



TIA SILLERS

BEST COUNTRY SONG
"I HOPE YOU DANCE"



ELTON JOHN [PRS]

BEST MUSICAL SHOW ALBUM



GLORIA ESTEFAN

BEST TRADITIONAL
TROPICAL LATIN ALBUM



SHERYL CROW

BEST FEMALE ROCK
VOCAL PERFORMANCE



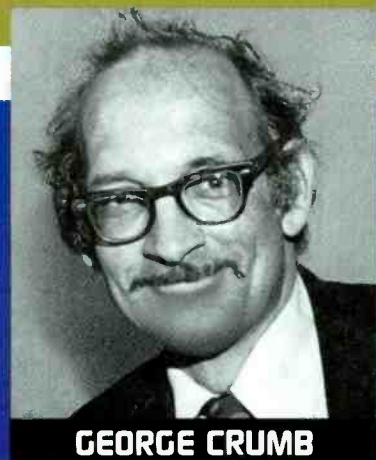
ERIC CLAPTON [PRS]

BEST TRADITIONAL
BLUES ALBUM



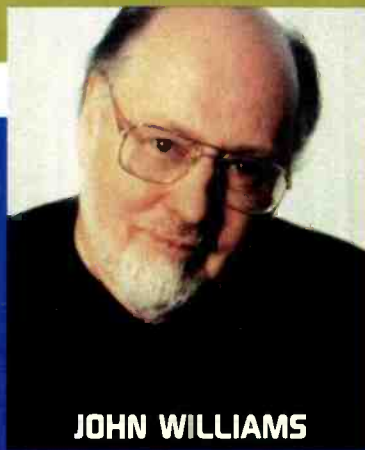
MACY GRAY

BEST FEMALE POP
VOCAL PERFORMANCE



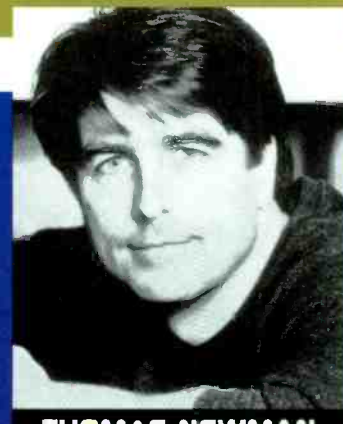
GEORGE CRUMB

BEST CLASSICAL
CONTEMPORARY COMPOSITION



JOHN WILLIAMS

BEST INSTRUMENTAL
COMPOSITION



THOMAS NEWMAN

BEST SCORE
SOUNDTRACK ALBUM



STING [PRS]

BEST MALE
POP VOCAL PERFORMANCE



THE LEGENDS

BEST TEJANO ALBUM



ALISON BROWN

BEST COUNTRY INSTRUMENTAL PERFORMANCE



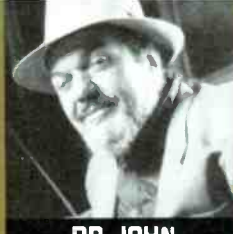
JOE LOVANO

BEST LARGE JAZZ ENSEMBLE ALBUM



BEENIE MAN (PRS)

BEST REGGAE ALBUM



DR. JOHN

BEST POP COLLABORATION WITH VOCALS



SHELBY LYNNE

BEST NEW ARTIST



TIM RICE (PRS)

BEST MUSICAL SHOW ALBUM



RAGE AGAINST THE MACHINE

BEST HARD ROCK PERFORMANCE



BAHA MEN

BEST DANCE RECORDING



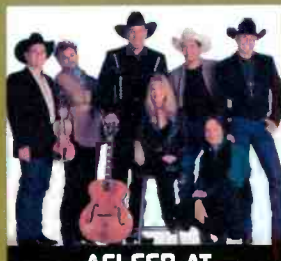
TONI BRAXTON

BEST FEMALE R&B VOCAL PERFORMANCE



DOLLY PARTON

BEST BLUEGRASS ALBUM



ASLEEP AT THE WHEEL

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP



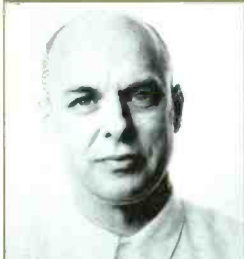
SHAKIRA

BEST LATIN POP ALBUM



JOHN LENNON

BEST LONG FORM MUSIC VIDEO



BRIAN ENO (PRS)

RECORD OF THE YEAR



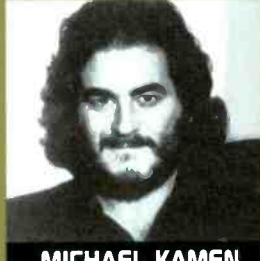
DAVE ALVIN

BEST TRADITIONAL FOLK ALBUM



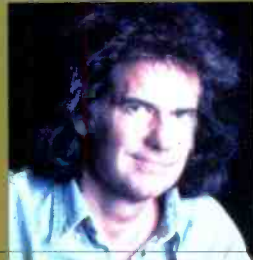
THE TEMPTATIONS

BEST TRADITIONAL R&B VOCAL ALBUM



MICHAEL KAMEN

BEST ROCK INSTRUMENTAL PERFORMANCE



PAT METHENY

BEST JAZZ INSTRUMENTAL SOLO



STEVE BERKOWITZ

BEST HISTORICAL ALBUM



TAJ MAHAL

BEST CONTEMPORARY BLUES ALBUM



EDDIE PALMIERI

BEST SALSA ALBUM



JARS OF CLAY

BEST POP/CONTEMPORARY GOSPEL ALBUM



CHICK COREA

BEST INSTRUMENTAL ARRANGEMENT



RIDERS IN THE SKY

BEST MUSICAL ALBUM FOR CHILDREN



TIM MCGRAW

BEST COUNTRY COLLABORATION WITH VOCALS



EDGAR MEYER

BEST CLASSICAL CROSSOVER ALBUM



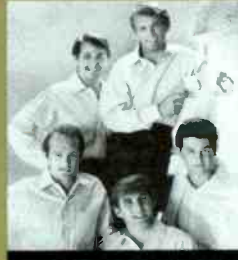
MARK O'CONNOR

ACADEMY HONORS



THE WHO (PRS)

LIFETIME ACHIEVEMENT AWARD



THE BEACH BOYS



ARIF MARDIN

TRUSTEES AWARD



THE BRIAN SETZER ORCHESTRA

BEST POP INSTRUMENTAL PERFORMANCE



JIMMY STURR

BEST POLKA ALBUM



PAUL SIMON

MUSICARES PERSON OF THE YEAR



bmi.com

Artists & Music

MORGAN HERITAGE OFFERS 'MORE TEACHINGS' ON VP REGGAE SET

(Continued from page 14)

with the act doing a radio meet-and-greet tour Feb. 11-16. The label will work to focus programmers on the track "Same Old Song." A remix of the song is under consideration.

"This album maintains their original sound, but it packs crossover potential like Shaggy—especially with 'Same Old Song,'" says Rich Lemonte, music director at WLIR New York. "We've been playing 'Down by the River,' and the arrangement for 'Jah Seed' is a great follow-up to 'Down by the River.' *More Teachings* will be accepted worldwide in terms of roots reggae teachings."

A "win-it-before-you-can-buy-it" campaign was launched in the beginning of March at the label's Web site (vprecds.com), offering free, pre-release CDs to fans correctly answering a series of questions. VP is setting up at reggae retail, and an active street team is on board.

"We're working to get into skateboard kid culture," Chin says, adding that the label is setting up programs with chains in various college-dominated areas in the U.S.

Morgan Heritage's most persuasive bid for the modern rock listeners will be its planned dates on summer 2001's Warped tour. The group will squeeze those dates into an already packed spree of touring that will see the band on the road for much of the next six months.

"The oppressed people of the world feel their voices aren't

being heard," says "Gramps" Morgan. "We also want to reach the rock'n'roll crowd. The message of Van Halen or Creed is similar to reggae and some hip-hop artists. People know what Huey Lewis & the News went through to survive in their careers. It's a similar story to what Morgan Heritage is going through."



Pru Performs. Pru recently opened for Keith Sweat and Avant at the Universal Amphitheatre in Los Angeles. The singer is promoting her eponymous Capitol debut, which features the budding hit single "Candles." Pictured, from left, are Jay Krugman, senior VP of domestic and international marketing, Capitol; Roy Lott, president/CEO, Capitol; Pru; Joe McFadden, senior VP of sales, Capitol; and David Linton, senior VP of R&B promotion/marketing, Capitol.

Billboard®

MARCH 17, 2001

Top Pop Catalog Albums™

THIS WEEK		LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		TITLE	TOTAL CHART WEEKS
		NO. 1		CREED ▲ ⁵		MY OWN PRISON	179
				WIND-UP 13049 (11.98/18.98) HS		48 weeks at No. 1	
1	1	2	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰	LEGEND	610	
				TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)			
2	2	3	5	KID ROCK ▲ ⁷	DEVIL WITHOUT A CAUSE	114	
				TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS			
3	5	4	4	DIXIE CHICKS ◆ ¹⁰	WIDE OPEN SPACES	162	
				MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS			
4	4	5	3	JOURNEY ◆ ¹⁰	JOURNEY'S GREATEST HITS	483	
				COLUMBIA 44493/CRG (11.98 EQ/17.98)			
5	3	6	6	METALLICA ◆ ¹²	METALLICA	499	
				ELEKTRA 61113*/EEG (11.98/17.98)			
6	6	7	7	MILES DAVIS ▲ ²	KIND OF BLUE	98	
				LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)			
7	7	8	9	GODSMACK ▲	GODSMACK	113	
				REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS			
8	9	9	28	DAVE MATTHEWS BAND ▲ ⁷	CRASH	243	
				RCA 66904 (11.98/17.98)			
9	28	10	8	SHANIA TWAIN ◆ ¹⁶	COME ON OVER	174	
				MERCURY (NASHVILLE) 536003 (12.98/18.98)			
10	8	11	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	GREATEST HITS	332	
				CAPITOL 30334* (10.98/15.98)			
11	10	12	14	PINK FLOYD ◆ ¹⁵	DARK SIDE OF THE MOON	1248	
				CAPITOL 46001* (10.98/17.98)			
12	14	13	—	DAVE MATTHEWS BAND ▲ ³	BEFORE THESE CROWDED STREETS	106	
				RCA 67660* (11.98/17.98)			
13	—	14	32	DAVE MATTHEWS BAND ▲ ⁶	UNDER THE TABLE AND DREAMING	218	
				RCA 66449 (11.98/17.98)			
14	32	15	13	BON JOVI ▲ ⁴	CROSS ROAD	85	
				MERCURY 526013/DJMG (10.98/17.98)			
15	13	16	11	ENYA ▲ ²	PAINT THE SKY WITH STARS — THE BEST OF ENYA	51	
				REPRISE 46835/WARNER BROS. (11.98/17.98)			
16	11	17	12	U2 ●	THE BEST OF 1980-1990	55	
				ISLAND 524613/DJMG (12.98/18.98)			
17	12	18	16	AC/DC ▲ ¹⁹	BACK IN BLACK	342	
				EASTWEST 92418/EEG (11.98/17.98)			
18	16	19	18	2PAC ▲ ⁸	GREATEST HITS	86	
				AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)			
19	18	20	15	EMINEM ▲	THE SLIM SHADY LP	102	
				WEBA/INTERMATH 490287*/INTERSCOPE (12.98/18.98)			
20	15	21	19	DEF LEPPARD ▲ ⁹	VAULT — GREATEST HITS 1980-1995	221	
				MERCURY 528718/DJMG (10.98/17.98)			
21	19	22	25	AEROSMITH ◆ ¹⁰	AEROSMITH'S GREATEST HITS	328	
				COLUMBIA 57357/CRG (7.98 EQ/11.98)			
22	25	23	—	DAVE MATTHEWS/TIM REYNOLDS ▲ ²	LIVE AT LUTHER COLLEGE	52	
				BAMA RAGS 67755/RCA (21.98 CD)			
23	—	24	26	DR. DRE ▲ ⁷	THE CHRONIC	104	
				DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)			
24	26	25	20	MATCHBOX 20 ◆ ¹¹	YOURSELF OR SOMEONE LIKE YOU	205	
				LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS			
25	20	26	—	JUDY GARLAND ●	JUDY AT CARNEGIE HALL	96	
				CAPITOL 27876 (22.98 CD)			
26	—	27	31	CAROLE KING ◆ ¹⁰	TAPESTRY	444	
				EPIC 65850 (7.98 EQ/11.98)			
27	31	28	17	JAMES TAYLOR ◆ ¹¹	GREATEST HITS	536	
				WARNER BROS. 3113 (7.98/11.98)			
28	17	29	21	BRITNEY SPEARS ◆ ¹³	...BABY ONE MORE TIME	112	
				JIVE 41651 (11.98/18.98)			
29	21	30	23	GEORGE HARRISON ▲ ⁶	ALL THINGS MUST PASS	44	
				APPLE 30474/CAPITOL (24.98 CD)			
30	23	31	27	AC/DC ▲ ¹	LIVE	146	
				EASTWEST 92215/EEG (11.98/17.98)			
31	27	32	30	ABBA ▲ ³	GOLD	201	
				POLYDOR 517007/UNIVERSAL (12.98/18.98)			
32	30	33	33	QUEEN ▲	GREATEST HITS	395	
				HOLLYWOOD 161265 (11.98/17.98)			
33	33	34	37	AL GREEN ▲	GREATEST HITS	127	
				HIT/RIGHT STUFF 30800/CAPITOL (10.98/16.98)			
34	37	35	24	ANDREA BOCELLI ▲ ⁴	ROMANZA	170	
				PHILIPS 539207 (12.98/18.98) HS			
35	24	36	22	'N SYNC ◆ ¹⁰	'N SYNC	154	
				RCA 67613 (11.98/18.98)			
36	22	37	35	BROOKS & DUNN ▲ ²	THE GREATEST HITS COLLECTION	144	
				ARISTA NASHVILLE 18852/RLG (10.98/17.98)			
37	35	38	38	MAXWELL ●	MTV UNPLUGGED EP	23	
				COLUMBIA 68515/CRG (7.98 EQ/11.98)			
38	38	39	—	THE DOOBIE BROTHERS ◆ ¹⁰	BEST OF THE DOOBIES	94	
				WARNER BROS. 3112 (7.98/11.98)			
39	—	40	29	JIMI HENDRIX ●	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	51	
				EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)			
40	29	41	—	VARIOUS ARTISTS	CELTIC MOODS	3	
				VIRGIN 44951 (10.98/17.98)			
41	—	42	39	SUBLIME ▲ ⁸	SUBLIME	222	
				GASOLINE ALLEY 111413/MCA (11.98/17.98)			
42	39	43	34	BON JOVI ◆ ¹²	SLIPPERY WHEN WET	158	
				MERCURY 538089/DJMG (6.98/11.98)			
43	34	44	36	PHIL COLLINS ▲	...HITS	117	
				FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)			
44	36	45	43	NIRVANA ◆ ¹⁰	NEVERMIND	284	
				DGC 424425*/INTERSCOPE (11.98/17.98)			
45	43	46	41	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹	GREATEST HITS	354	
				MCA 110813 (12.98/18.98)			
46	41	47	48	METALLICA ▲ ⁷	...AND JUSTICE FOR ALL	553	
				ELEKTRA 60812/EEG (11.98/17.98)			
47	48	48	45	VARIOUS ARTISTS	TODDLER FAVORITES	9	
				MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)			
48	45	49	—	EAGLES ▲ ⁷	HELL FREEZES OVER	264	
				GEFFEN 424725/INTERSCOPE (12.98/18.98)			
49	—	50	—	THE BEATLES ◆ ¹²	ABBEY ROAD	156	
				APPLE 46446*/CAPITOL (11.98/17.98)			

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

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Qawwali Vocalist Khan's American/Legacy Debut Continues Uncle's Tradition

BY JIM BESSMAN

NEW YORK—Rahat Nusrat Fateh Ali Khan's first U.S. recording—an eponymous American/Legacy release due March 13—was recorded in Santa Monica, Calif., in 1997. It was the same year that his uncle and qawwali teacher, the world-renowned master Nusrat Fateh Ali Khan, died.

The younger Khan toured and performed with his uncle from 1985 to 1997, having trained with him since age 3. Now 25, Khan, who has released a dozen solo albums in his native Pakistan, is ready to continue his legendary uncle's legacy.

"I cannot be Nusrat in my lifetime," Khan says, translated by his manager Shafiq Saddiqui in a phone call following a concert in Karachi, Pakistan, that ended at 4 in the morning. "But Nusrat chose me as his successor. He taught me from day one, and we lived in the same house. I'm trying to bring the best performance to the world to explore Nusrat's message to the world—and this is *my* message."

Qawwali is the impassioned, spiritual South Asian vocal style derived from ancient Sufi religious poets, with accompaniment by harmonium, tabla drums, and backup singers. Nusrat Fateh Ali Khan was the greatest modern practitioner of this ecstatic vocal art, influencing not

only Pakistani and Indian singers but such American pop artists as Eddie Vedder and the late Jeff Buckley. Peter Gabriel's RealWorld label issued a popular series of traditional and experimental Nusrat Fateh Ali Khan albums, adding to the scores of live recordings put out by a host of companies, East and West (Billboard, Feb. 3, 1996).

On *Rahat Nusrat Fateh Ali Khan*, the younger Khan says, he is taking care to bring the "original version of the qawwali" to the American audience. "In Pakistan, we sometimes add piano and other instruments, according to the time frame. At the moment, the demand of the public is for some beats and mixing—but [only] without hurting the basic qawwali, which is based on the classic music."

For his first U.S. album, though, Khan has tried to stick as close as possible to the basics. "The basic qawwali is a pure message of peace, love, and harmony from God through the Sufis to the world," he says, citing the album's lead track "Allah Jallay Shan" (Allah Is Great and Glorious). "It's the most powerful poetry—praising God and explaining the role of God in our life—and using a raga [style] that is not often used in qawwali. So it's traditional in the sense of being reli-

gious, devotional, and powerful."

But the fourth track, "Khaban Wich Meray Toon Na Aa" (Don't Come Into My Dreams), is more "contemporary," says Khan, in that it can be interpreted as either



RAHAT NUSRAT FATEH ALI KHAN

sacred or secular. "It's a folk song that you can take from the side of either a lover or God."

Khan's new album was produced by American Records president Rick Rubin, who saw him perform with Nusrat Fateh Ali Khan in 1995 at the House of Blues in Los Angeles. Rubin also produced the elder Khan's two-disc set "The Final Recordings," which American/Legacy will release simultaneously with his nephew's U.S. album debut.

"I'd been a fan of Nusrat for some time, and when I had the opportunity to work with him, I met Rahat—his nephew and sort of counter-

part singer," Rubin says. "It was Nusrat's wish that Rahat carry on the tradition, so he's next in the lineage, though he has a higher-pitched voice."

The relationship between the two Khans and its reflection of tradition and culture make for a "compelling story on lots of levels," says Adam Block, VP/GM of Sony Music's Legacy Recordings. "Rahat was selected by Nusrat as a boy to succeed him when that day came—and that day has come. It's the passing of the torch from the greatest qawwali/Sufi singer of all time to his designated successor, and getting that story out is an important part of the setup for this album."

"The challenge for us is to reach the multiple audiences that the artist and record beg to reach—the world and ethnic music communities, and to a degree, the college and alternative/tastemaker communities," Block continues. "We're working with Sony Music's college reps and street teams to reach lifestyle/nontraditional accounts and looking for an indie marketing firm with expertise in world and ethnic music communities to reach those audiences."

Legacy is servicing the album to world-music radio outlets, appropriate NPR and college stations, and adult-oriented eclectic specialty pro-

grams. In February, Khan performed at the annual star-studded Tibetan House benefit at Carnegie Hall, and Block hopes to have him back in the States in May and June to help "take the project to a whole other level."

Rahat Nusrat Fateh Ali Khan is the first of two albums by the artist produced by Rubin. "The first is more stripped-down than the Nusrat sound, with a smaller band that's more intimate and punchy," Rubin says. "The second has a bigger sound, like the full Nusrat band. The first one has a certain power to it, that 'less is more' thing, like a jazz combo, but it really rocks."

Rubin hopes that Khan's first U.S. album gets a chance to be widely heard, setting the stage for the next. "It's inspirational music," he says, "and the fact that we can't understand the [Urdu] lyrics really doesn't matter. You can hear the longing and devotion in the voice that anyone who hears it can connect to."

Khan also notes that "the language of the music crosses borders." Western listeners "don't need any understanding of the poetry, [because] the shape of the tone and the beat tells the audience what we're really saying. That's why qawwali is so popular in the West, because through the music is the understanding of the message."

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SEMISONIC PLAYS WITH 'CHEMISTRY'

(Continued from page 12)

tain witty double-entendres about what exactly listeners are supposed to get a grip on. First single "Chemistry" is a lighthearted rock jingle that sings about "nothing but good intentions and a bad tendency to get burned" when two people are trying to make a connection with each other.

"What's funny to me is that when people tell me that something I write is clever and then they quote it back to me, it always sounds like just normal, everyday conversation," Wilson says about his lyrics. "It's interesting to me that the things that sort of strike people the most are the ones that could almost be quoted from somebody walking past. It could be just part of somebody making a crack or somebody making a comment."

Semisonic got to work with a writer whose best-known hit made a mundane situation sound momentous: the legendary Carole King ("It's Too Late"). Wilson had wanted to write a song with someone outside the modern rock genre, and John Titta from Warner/Chappell (Semisonic's publisher) suggested her.

"I asked her if she wanted to do it, and she said it sounded cool to her," Wilson recalls. "Of course, I fell off my chair, 'cause I hadn't said, 'Oh, find me a living legend to write a song with, you know? I think the best part is she's a wonderful human being. I was extremely taken with her; and honestly, there's much to admire in what she's done. But she radiates such grace and humor. It was so cool, and we got a damn good song out of it, too."

That song is "One True Love," a ballad on par with "Closing Time" about a hopeful romantic who has always wanted to leave a party on the arm of the woman of his dreams. King also duets with Wilson and contributes electric piano on the track.

Chemistry was produced by the band, a process Wilson says was definitely a challenge. "There's an organizational element that a good producer brings to [a project] that seems natural," he says. "It doesn't get in the way, but it keeps things kind of more sane. And then there were times when I had to believe in myself a lot more than I wanted to. I

want to be able to have my doubts. I mean, if I have an idea, and everybody thinks it's stupid, it might be because it's stupid, and it might be that it just *sounds* stupid. I'd love to be able to sort of entertain those doubts also. Because we didn't have a producer in there, I had to be maybe more steely about things. With a producer, you can kind of be looser that way."

Wilson says he is proud of *Feeling Strangely Fine*, but *Chemistry* is "more of a treat for me almost, despite all the twists and turns of the process. And sometimes we felt like we were never going to finish, in that it would always be work and never be music, and for it to turn out as sort of stunningly close to what I was dreaming of was a wonderful feeling."

Semisonic kicked off promoting *Chemistry* by touring the U.K. in February with Scottish pop act Texas, playing two dates at the indoor arena of London's Wembley Stadium prior to the set's Feb. 19 release in Britain. Another nice boost to the band's profile was a mid-January performance at the Sundance Film Festival, held in Park City, Utah, which was simulcast on the Web. A four- to six-week large-club tour of the U.S. starts this month.

The single "Chemistry" shipped to modern adult, alternative, triple-A, and adult top 40 stations Jan. 8. Artist development teams are distributing CD samplers of the album, and a videoclip directed by Liz Friedlander (Blink-182, R.E.M.) is being sent to all major video outlets, MCA VP of marketing Paul Orescan says.

"I think the strongest thing about marketing the band is radio," Orescan notes, adding that although some alternative stations may hesitate to pick up the "Chemistry" single because harder-edged rock currently dominates radio, "there's always a demand for a smart, well-written song, and Semisonic does that. [The band is] brilliant at tapping into human emotions."

Orescan says MCA is "using the Net as one big listening post" for promoting "Chemistry," with the single available for download on a select basis and the album available via streaming. The band's official Web site (semisonic.com) has been updated to reflect the album art's chemistry motif and to provide breaking news. An E-greetings postcard was sent out to the band's fan base, and the label is working with brick-and-mortar retailers (Best Buy, Tower, Warehouse) as well as with Web retailers to create value-added promotions for the set.

In addition to marketing through lifestyle Web sites such as Rollingstone.com and Launch.com, the band will participate in E-chats. The week of the album's release will also bring an in-person appearance in the band's hometown of Minneapolis.

Managed by Jim Grant Management of New York, Semisonic is booked by Frank Riley of Highroad Touring for North America and by Mike Duwdeny of ITB for the rest of the world.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SUPERHERO SONGWRITER: Leslie Nuss clearly enjoys playing with the imagery of a sensitive tunesmith who is larger than life—thus the title of her current full-length effort, *Action Hero Superstar*.

It's a fun, wonderfully original concept that we're surprised hasn't already been developed by other artists. It makes perfect sense, since listeners tend to reach to music for answers and insight. Why not cast artists as emotional superheroes?

The material that fills "Action Superhero" introduces the listener to a wide spectrum of sounds and emotions, whether it be pain, joy, or even sensuality. It's all in there. And it's all delivered with an earnest hand.

Nuss proudly wears her musical influences on her sleeve. Listen closely and you'll detect elements of the **Pixies** and **Led Zeppelin**, as well as the more obvious influences of **Joni Mitchell** and **Joan Baez**. Her songs likewise cover a spectrum from erotic ("No Ordinary Lover") to pure pop ("Time Capsule") to a starstruck tribute to



NUSS

Radiohead front man **Thom Yorke** ("Concert Boy"). More than anything, Nuss writes "songs that stick in people's heads," as she puts it.

The artist—transplanted to New York from what she describes as a "very, very small town in Illinois"—also says she strives to write songs to shake people up. "Walk around the streets [of New York] and look at the people and look at the expressions on their faces. It seems like something in them has died. I'm about living... really living and doing what you really want to do."

Do you need any more enticement to investigate this refreshing young artist? We didn't think so. For more information on local club dates and to purchase *Action Superhero*, visit Nuss' Web site (leslienuss.com) or call 212-975-9577.

YUMA, YUMA: Yuma House is an indie-rock band from Washington, D.C. Formed in 1995, the act works a sound that combines the apparent influences of the **Replacements**, **Buffalo Tom**, and **Superchunk**. In short, its members specialize in good ol'-fashioned rock music with a decidedly melodic, hook-conscious underline.

"We believe the song is mightier than the riff," says singer/guitarist **Don Brasek**. "It's not that we don't believe in playing well. But we'd rather write original songs that stick in your mind."

In addition to Brasek, the lineup of Yuma House has guitarist **Danny Espinoza**, bassist **Eric Chang**, and drummer **Lee Huber**. The quartet has performed throughout the Washington, D.C., area, including at the James Madison University College Radio Festival and the D.C.-based concert event Blocktoberfest. Yuma House has also received commercial radio airplay on local station WHFS' *Local Music Spotlight*.

The band has garnered local critical praise, most notably from *The Washington Post's* **Mark Jenkins**, who accurately noted that "Brasek and his bandmates—all of whom harmonize and share writing credits—demonstrate that lively songs about girls are an endlessly renewable resource."

In 1998, Yuma House released its self-titled, full-length debut, containing 11 original songs. It was recorded at Actiondale Studios and produced by **Mike Harvey**, whose credits include **Mother May I** (Columbia) and **emmet swimming** (Epic). The band is currently wrapping up work on its next disc, titled *Future Perfect*. We're betting that you're going to be hearing much more of this winning quartet in the coming months.

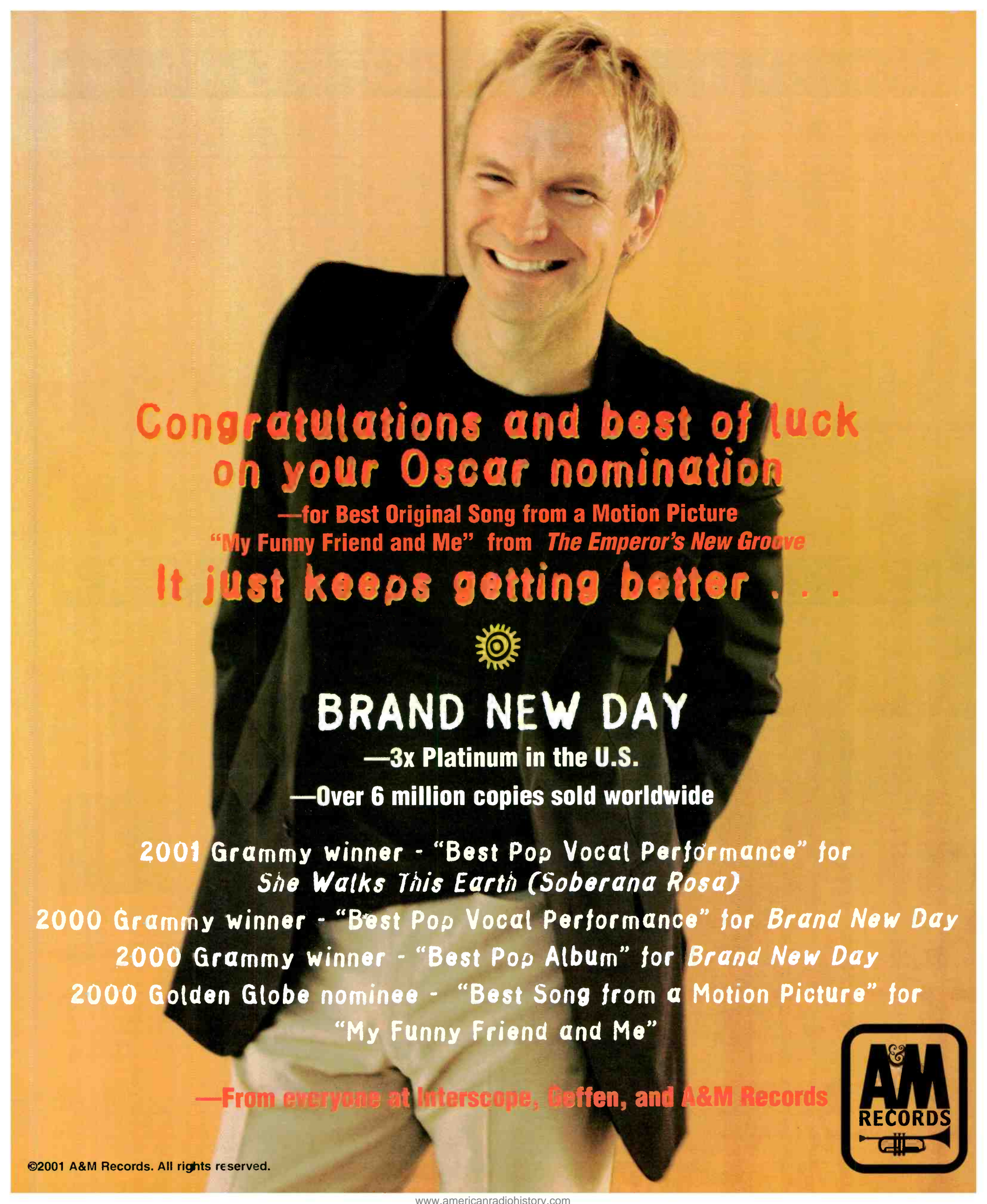
For more information, visit Yuma House's Web site, (clark.net/pub/saddino/pages/yumahouse.html).

Billboard

MARCH 17, 2001

Top New Age Albums				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS.	ENYA
2	2	4	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
3	3	22	IF I COULD TELL YOU VIRGIN 79893	YANNI
4	4	28	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
5	5	14	POEM NETTWERK 30165	DELERIUM
6	6	21	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
7	9	44	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
8	NEW		BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
9	7	7	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
10	8	6	ETERNAL KNOT: VOLUME 4 HIGHER OCTAVE 49965/VIRGIN	ADIEMUS
11	11	21	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
12	12	99	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
13	13	8	SACRED SPIRIT: VOL. 2 HIGHER OCTAVE 50383/VIRGIN	SACRED SPIRIT
14	10	23	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
15	15	6	SOUL MATES REAL MUSIC 5500	DANNY WRIGHT
16	17	27	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
17	14	75	PLAINS WINDHAM HILL 11465/RCA	GEORGE WINSTON
18	16	49	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
19	18	28	FRESH AIRE 8 AMERICAN GRAMOPHONE 888	MANNHEIM STEAMROLLER
20	20	15	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
21	19	19	COUSTEAU'S DREAM REAL MUSIC 4114	VARIOUS ARTISTS
22	24	2	EROTIC MOODS 3: ROMANTICA NEURODISC 50160/PRIORITY	VARIOUS ARTISTS
23	22	56	RIVER OF STARS REAL MUSIC 8802	2002
24	25	18	ANTHEM DECCA 159403	RONAN HARDIMAN
25	21	26	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS

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



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	NEW		AMERICAN HI-FI	AMERICAN HI-FI
2	3	17	MUDVAYNE	L.D. 50
3	1	21	AT THE DRIVE-IN	RELATIONSHIP OF COMMAND
4	2	18	JAMIE O'NEAL	SHIVER
5	4	44	KEITH URBAN	KEITH URBAN
6	5	10	CHARLIE WILSON	BRIDGING THE GAP
7	9	10	PAULINA RUBIO	PAULINA
8	8	3	TANTRIC	TANTRIC
9	7	3	LUPILLO RIVERA	DESPRECIADO
10	12	39	RASCAL FLATTS	RASCAL FLATTS
11	11	28	SOULDECISION	NO ONE DOES IT BETTER
12	16	14	NEW FOUND GLORY	NEW FOUND GLORY
13	19	15	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1
14	30	9	BLUE MAN GROUP	AUDIO
15	NEW		JOHN DIGWEED	LOS ANGELES—GLOBAL UNDERGROUND
16	41	3	JUAN LUIS GUERRA	COLECCION ROMANTICA
17	21	20	KURT CARR & THE KURT CARR SINGERS	AWESOME WONDER
18	10	3	SMUT PEDDLERS	PORN AGAIN
19	23	33	THE UNION UNDERGROUND	AN EDUCATION IN REBELLION
20	NEW		PAT GREEN & CORY MORROW	SONGS WE WISH WE'D WRITTEN
21	18	83	BRAD PAISLEY	WHO NEEDS PICTURES
22	6	27	SHELBY LYNNE	I AM SHELBY LYNNE
23	20	19	THE NEW LIFE COMMUNITY CHOIR	NOT GUILTY... THE EXPERIENCE
24	25	12	PRU	PRU
25	13	3	STEPHEN MALKMUS	STEPHEN MALKMUS

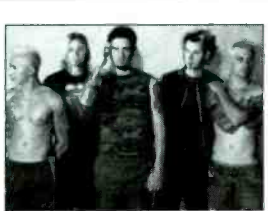
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers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

26	15	27	ZOEGIRL	ZOEGIRL
27	43	13	COLD	13 WAYS TO BLEED ON STAGE
28	27	4	THE DAYTON FAMILY'S OWN GHETTO E	GHETTO THEATER
29	28	11	JUAN GABRIEL	ABRAZAME MUY FUERTE
30	17	25	EVAN AND JARON	EVAN AND JARON
31	31	16	CLEDUS T. JUDD	JUST ANOTHER DAY IN PARODIES
32	22	27	STACIE ORRICO	GENUINE
33	NEW		T-BONE	THE LAST STREET PREACHA
34	26	2	TIM RUSHLOW	TIM RUSHLOW
35	29	15	BIG MOE	CITY OF SYRUP
36	33	9	ST. GERMAIN	TOURIST
37	14	2	TORTOISE	STANDARDS
38	NEW		THE ORB	CYDONIA
39	40	22	PAUL OAKENFOLD	PERFECTO PRESENTS ANOTHER WORLD
40	50	5	JOSH JOPLIN GROUP	USEFUL MUSIC
41	38	12	FIELD MOB	613: ASHY TO CLASSY
42	36	4	DROPKICK MURPHYS	SING LOUD SING PROUD
43	39	4	MARVIN SEASE	WOMEN WOULD RATHER BE LICKED
44	45	5	LEE WILLIAMS AND THE SPIRITUAL QC'S	GOOD TIME
45	37	20	DJ SKRIBBLE	ESSENTIAL DANCE 2000
46	35	5	NATALIE WILSON & THE S.O.P. CHORALE	[GIRL DIRECTOR]
47	48	5	NICKEL CREEK	NICKEL CREEK
48	NEW		OV7	CDOO
49	24	2	THE ATARIS	END IS FOREVER
50	RE-ENTRY		AZUL AZUL	EL SAPO

POPULAR-UPRISINGS

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

MAKING HIS MARK: Country singer **Mark McGuinn** is getting notable exposure prior to the May 8 release of his self-titled debut album on VFR Records. Its first single, "Mrs. Steven



Skraping By. Heavy metal band Skrape has been touring in support of its album *New Killer America*, due March 20 on RCA Records. The Orlando, Fla.-based group "worked and fought for everything we have," says vocalist/drummer Will Hunt. Skrape begins a U.S. tour Friday (16) with Disturbed. The first single, "Waste," is being played on several rock stations, including WYSP Philadelphia and KXXR Minneapolis.

Rudy," is rising up the Hot Country Singles & Tracks chart, where it stands at No. 24 this issue. The video is also getting considerable airplay on CMT and Great American Country.

McGuinn has a background as a jazz musician but made

the switch to country music about eight years ago when he moved to Nashville. The North Carolina native co-wrote almost all of the songs on his debut set.

What makes McGuinn's airplay success for "Mrs. Steven Rudy" interesting is that the song is one of the few on the Hot Country Singles & Tracks chart from an independent label. VFR is affiliated with RED Distribution and is a division of music company Spark Entertainment, whose principals are **Edward Arnold**, **Harold Shedd**, and **Paul Lucks**.

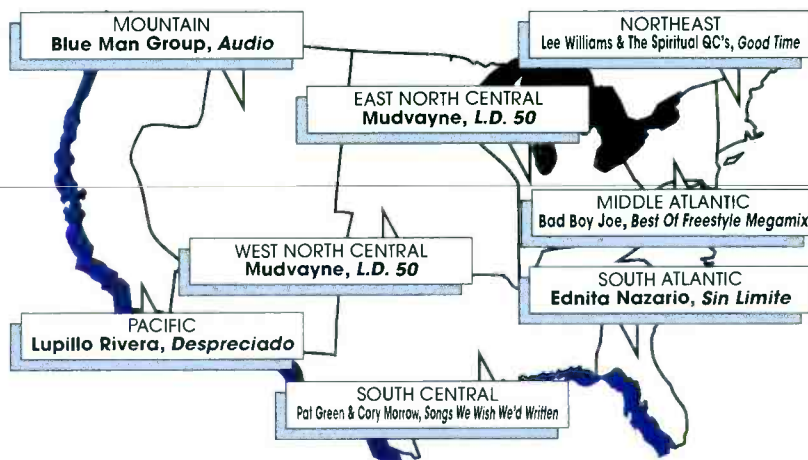
Shedd is a veteran country producer who has worked with several hit artists, including **Alabama**, **Reba McEntire**, and **Toby Keith**. Shedd also founded the Music Mill recording studio and has been an executive at Mercury Nashville and Polydor Nashville. Lucks is also a former Mercury/PolyGram executive.

VFR Records' first release was **Trent Summar and the New Row Mob's** self-titled album, which went to retail last August but hasn't made



O'Donnell's 'Place.' Contemporary Christian singer Erin O'Donnell says her latest album, *No Place So Far*, came from divine inspiration: "We made the record we were supposed to make." The album, due March 20 on Word Records, was produced by Glenn Rosenstein (U2, Talking Heads).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Lupillo Rivera <i>Despreciado</i>	1. Pat Green & Cory Morrow <i>Songs We Wish We'd Written</i>
2. Paulina Rubio <i>Paulina</i>	2. Big Moe <i>City Of Syrup</i>
3. At The Drive-In <i>Relationship Of Command</i>	3. Keith Urban <i>Keith Urban</i>
4. American Hi-Fi <i>American Hi-Fi</i>	4. Mudvayne <i>L.D. 50</i>
5. New Found Glory <i>New Found Glory</i>	5. Paulina Rubio <i>Paulina</i>
6. Vicente Fernandez <i>Historia De Un Idolo Vol. 1</i>	6. Vicente Fernandez <i>Historia De Un Idolo Vol. 1</i>
7. John Digweed <i>Los Angeles—Global Underground</i>	7. Los Palominos <i>Obsesion</i>
8. Charlie Wilson <i>Bridging The Gap</i>	8. Jamie O'Neal <i>Shiver</i>
9. Jamie O'Neal <i>Shiver</i>	9. Southern Cides <i>Boy-Gal</i>
10. Stephen Malkmus <i>Stephen Malkmus</i>	10. Marvin Sease <i>Women Would Rather Be Licked</i>

an impact on the charts. The record company will also release *In the Beginning*, a **Garth Brooks** tribute album, April 10. However, McGuinn's album is shaping up to be VFR's first breakthrough hit. Look for McGuinn to tour in support of the album after its release.

ENDO THIS WORLD: Miami-based industrial-metal band **Endo** is off to a promising start for its major-label debut, *Evolve*, which is set for release March 20 on Dv8/Columbia Records.

The band has landed an opening-act slot on a U.S. tour with **Sepultura**, beginning March 31 in Dallas. Other tour dates include April 1 in San Antonio; April 5 in Albuquerque, N.M.; April 10 in Denver; April 11 in Colorado Springs, Colo.; April 17 in Chicago; and April 21 in Lackawana, N.Y.

"Malice," the first single from *Evolve*, was featured on the *Dracula 2000* film soundtrack.

WORLD MUSIC FEAST: Trans-Global Under-

ground (TGU) serves up a musical potpourri on its latest album, *Yes Boss Food Corner* (Mondo Rhythmica/Ark 21 Records). The album combines sounds from Brazilian music, trance/ambient, Indian classical, and other world music genres. TGU is currently on a European tour. The act has racked up sev-



Mandalay's Stateside Debut. Critically acclaimed British alternative pop duo Mandalay will have its first U.S. album, *Solace*, released April 17 on V2 Records. *Solace* is a combination of tracks from the act's first two U.K. albums, *Empathy* and *Instinct*. Mandalay member Nicola Hitchcock says the act's music is "about communicating emotions about being alive."

eral producing credits, including those for ex-TGU singer **Natacha Atlas**, who has had recent hits in France.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ JIMMY LAFAVE

Texoma
 PRODUCER: Jimmy LaFave
 Bohemia Beat Records 65223
 Jimmy LaFave is a vocal stylist with songwriter sensibilities. On his first studio album in four years, he glides easily from his own topnotch material to well-chosen covers. Conceived as a musical tribute to the uneasy but undeniable relationship between Texas and Oklahoma, the ambitious *Texoma* succeeds on many levels. On the blues-tinged side of the equation, there's "Patient Man"; for smoldering funk, go directly to "Bad Bad Girl." "Poor Man's Dream" and "Red Dirt Song" tout the joys of the simple life via a blues rave-up and country shuffle, respectively. Tulsa-style rockers like "Elvis Loved His Mama" are counterbalanced by spare, gorgeous ballads like "Never Is a Moment." Among the covers, a searing rendition of Bob Dylan's "Emotionally Yours" and a surprisingly effective take on John Phillips' "San Francisco" work very well. A soulful—if somewhat eccentric—vocalist, LaFave occasionally drifts into self-indulgence in the production department. Still, he swings for the fence and, for the most part, knocks the ball out of the park. Contact: 303-691-8218. —RW

LOVE TRACTOR

The Sky at Night
 PRODUCER: Love Tractor
 Razor & Tie 82861
 Along with R.E.M., Pylon, and the B-52's, Love Tractor was one of the distinctive outfits that made Athens, Ga., the world capital of mid-'80s alt-pop. Returning after a dozen years in abeyance, Love Tractor presents an album that fans of such vintage discs as 1989's *Themes From Venus* will find well worth the wait. *The Sky at Night* charms immediately with its mature

SPOTLIGHT



AEROSMITH

Just Push Play
 PRODUCERS: Steven Tyler, Joe Perry, Hudson, Frederiksen
 Columbia 62088
 If you're an Aerosmith loyalist who longs for the days before Steven Tyler and pals discovered the commercial joys of the corporate power ballad, well, look no further than *Just Push Play*. Sure, there's the occasional melodramatic interlude (despite its lyrical clichés, "Luv Lies" has the potency to be another "Angel"-size smash). But there's also more white-knuckled hard-rock intensity here than on the band's most recent efforts. Radio-ready hooks are plentiful, as evinced by first single "Jaded." But the disc's real pleasure comes from the surprising flashes of experimentation: "Outta Your Head" shows the band combining hip-hop elements with psychedelic guitars and keyboards, while "Drop Dead Gorgeous" lays a trippy, distorted lead vocal over a funk rhythm. Never mind the odd cheesy ballad—few bands kick it like Aerosmith. —LF

refraction of the unique Love Tractor sound—equal parts chiming new-wave pop, surf-scented axe work, and poetic Southern eccentricity. Subtle and painterly, the best of *The Sky at Night*—the haunting title track, the Eno-esque "Birthday of Time," and the Guided by Voices-like "Balthus (The Old Clothesline)"—seems to hang in the air long after the disc has stopped spinning. —BB

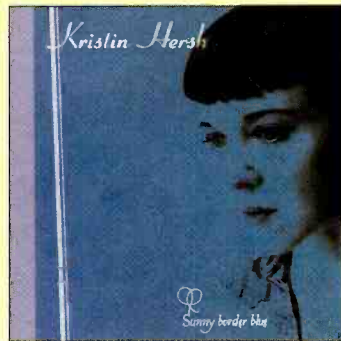
ACTIONSLACKS

The Scene's Out of Sight
 PRODUCER: J. Robbins
 The Self Starter Foundation PSP011 27D/6
 Right out of the gate, the Actionslacks'

SPOTLIGHT

KRISTIN HERSH

Sunny Border Blue
 PRODUCER: Kristin Hersh
 4AD 2102
 Few songwriters are as possessed by their artistic voice as Kristin Hersh, whose songs teem with such individual energy, they could be cells carved from her own body. The former Throwing Muses leader's fifth solo collection—the dark-hued, acoustic-tinged *Sunny Border Blue*—brims with the organic songcraft that made such efforts as 1994's *Hips and Makers* and Throwing Muses' *The Real Ramona* marvels of



communicative power; no matter how intensely personal and even abstract Hersh's creations can be. Beautifully strange and richly tuneful, "Your Dirty Answer," "Silica," "Candyland," "White Suckers," and "Listerine" are among her best songs ever. Throughout this soulfully produced album, the singer/guitarist plays all the other instruments as well, except for drums on one song—a definitively edgy take on Cat Stevens' "Trouble." An artist with a capital "A," Hersh continues to make her past achievements seem merely a foundation for the future. —BB

The Scene's Out of Sight prepares the listener for a smart, edgy thrill ride. The opening, title track is an exhilarating, indie-pop extravaganza that recalls some of the biggest, best, and most-overlooked alternative rock acts of the past decade. Part Stephen Malkmus (Pavement), part Rob Zabrecky (Possum Dixon), part Billie Joe Armstrong (Green Day), singer Tim Scanlin's vocals fuel such sly, well-crafted guitar-driven songs as "Tad Loves Kimberly James" and "Joan of Arc." Let's hope this set—the Berkeley, Calif.-based band's third, which was produced by former Jawbox principal J. Robbins—won't go unnoticed. Contact chris@dcn.com. —WO

SPOTLIGHT



DAFT PUNK

Discovery
 PRODUCERS: Daft Punk, Todd Edwards, Romanthony
 Virgin 49606
 Five years ago, French duo Daft Punk—Thomas Bangalter and Guy-Manuel de Homem-Christo—unleashed its *Homework* debut on the international club community. After several crossover hit singles, including the influential "Da Funk" and the Grammy-nominated "Around the World," Daft Punk returns with a sterling follow-up that is poised to have global impact to best its predecessor. *Discovery* (Disco-very, if you will) finds the beat-savvy twosome combining elements of new wave, electro, jazz, funk, house, and heavy metal into a disco-smart whole. The set's first single, "One More Time" (featuring Romanthony), is a certified hit—and there are many more where that came from, including the Buggles-hued "Digital Love," the Chic-meets-Eddie Van Halen vibe of "Aerodynamic," and the Prince-shaded "Face to Face" (featuring Todd Edwards). An early contender for the year's best dance/pop album. —MP

R & B / HIP-HOP

▶ JAHEIM

Ghetto Love
 PRODUCERS: KayGee, Eric Williams, Eric Lighty
 Divine Mill/Warner Bros. 47452
 The first thought that springs to mind upon hearing this New Jersey-bred crooner is, How can such a seasoned, soulful voice come from a 22-year-old? Already climbing the charts with body-rockin' lead single "Could It Be" and eliciting comparisons to such romantic R&B icons as Teddy Pendergrass and relative newcomers like Dave Hollister, Jaheim successfully straddles the fence between old-school

and contemporary R&B via this noteworthy, 19-track debut, which will appeal to both young and older listeners. Whether on his own ("Looking for Love," "Ready, Willing & Able") or in tandem with the likes of Next ("Anything"), Castro ("Let It Go"), and Terry Dexter ("Remarkable"), Jaheim proves his talent is anything but a fluke—and that R&B's future lies in capable hands. —GM

TY

Awkward
 PRODUCERS: various
 Big Dada 4026
 As more and more international artists begin dabbling in the Bronx-bred hip-hop tradition, ever more personal styles get interjected into the musical mix. London's Ty is a prime example of the process, as he takes a laid-back approach to hip-hop on his debut. A longtime member of London's hip-hop scene, Ty has concocted an album that soothes as well as it enthralls. On "The Tale," the artist recounts—in a very cheeky manner—a romantic evening gone terribly awry. The stuttering keys sampled seem to mock the narrator's various faux pas. "Mind Made Up" finds Ty looking for (and finding) old-school cred with Instant Funk's "I Got My Mind Made Up." In fact, Ty's well-textured sound is quite reminiscent of another era, say early '90s, of American-grown hip-hop. —RH

DANCE

SCANNERFUNK

Wave of Light by Wave of Light
 PRODUCER: Robin Rimbaud
 Sulfur Records/The Beggars Group 007
 Digital composer, producer, DJ, and multi-media deconstructionist Robin Rimbaud (aka Scannerfunk, as well as Scanner) returns with his latest sonic experiment. Released on the artist's own Sulfur Records imprint, *Wave of Light* by *Wave of Light* is a visceral, dissonant collection, an exercise in unconventional sound that's a slight departure from his previous efforts. Fusing agitated dance rhythms, digitally manipulated effects, and recycled hip-hop beats with melancholic strings, Scanner delivers 10 jarring abstractions. Highlights include the polymorphous, symphonic structures of "Cosy Veneer," the techno rhythms of the "I Feel Love"-inspired "Automatic," and the caustic, progressive trance grooves of "Spinique." Ultimately, Scanner has created a compelling and boundless set that fits somewhere between the recordings of Ritchie Hawtin, Philip Glass, and John Digweed. —CR

COUNTRY

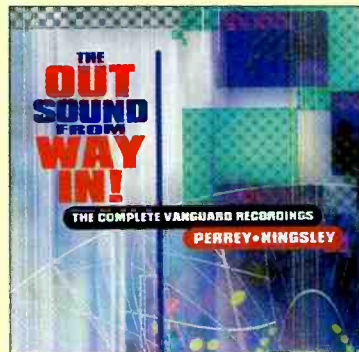
▶ TRICK PONY

Trick Pony
 PRODUCER: Chuck Howard
 Warner Bros. 47927
 Warner Bros. baby act Trick Pony brought live performance confidence into the studio for its debut album, which finds producer Chuck Howard wisely tapping into the trio's abundant energy and personality. The cleverly penned boogie-woogie rampage "Pour Me" practically explodes out of the speakers. Ditto for the rollicking "Party of One." A thumping cover of Johnny Cash's "Big River" (with help from the man himself, plus Waylon Jennings) is a blast, and "Just What I Do" is fun, acoustic-based country/pop with killer harmonies. Vocalist Heidi Newfield goes for broke on the uptempo numbers: the instrumental backing is appropriately raucous. When the act slows the pony down, Newfield is a belter with an endearing vocal catch that sells evocative ballads like "Every Other Memory" and "Stay in This Moment." Fresh and creative, Trick
 (Continued on next page)

VITAL REISSUES

PERREY & KINGSLEY

The Out Sound From Way In!—The Complete Vanguard Recordings
 ORIGINAL PRODUCER: Seymour Solomon
 REISSUE PRODUCER: Tom Vickers
 Vanguard 184/86
 Jean-Jacques Perrey was a French musician who specialized in a rare synthesizer called the ondiolin, and Gershon Kingsley was a German Jew who escaped Nazi persecution and became a conductor of pit orchestras on Broadway. As odd a couple as they might have been, the combination of their talents yielded some of the most groundbreaking—and lighthearted—electronic music of the '60s. This three-CD set compiles all of Perrey & Kingsley's work as a duo—the albums *The In Sound From Way Out* (1966) and *Spotlight on the Moon (Kaleidoscopic Vibrations)* ('67)—as well as Perrey's



solo releases *The Amazing New Electronic Pop Sound of Jean-Jacques Perrey* and *Moog Indigo*. A third disc contains two Fatboy Slim remixes of the Perrey solo favorite "E.V.A.," along

with Eurotrash's treatments of such tunes as "Winchester Cathedral" and "Lover's Concerto." Way ahead of their time, Perrey & Kingsley conveyed a sense of playfulness that foreshadowed (by three decades) the work of electronic music agitators like Beck, Beastie Boys, and Smashmouth, whose "Walking on the Sun" borrows from "Swan's Splashdown." —PV

LILIPUT

Liliput
 PRODUCER: not listed
 Kill Rock Stars 373
 Swiss grrrr! band Liliput got off to a wonderful post-punk start: It was slapped with a lawsuit. Apparently, the makers of Kleenex weren't too thrilled with a band named Kleenex. To avoid costly court expenses, the four original members of the group who named

themselves after tissue paper said goodbye to Kleenex and hello to Liliput. Together for five years (1978-83), with varied lineups, the Zurich-based Liliput released a hefty number of singles ("You," "Die Matrosen") and EPs (*Beri-Beri*), as well as two full-length sets (*LiLiPut*, *Some Songs*), via influential U.K. indie Rough Trade. It wasn't long before "the Swiss Slits," as the gals were dubbed by the British press, were touring across Europe with bands like the Raincoats, Scritti Politti, and Red Krayola. Now, with the release of this long-overdue two-disc retrospective—complete with liner notes by Liliput guitarist/bassist Marlene Marder, Sonic Youth's Kim Gordon, and lauded music writer Greil Marcus—fans finally have (legal) access to the band's hard-to-find back output in its entirety. Contact: 360-357-9732. —MP

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

Reviews & Previews

(Continued from preceding page)

Pony manages to be contemporary without sacrificing heart and soul.—**RW**

★ RED MEAT

Alameda County Line

PRODUCER: Dave Alvin

Ranchero Records 07862

The third album by West Coast honky-tonkers Red Meat is a well-produced, highly listenable affair. The prevailing style is steel-drenched Bakersfield country, as on the shuffling "That's What I'm Here For" and the instrumental "Buckeye"—two of several cuts in the finest Buck Owens/Don Rich tradition. Red Meat mixes bluegrass harmonies and bar-stool philosophy on "The Memory of Your Smile," and "Under the Wrench" may very well be the only homage to a Dodge Dart ever written. "Lolita" is a hilarious hang-dog lament over a girl and a tattoo that somehow manages to be strangely touching. The jazzy "Catfish Fry" is a blast, and "Mr. Heartache" and "Nashville Confidential" epitomize country lounge. Alternating between scruffy and smooth, the whole project hums under Dave Alvin's production. Classic country music, born 3,000 miles away from Nashville.—**RW**

JAZZ

★ BOB BELDEN

Black Dahlia

PRODUCERS: Bob Belden, Eli Wolf

Blue Note 7243 5 23883

Producer/composer/multi-instrumentalist Bob Belden conceived his expansive suite *Black Dahlia* as a noirish opera without words, relating a famous, true tale of a beautiful young actress losing her way (and life) in late-'40s Los Angeles. Belden's grandly ambitious composition for a stellar cast of soloists and large orchestra actually works just as well without the programmatic, as the lush arrangements and legato melodies of the various episodes take on luster with abstraction. Although the uptempo asides are less persuasive, the melancholy, ruminative material has a real, robust beauty. Belden solos on tenor sax, as does ace Joe Lovano. Among other fine players, Lew Soloff and Tim Hagans star on trumpets, and Marc Copland shines on piano. The 57-minute affair was beautifully produced over just two days of live takes in the studio. Belden and Blue Note are to be commended for investing in a project whose musicality and scope seem increasingly rare.—**BB**

★ JOHN BOUTTÉ

At the Foot of Canal Street

PRODUCER: John Boutté

Valley Entertainment 15138

John Boutté comes from a long line of New Orleans jazz and gospel musicians, and he makes his city proud with this, his fourth solo album (released independently in 1999 and now out nationally via Valley Entertainment). It's a relaxed stroll through two classic-sounding originals and nine time-tested standards like "Black Orpheus," "Someone to Watch Over Me," and "This Masquerade Is Over." The more familiar material yields especially confident performances that ring with casual sincerity. A restrained backing quartet gives Boutté plenty of room for flights of emotion that verge on cabaret. Smoky, melancholy jazz ballads and joyous gospel are dramatic, not kitschy (except perhaps for his take on "Battle Hymn of the Republic"). It's sophisticated but also down-home—a balance that gets to the heart of New Orleans tradition. Boutté and his band toss off these tunes as if it's just another great night in a French Quarter saloon. Contact 212-974-9400.—**SA**

LATIN

► JERRY RIVERA

Jerry Rivera

PRODUCER: Bebu Silvestri

BMG U.S. Latin 74321-82955

Salsa singer Jerry Rivera's first full-length foray into ballads also marks his

label debut with BMG (after years with Sony). The final results of this dual leap are a pleasant surprise. Although Rivera breaks no new ground whatsoever, he's more than capable of holding his own in such musical settings, exposing his voice in what amounts to a statement that he can not only sing ballads but excel in the process. Among the standouts are the first single, "Quiero," and "Muero," which finds Rivera letting loose with persuasive pathos. The singer also benefits from solid, tasteful production, with arrangements from Bebu Silvestri, who strikes a perfect balance here. No, Rivera doesn't take musical risks, and some of the lyrics are typically overwrought, but he delivers what he set out to do.—**LC**

WORLD MUSIC

★ PERET

Rey de la Rumba

PRODUCER: Toni Garcia

Narada World 70876-15302

Pubil "Peret" Calaf is a Gypsy guitarist/vocalist from Barcelona who in past years has been a favorite in Spain. In the early 1970s, Calaf hit the pop scene with his *rumba catalan*, a fusion of mambo, jazz, a bit of rock, and his Mataró Gypsy songs. Although his music caused a sensation, he retired in the '80s. He's back with *Rey de la Rumba*, working a dramatic update of his rumba catalan with an amazing group of guest artists. The Basque fire-starter Fermín Muguruza appears on "Voy, Voy," singing in Euskera, the Basque language, with Peret vocalizing in Romaní; it's politico/linguistic dynamite set to a dancefloor beat. The Mexican *cumbia*/hip-hop crew El Gran Silencio adds to this movable feast with "Borriquito." David Byrne guests on a buoyant version of "Si Fulano." Another Mexican act, Professor Angel Dust, puts Peret in the house mix with "No Se Puede Aguantar." This is rumba with a post-modern attitude.—**PVV**

★ RAHAT NUSRAT FATEH ALI KHAN

Rahat Nusrat Fateh Ali Khan

PRODUCER: Rick Rubin

American/Legacy 69800

Rahat Nusrat Fateh Ali Khan is the nephew of Pakistani singer Nusrat Fateh Ali Khan, the 20th century's greatest exponent of *qawwali*. Rahat was taught this ancient Sufi music from age 3 by his uncle, and when Nusrat died in 1998, his wife acknowledged Rahat as his successor. Listening to these four tracks (spread over 57 minutes), there is no doubt that Rahat is a young qawwali master who will surely earn the respect his late uncle enjoyed. Driven by the tabla, Rahat's vocals are soaring and full-bodied, making complex rhythmic and melodic statements. Throughout, his performance is intense; like Sufi mysticism, it is an ecstatic expression of praise directed to Allah. What he sings is poetry, most of which is drawn from the work of the Persian writer Rumi, the most widely revered Sufi poet. Qawwali may be an acquired taste for Westerners, but it's hardly alien after the connections forged by Rahat's famous master.—**PVV**

CLASSICAL

★ ELGAR: Nursery Suite, Dream Children, etc.

English Chamber Orchestra/Paul Goodwin

PRODUCER: Robina G. Young

Harmonia Mundi 907258

The attachment of Edward Elgar (1857-1934) to his childhood was evidently strong, and the pensive vein that runs through the composer's mature work hints at his chagrin at the more problematic course of adult life. More than once in his career, he revisited his youthful notebooks to fashion wistful musical recollections of a child's world—and its inevitable dissolution. One such is the richly melodious *Nursery Suite*, played with palpable affection here by the English Chamber Orchestra under Paul Goodwin. The rarely heard nocturne *Dream Children* comes as an apt companion, as do *In Moonlight*, *Sospiri*, *Elegy*, and a Romance with solo bassoon—each a miniature evocation of sweetly sad

emotions. A slightly larger work is the early, three-part *Serenade*, but it, too, courses with that patented brand of English nostalgia. Any classical radio station's afternoon drive-time playlist would benefit from this lovely, lyrical album, as would any parent's nursery.—**BB**

CONTEMPORARY CHRISTIAN

► VARIOUS ARTISTS

Make Me Your Voice

PRODUCER: Ken Tamplin

Spring Hill 7-89042-1014

Not only is this album a terrific musical adventure filled with great songs and passionate performances, it also benefits a worthy cause. (It aids the persecuted people of Sudan through Christian Solidarity Worldwide, Samaritan's Purse, and Safe Harbor International Relief.) The title cut is a powerful anthem that crystallizes the project's theme: making a difference in the world by sharing God's love and by helping our fellow man. Performed by Habib Bardowell and the Shoreline Community Church of Monterey, Calif., the track captures all the fervor of a live church service. In fact, each cut accomplishes the same feat, as producer Ken Tamplin enlists some of the country's leading churches to participate in the project. Among the highlights are Andraé Crouch's "Mighty Wind" and Tamplin's own "Great, Great Love." Music is at its best when it transcends entertainment and achieves a higher purpose—as with *Make Me Your Voice*.—**DEP**

GOSPEL

★ LOREN

In His Shadow

PRODUCERS: various

Triumph 1199

Loren Mulraine, who eschews his family name for recordings, is a true Renaissance man of modern gospel. An entertainment attorney and professor at Middle Tennessee State University, he clearly establishes on this primarily self-penned set that one need not park his intellect at the door to revel in the glories of great gospel music. Sensitive, melodic, hooky-but-heartfelt words and music reign supreme here. The grooves are far more soothing than slamming ("Show Me," "Closer to You," "In His Shadow"). Assisting the artist is a cadre of name producers and players who adorn Loren's soulful vocals with a sonic tapestry that is never less than awe-inspiring. Contact: 800-545-2449.—**GE**

NEW AGE

★ JALAN JALAN

Bali Dua

PRODUCER: Jalan Jalan

Pacific Moon PMR-023

The Japanese group Jalan Jalan returns with its second album of ambient Balinese music, and, once again, it conjures up a world of virtual exoticism. A bit more lush, *Bali Dua* brings a broader instrumental palette to bear on the act's serene sounds. The opening "Kaja" features an unnamed Balinese singer intoning a serpentine melisma over a slow-motion spin of synthesizers and gamelan. On "Sekar," a plaintive acoustic guitar calls out over a plain of synthesizer and choral drones, leading into one of those poignant, gamelan-driven refrains at which Jalan Jalan excels. The group's Balinese evocations are far from traditional: sounds are mostly sampled from Balinese orchestras and arranged in their own serene landscapes. Jalan Jalan's melodically luminous themes linger like a dream of a Balinese sunset.—**JD**

FOR THE RECORD

Due to an editing error, the review for Rae & Christian's *Sleepwalking* (Billboard, March 10) failed to correctly reference Bobby Womack as the featured singer on "Get a Life" and "Wake Up Everybody," two tracks on the Grand Central Records album.

ON ★ STAGE

MERRILY WE ROLL ALONG

Music and Lyrics by Stephen Sondheim

Book by George Furth

Directed by Michael Grandage

Choreographed by Peter Darling

Starring Julian Ovenden, Samantha Spiro, Daniel Evans

Produced by Donmar Warehouse

Donmar Warehouse, London

For the past two decades, American theater companies have tried to fix *Merrily We Roll Along*. But leave it to the Brits to prove that it wasn't broken in the first place. The 20-year-old show just won an Olivier Award—the London equivalent of Broadway's Tony—for best new musical.

The original run of Stephen Sondheim's 1981 Broadway musical—about a disillusioned film producer/composer named Franklin Shepard who sets aside his ambitions and loses his friends during his rise to the top—closed after just 16 performances.

Everyone had a theory about why the show was such a flop. Some said Frank's character just wasn't likable. Others believed that the book, which started in 1980 and moved gradually backward 25 years to when Frank and his friends were young and idealistic, was difficult to follow. Still others argued that the original production, which featured minimal sets and costumes and a cast of young, mostly unknown performers, wasn't "big" enough.

So the directors of subsequent productions hired well-known actors, dressed them in funky period fashions, and had them chatter about how charming "that Frank" was. They also persuaded author George Furth to streamline the book and Sondheim to cut several songs, add several others, and rewrite the lyrics of the rest to make them sunnier. (For example, a line from the acerbic "Now You Know" went from "Even cream of wheat has lumps" to "After all, you've still got us.") Along the way, the show lost a lot of its appeal.

The creative element at London's Donmar Warehouse apparently listened closely to the title song's lyrics, which ask, "How did you get so far off the track?/Why don't you turn around and go back?" The darling production returns to the original vision of the show, stripping it to the bare essentials. It employs a mostly bare stage and minimal costumes. It also restores all the songs that were cut and the "let's put on a show" feeling by casting a bunch of enthusiastic newcomers. The result

is a deceptively simple show that manages to tug at your heart.

Yet *Merrily* also socks you in the gut. With the plot running in reverse, we already know how the story ends. We know the consequences of the characters' actions, so every wrong turn or dead end they take is wrenching. It's difficult to watch Frank sing the cheery "Old Friends" to his close pals Charley and Mary when you know it's the last time the three of them will be together. Even the exuberant "Opening Doors," sung when the trio first tastes success, is sad, because some of those doors soon slam shut.

Only a few moments in director Michael Grandage's crisp production fall flat. The show drags a bit early on during "Growing Up," the only song not in the original production. And a comedy number in the second act called "The Blob" doesn't elicit a single laugh. Both are performed by Anna Francolini, whose exaggerated acting and New York accent also marred Donmar's otherwise excellent revival of Sondheim's *Compa-*

ny a few years back. But the rest of the cast, led by talented newcomer Julian Ovenden as Shepard, is delightful. He, Samantha Spiro (as Mary), and Daniel Evans (as Charley) give performances so heartfelt that you forgive them when they occasionally push too hard. *Merrily* is a Sondheim show for people who think they don't like Sondheim. He intended it to be a straightforward musical comedy—albeit backward, with reprises coming before the songs themselves—so it has some of his most hummable tunes. "Not a Day Goes By" is as soaring as any of Andrew Lloyd Webber's ballads. But the score is also complex, with vocal lines that constantly reoccur; in one part of "Now You Know," melodies from three different songs gleefully collide. In the middle of "Opening Doors" you suddenly realize the orchestra is vamping along with the melody of "Old Friends." You uncover hidden treasures no matter how many times you listen to the score.

And, finally, we have a production that puts the songs front and center. This version reveals that *Merrily We Roll Along* is one of Sondheim's finest shows, so it hardly needs fixing.

MARK SULLIVAN



SONDHEIM

SINGLES

EDITED BY CHUCK TAYLOR

POP

CHANTAL KREVIAZUK *Before You* (3:58)

PRODUCER: Jay Joyce
WRITERS: C. Kreviazuk, J. Joyce
PUBLISHERS: Neverwouldthat Music/Sony-ATV Music Canada/Two Beggar Music
REMIXER: Tom Lord-Alge
C2/Columbia 16545 (CD promo)

In her native Canada, singer/songwriter Chantal Kreviazuk is a well-established presence, having scored a number of hit singles and Juno Awards for best pop/adult album and best female artist. In the U.S., her "In My Life" is the theme to the TV series *Providence*, but otherwise, she pretty much remains a hidden treasure. Columbia worked this track to radio a year ago, but with the chanteuse touring the country alongside *Barenaked Ladies*, the label is wisely reworking "Before You" to radio with a new mix from Tom Lord-Alge. The rock'n'roll track employs piano and mandolin to guide the story of just how rewarding love can be: "Ever since I met you on a cloudy Monday/I can't believe how much I love the rain/And now I think I'll get through the end of the world." Kreviazuk's voice is both a delightfully vulnerable instrument and rough around the edges in tone and texture, moving with the song's emotional build. Melodically, "Before You" is crafty adult pop, produced with a restrained dignity. This fine artist's time is long overdue in the U.S. Let's hope her winning track will get the nod at adult top 40 and modern adult stations, where it's sure to enchant listeners. From her vibrant opus *Colour Moving and Still*.—CT

EDEN'S CRUSH *Get Over Yourself* (no timing listed)

PRODUCER: Matthew Gerrard
WRITERS: M. Vice-Maslin, M. Gerrard, J. Keller
PUBLISHERS: Sweetersongs/Checkerman Music/Dayspring Music, BMI; G Matt Music, ASCAP
Warner Bros. 500041 (CD promo)

Eden's Crush is the band name for five young ladies who auditioned for and won a place in the new girl group on the WB's weekly series *Popstars*, which follows the process of putting together the act, recording music for an album, and producing a music video. While an interesting exercise in Music Industry 101, it remains questionable whether radio programmers will see fit to indulge the gimmick with a hit single. "Get Over Yourself" certainly patterns itself after contemporary production standards, with a racy R&B vibe and lyric about—ho-hum—a man that's done his woman wrong. On its own, this song is standard fare; it's inoffensive, but nothing makes it particularly compelling. If it's embraced by MTV's *TRL*, Eden's Crush could have its moment—much like male counterpart O-Town—but otherwise, these ladies are more likely to be pop stars in name only.—CT

A*TEENS *Bouncing Off the Ceiling (Upside Down)* (3:14)

PRODUCERS: Grizzly, Tysper
WRITERS: Tysper, Jonsson, Seppehrmanesh
PUBLISHER: not listed
MCA 012 157 585 (CD promo)

With its air-light melody and super-charged youthful vigor, A*Teens' "Bounc-

ing Off the Ceiling (Upside Down)" could be this year's "MMMBop," a pure pop pastry that's so infectious that its appeal could spread beyond the act's traditional Radio Disney core. As with the Brit foursome's previous efforts, a sound reminiscent of Abba is at the heart of the matter, with sunny female vocals and a giddy-up beat leading the charge. One listen is all it takes for the chorus to bore its way into the brain, leaving even the most jaded top 40 listener prey to its charms. The accompanying videoclip—included on the song's commercial single—adds all the more appeal, showcasing members Amit, Sara, Dhani, and Marie as fun-loving, would-be teen idols. This is quite the guilty pleasure and a track that could click at top 40 with the proper promotional push. It glows with innocent charm.—CT

R & B

MISSY "MISDEMEANOR" ELLIOTT *Get Ur Freak On* (4:00)

PRODUCER: Timbaland
WRITERS: M. Elliott, T. Mosley
PUBLISHERS: Mass Confusion Music/WB Music Corp./Virginia Beach Music, ASCAP
The Gold Mind/EEG 7480 (CD promo)

Missy Elliott returns with a highly inventive, if not bizarre, outing in "Get Ur Freak On," which blends two simple instrumental elements—an eerie, Egyptian-tinged rhythm track and thumping bass beat—with her own chant of the title, a few self-posturing verse lines, and little else. It's an eyebrow-raiser on first spin but manages to make its mark without being tied to the traditional structure of current hip-hop fare. If anything, the track maintains Elliott's long history of thinking out of the box and adding humor to the mix with her signature cartoon-like rap style. She's partnered with longtime collaborator Timbaland on this head-bopping, body-bouncing track, and it could become the party anthem of the season. It's a must-add across the R&B spectrum—with potential to cross to pop shores—and a promising preview of her upcoming new album, due in May.—CT

TYRESE *I Like Them Girls* (3:26)

PRODUCERS: Damon Thomas, Harvey Mason Jr.
WRITERS: D. Thomas, H. Mason, J. Valentine, P. White
PUBLISHERS: Demis Songs/E2 Music/EMI April Music/Plaything Music, ASCAP; Valentine's Day Songs/Warner-Tamerlane Publishing, BMI
RCA 60408 (CD promo)

Model/singer/MTV personality Tyrese marks his return with the slick click "I Like Them Girls," the launch single from his anticipated upcoming sophomore effort, *2000 Watts*. This one pops with the crisp production of the Underdog—Damon Thomas and Harvey Mason Jr.—and they pump up the midtempo track with a rich palette of percussive pops and ties that make this an instant neck snapper. Tyrese sounds cool and confident, and his vocal absolutely soars over its positive message about just how much he enjoys the company of the ladies. No doubt, the

SPOTLIGHT



DEBELAH MORGAN *I Remember* (3:53)

PRODUCER: Giloh Morgan
WRITERS: D. Morgan, G. Morgan
PUBLISHERS: Melody Hill Music/Strong Hook, ASCAP

REMIXER: Rodney Jerkins
DASLabel/Atlantic 300457 (CD promo)
It's been a long road for Atlantic Records siren Debelah Morgan, who has been working to make her mark since her label debut in 1994. Last year saw a major payoff with the flirtatious, gold-certified top 10 hit "Dance With Me," which is now working its way up the charts in the U.K. and Australia. Second domestic single "I Remember" maintains the pop-friendly vibe of that release, though it has been nicely juiced up for radio by hot producer Rodney Jerkins, giving it a slightly more contemporary rhythm track. Thankfully, the focus remains squarely on Morgan's powerful voice, which effortlessly cascades across her happy-go-lucky lyric (she wrote the song with her brother Giloh) about the first moment you realize you've found love. Clearly, this budding talent stands a notch above similarly branded pop divas; she's an extraordinary singer, a beautiful young lady, and a gifted scribe. Sounds as if she's on her way. Catch her on tour alongside 98° from late March through mid-May.—CT

accompanying videoclip for this track will showcase Tyrese's ample physical charms, adding to the song's exposure at BET and MTV. But he's got it sewn up at radio, too. It's a plenty strong re-entry, enough to take this appealing artist up the next rung of the career ladder. Also look for him this summer in the upcoming John Singleton film, *Baby Boy*.—CT

COUNTRY

BRAD PAISLEY *Two People Fell in Love* (3:56)

PRODUCER: Frank Rogers
WRITERS: B. Paisley, K. Lovelace, T. Owens
PUBLISHERS: EMI April Music/Sea Gayle Music/Sea Ranch Music, ASCAP; Songs of Sea Gayle, BMI
Arista 69030 (CD promo)

Brad Paisley's forthcoming sophomore

album, *Part Two*, is one of the most highly anticipated new projects slated for this year, and its first single affirms the singer/songwriter as the reigning prince of traditional country music. In a time when the pendulum seems to have swung toward pop, Paisley has come along to resurrect traditional country in much the same way Randy Travis did in the mid-'80s. Frank Rogers' production is understated, letting Paisley's charismatic performance convey the impact of the well-written lyric. It's a song that harks back to the best traditions of great country music. The lyric is, on the surface, a sweet, tender love song, but on a deeper level it contains an eloquent message about the enduring power of love. It sounds so simple, yet the song relays a beautiful truth—"Every one of us is here, all because two people fell in love."—DEP

ROCK TRACKS

EVERCLEAR *Out of My Depth* (3:23)

PRODUCER: A.P. Alexakis

WRITER: not listed

PUBLISHER: not listed

Capitol 15911 (CD promo)

Everclear follows its clever pop turn "AM Radio" with the guitar-centric "Out of My Depth," a song that reinstates the band's base in modern rock. A savage wall of guitars escorts the highly melodic number through its manic center, as lead Art Alexakis sings of the continual pursuit of happiness: "Out of my depth, seems like every day I can't find the words to make the good things come my way." This is grade-A prime rib for the format, a staple track that combines the accessibility of a sing-along chorus with the real deal instrumentally. Guitars are used for more than flavor here; they are the essence of this jamming track. An essential add for radio and a great moment from the platinum *Songs From an American Movie, Vol. Two: Good Time for a Bad Attitude*. The band is on tour through April with Lifehouse and matchbox twenty.—CT

JOHN WESLEY HARDING *I'm Wrong About Everything* (3:37)

PRODUCERS: Gary Burnette, Rob Seidenberg

WRITER: J.W. Harding

PUBLISHER: Plagent Visions Music, ASCAP

Mammoth 11331 (CD promo)

Songsmith John Wesley Harding delivers another one off his acclaimed disc *The Confessions of St. Ace*. This relaxed tune was originally featured early last year on the soundtrack to *High Fidelity*; the hazard there is that it may have been overshadowed on such a strong album. Now, standing on its own, it has its chance to shine. Like many of Harding's narratives, "I'm Wrong About Everything" throws you in the middle of the action via a vivid lyric, so it tugs on the heartstrings. "I'll do the best I can/To be your lovin' man ... I'll do what I can do/To get close to you," he testifies. Harding's vulnerable style and compelling melodies mix nicely for a sin-

gle that should have no problem rocking triple-A and various shades of AC. It's too light for most modern rockers, but the track's hip enough that it could work on some stations.—EA

AC

PETER CETERA *Perfect World* (3:57)

PRODUCER: Michael Omartian

WRITERS: P. Cetera, J. Weatherly

PUBLISHERS: Clairepauls Music, Bright Leaf Music, ASCAP

DDE Music (CD promo)

Singer/songwriter Peter Cetera has been an enduring presence on the airwaves for more than three decades, with 15 of them as a solo artist following his departure from hitmaking band Chicago. Throughout, he has remained a staple of AC radio, along with a select handful of artists like Elton John, Phil Collins, and Rod Stewart. "Perfect World," his first outing in three years, is vintage Cetera, featuring his instantly recognizable creamy vocal stylings and an instrumental palette that will remind listeners of much of his past work. There's even a blast of trumpets sprinkled throughout the midtempo track, no doubt a deliberate if not teasing throwback to his early Chicago days. Lyrically, "Perfect World"—which Cetera co-wrote with Jim Weatherly—abounds with optimism as he sings of the joy felt when next to his chosen one. Add in a hook that sticks like flypaper, and this one's all sewn up. Effortless and jubilant, this should be an automatic add.—CT

DANCE

IAN VAN DAHL FEATURING MARSHA *Castles in the Sky* (3:45)

PRODUCERS: Erik Vanspauwen, Christophe Chantzis

WRITERS: E. Vanspauwen, C. Chantzis, M. Theeuwen

PUBLISHER: Rocks, ASCAP

Robbins Entertainment 76869-72046 (CD maxi-single)

Following the recent crossover radio friendliness for upbeat dance tracks from the likes of Alice DeeJay, ATC, Melanie C, and Zombie Nation, Ian Van Dahl comes through with a peppy track that has as much potential at radio as at the clubs—and whose maxi-single is doing well at retail. Van Dahl finds success with an uncomplicated yet effective keyboard line, utilizing only a handful of notes. Marsha's voice, used only sparingly throughout the track, flows over the ethereal synths in the breakdowns and bopping beats alike. The simplicity suits the song, and the melody complements the trance sound well. It's good to hear Robbins, which found much success with a multitude of late-'90s freestyle hits, widen its scope to include these Euro sounds. To appease almost any DJ, a slew of remixes accompany the track.—EA

RAP

TRICK DADDY FEATURING THE SNS EXPRESS *Take It to Da House* (3:47)

PRODUCER: Righteous Funk Boogie

WRITERS: Funk Boogie, Money Mark, J.V., Trina, Co.

Trick Daddy, C. Bobbit, F. Wesley, J. Brown, C. Wayne

PUBLISHERS: First-N-Gold/BMI; Donna Dyon Music Publishing/Dynatone Publishing/Universal Music Publishing/BMI; EMI Longitude Music/EMI

SlipNSlide/Atlantic 300430 (CD promo)

From "Nann Ni**a" to "Shut Up," Miami's Trick Daddy seems to have the recipe for the perfect party anthem. He has done it once again with "Take It to Da House," aided by the SNS Express. The first single from the forthcoming *Thugs R Us* album mixes samples from James Brown's "The Boss" and KC & the Sunshine Band's "Boogie Shoes" for a feel-good record. As the MCs trade verses on the posse cut, they all seem to know their role, with Trick Daddy as leader of the pack. Radio and video outlets have both put the single into heavy rotation already, and it is doing equally well at mix shows nationwide. Trick Daddy may be taking another hit "to da house."—RH

NEW & NOTEWORTHY

OVER THE RHINE *Give Me Strength* (3:38)

PRODUCER: not listed

WRITERS: D. Armstrong, P. Gabriel, P. Statham

PUBLISHER: Warner/Chappell Music, ASCAP

Back Porch/Virgin 15317 (CD promo)

Ohio-based Over the Rhine—which has toured with such acts as Emmylou Harris, Jane Siberry, and Cowboy Junkies—has a reputation for intensely personal lyrics that offer an elixir for life's wounds. "Give Me Strength," the duo's first new recording in five years, is a mighty anthem of self-empowerment, an ambitious standout track that could reach out like a helping hand from the adult airwaves. The team of Karin Bergquist and Linford Detweiler set their ode to determination against a shuffling



hip-hop-lite beat and surging, atmospheric instrumentation that seem to

push the song's message forward like waves breaking on a beach. Lead vocalist Bergquist pleads, "Give me strength to find the road that's lost in me/Give me time to heal and build myself a dream/Give me eyes to see the world surrounding me/Give me strength to be only me." Co-written by hitmaker Dido, the song has already found its way onto a recent episode of NBC's *Third Watch*. Its potential to wow the Sarah McLachlan crowd at adult top 40 and modern adult radio is audibly apparent. This is the kind of song that breaks an act, grabbing hold from the first note—intense, inventive, and meaningful. Please search out.—CT

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

After Much Delay, 'Chapter 1' Is Due

Syleena Johnson To Make Jive Album Debut Next Month

BY JEFF LOREZ

NEW YORK—It appeared Syleena Johnson's superlative debut album for Jive Records, *Chapter 1: Love, Pain & Forgiveness*, was destined to become one of those never-released R&B classics. Promotional copies issued more than a year ago became a hot commodity in purist circles as the set's release date was continually pushed back. That date is now set for April 17.

"It was the most frustrating thing in my life to sit around and just wait," says Johnson from her Chicago home. "The problem was we didn't have a single.

Finally, the company told me last summer that R. Kelly wanted to cut a song with me that could be the first single ["I Am Your Woman," written and produced by Kelly and sent to radio Feb. 12]. But after we cut it, Jive had a bunch of new releases—Joe, Backstreet Boys, R. Kelly—so they decided to wait until now."

In many ways, the Kelly connection is fitting. The fellow Chicago native first introduced Johnson at one of his annual basketball tournaments in the summer of 1997. That's when Johnson made contact with a Jive executive and subsequently submitted the demo tape that landed her a deal.

But Johnson isn't new to the music business: Her father is noted blues musician Syl Johnson.

"It was exciting to see him play,"

Johnson recalls. "He would play guitar every day on the back patio, or he'd have his music playing. We were really into our dad but didn't realize he was a big star on the radio or anything like that. He was just Daddy."

In fact, it was with her dad at the helm that Johnson made her first recording at 15.

"I was auditioning for a play in Chicago," she says. "The producer knew my father and contacted him when he heard me sing. I don't really think my father was aware of my singing until then. He came and heard me and said, 'Let's do an album.' I did a self-titled album—a Whitney Houston-type thing—but it didn't do well. So I just got on with my schooling."

Four years later while attending Drake University in Des Moines, Iowa, Johnson recorded another album, *Love Hangover*, for the now-defunct indie label Radix Records. The video for the title track even aired on local Chicago cable outlets. However, it was around this time that Johnson developed every singer's nightmare: nodules on her vocal cords.

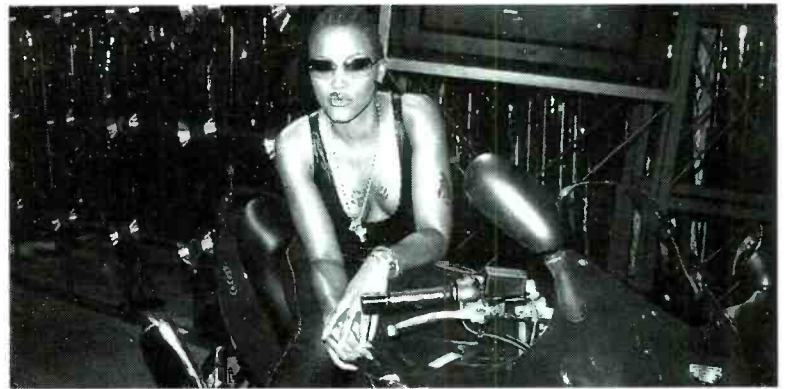
"I was in the gospel choir in high school and at Drake, which is hard on your cords," says Johnson, who is managed by David Passick and Michelle Myers for David Passick Entertainment. "I thought I'd never sing R&B again. Then my music teacher told me I was speak-

ing too loud and straining my voice. I changed the way I spoke, and the nodules went away. But it left my voice with a raspy, older sound."

Indeed, it's easy to mistake 24-year-old Johnson for a woman twice her age. With its rootsy, bluesy, old-school R&B flavor, the set—produced by Bob Powers (D'Angelo, Erykah Badu)—is reminiscent of early-'80s soul by Shirley Brown and Betty Wright. The subject matter—poignant and often haunting—pulls no punches, chronicling a turbulent
(Continued on next page)



JOHNSON



A Ruff Ride. Ruff Ryders/Interscope artist Eve recently participated in a contest on 360hiphop.com, where entrants vied for a special motorcycle featuring the Ruff Ryders logo. Eve, shown here, presented a 2000 Suzuki Katana 600R motorcycle to the winner at a taping of BET's *106th & Park*. The exclusive world premiere of Eve's new album, *Scorpion*, was hosted by 360hiphop.com. The album hit stores March 6.

New Label Non! Stop Records Takes Off; Son Lil' Romeo Follows Master P's Footsteps

NON! STOP GETS STARTED: Famous Artists Agency president **Jerry Ade** and producer **Kenny "Smoove" Kornegay** have teamed to launch Non! Stop Records in New York. Kornegay, who has worked with **Changing Faces**, **Case**, and **Mary J. Blige**, will serve as CEO, and Ade as president. The label has already signed rap act **Paypa Boyz**, rapper **Eddie Morris**, rapper **Mina**, and R&B singer **Eshia**. The start-up is still in negotiations with several labels for distribution.

ALL IN THE FAMILY: No Limit—the next generation—steps to the forefront June 5 with the release of *Soulja Boy*, the solo debut album of **Master P's son Lil' Romeo**. Primarily produced by **Diesel** of Soulja Music Productions, the 11-year-old rapper's virgin effort also features P himself and **Silkk the Shocker**, plus production contributions from **Teddy Riley** and **Jermaine Dupri**, whose protégé and fellow teen rapper **Lil' Bow Wow** teams with Romeo on the track "ABC's." Catchy lead single "My Baby" incorporates a loop from the **Jackson 5's**

1969 No. 1 hit "I Want You Back." Romeo is also eyeing the big screen. Sources say daddy P has a Disney movie in development for both Lil' Romeo and Lil' Bow Wow.

CONFERENCE CALL: The Hip-Hop Hall of Fame Conference takes place Tuesday to Friday (13-16) at New York's Millennium Hotel. Co-chairman of the confab is Jive Records senior director **Jeffrey Sledge**. Panelists—who'll address such issues as artist development, the Internet, and publishing—include BET music programming guru **Stephen Hill**, rapper **RZA**, Ruff Ryders' **Chivon Dean**, and reps from ASCAP, Elektra, Columbia, and 360hiphop. For more information, contact 866-644-7467 or visit hhhof.com.

BACKSTAGE BANTER: Among the snippets gleaned backstage during the 15th annual Soul Train Music Awards: **Keith Sweat** says **LSG** is getting back together, with plans to begin recording in the next two months. Sweat's also executive-producing the film *Inseparable*, whose cast thus far includes **Da Brat**. . . **K-Ci & JoJo** say eight songs have been completed for the upcoming **Jodeci** reunion album. . . Look for a third **Jagged Edge** album—*Jagged Little Thrill*—this summer. . . **Shaggy** has signed a deal with MCA for his own

label, Big Yard.

Mystikal is already working on a new album and plans to tour this summer. With him backstage was his "Danger (Been So Long)" partner **Nivea** (whom he described as a "black **Britney Spears**"), who's now busy recording a solo project. . . **Luther Vandross** teased that his as-yet-untitled J Records debut in June features "a very unlikely collaboration" . . . **Yolanda Adams** will be gearing up for the fall Sisters in the Spirit tour, part two, with **Shirley Caesar** and others to be announced. . . **Debra Cox** has finished five songs for her next album, working with **Warryn Campbell** and **Shep Crawford**, among others. She said that she and **Next's R.L.** are open to doing another duet. . . **Mary Mary**

member **Erica Atkins** revealed she's engaged to Campbell, who produced the duo's *Thankful* debut. Mary Mary collaborated with **Kirk Franklin** on the *Kingdom Come* soundtrack and will sing on **Puff Daddy's** planned gospel album.

Jill Scott says she's going to take a much-deserved rest in April

("I've been running for 10 months") and vows she's "not going to sweat" over the follow-up to her hit album.

KUDOS: To the 32nd NAACP Image Awards music honorees, including **Carl Thomas** (outstanding new artist), **LL Cool J** (outstanding hip-hop/rap artist), **Yolanda Adams** (outstanding female artist), **R. Kelly** (outstanding male artist), **Destiny's Child** (outstanding duo or group), and **Stevie Wonder** (outstanding album for *At the Close of the Century*). The special airs March 9 on Fox. . . Also, kudos to jazz/R&B/pop singer **Al Jarreau** on being awarded the 2,174th star on Hollywood's Walk of Fame March 6.

DOWN TO THE ESSENCE: This year's main-stage performers at the Coca-Cola Presents the Essence Music Festival 2001 include **Jill Scott**, **Destiny's Child**, **Joe**, **Kelly Price**, **Eric Benét**, and **Yolanda Adams**. Manning the Superlounges will be such acts as **Carl Thomas**, **Brenda Russell**, **Steel Pulse**, **Bilal**, **the Roots**, and **Patti Austin**. The festivities take place July 5-7 in New Orleans.

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

**The Rhythm
The Rap
and The
Blues**



by Gail Mitchell

Destiny's Child's 'Say My Name' Added To HitClips Music System

BY ANNE SHERBER

NEW YORK—No one can accuse Destiny's Child of wasting its time in the spotlight. In addition to the trio's forthcoming new album, *Survivor*, member Kelly Rowland has a solo outing ("Angel") on the soundtrack to the Chris Rock film *Down to Earth*, while fellow Child **Beyoncé Knowles** has been working on her first film, *Carmen Jones*, for MTV.

Amid plans for other solo projects, the group announced at the American International Toy Fair in New York that it has also signed with Tiger Electronics—a division of Hasbro—to become part of the toy company's popular HitClips Micro Music System. The year-old mini MP3 system of pre-recorded music, players, and recording devices gives kids a chance to collect hit singles.

Each postage stamp-sized micro-

chip contains a portion of a hit single—in this case, the group's crossover hit "Say My Name"—and can be played on a series of players that aren't much bigger than a single itself.

The move supplements Destiny Child's retail reign by putting it in the aisles of toy departments where many of their preteen fans still shop. In fact, HitClips has proved to be a popular item with the hard-to-reach 'twens audience (8- to 11-year-olds), thanks to acts like 'N Sync, Britney Spears, and Sugar Ray, all of whom have released singles on the chips.

Destiny's Child says the decision to become involved with HitClips was an easy one. "This itchy-bitsy stereo is a neat toy," says Rowland. "Plus, we get a lot of notes from parents saying [that] we're role models for their kids."

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 R&B stations are electronically monitored 24 hours a day, 7 days a week...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'PUT IT ON ME', 'STUTTER', 'PROMISE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'FEELIN' ON YO BOOTY', 'GET CRUNKED UP', 'BIZOUNCE'.

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 entries like 'I WISH', 'OPEN MY HEART', 'LET'S GET MARRIED'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'INCOMPLETE', 'I KNOW WHAT'S UP', 'ANTE UP'.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists various R&B singles alphabetically by title.

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

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'IT'S OVER NOW', 'COULD IT BE', 'PROMISE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TAKE IT TO DA HOUSE', 'R.E.S.P.E.C.T.', 'WHO'S THAT GIRL?'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '\$#*! ON YOU', 'UHHNNHH', 'BAG LADY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SURVIVOR', 'SWEET REVENGE', 'TAKE IT TO DA HOUSE'.

Billboard TOP R&B/HIP-HOP ALBUMS

MARCH 17, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
(1)	87	—	2	DJ CLUE	THE PROFESSIONAL 2	1
NO. 1/GREATEST GAINER						
(2)	NEW	—	1	PROJECT PAT	MISTA DON'T PLAY EVERYTHINGS WORKIN	2
(3)	NEW	—	1	SILKK THE SHOCKER	MY WORLD, MY WAY	3
4	1	1	30	SHAGGY	HOTSHOT	1
5	2	5	33	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
(6)	3	3	17	R. KELLY	TP-2.COM	1
(7)	5	6	16	MUSIQ SOULCHILD	AIJUSWANASENG (I JUST WANT TO SING)	4
8	4	2	21	JA RULE	RULE 3:36	1
9	7	7	11	SNOOP DOGG	THA LAST MEAL	1
10	6	4	20	LUDACRIS	BACK FOR THE FIRST TIME	2
(11)	10	25	12	QB'S FINEST	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM	10
12	11	10	3	ICONZ	STREET MONEY	10
13	12	12	13	K-CI & JOJO	X	3
14	9	8	16	SADE	LOVERS ROCK	2
(15)	17	16	19	TAMIA	A NU DAY	8
16	13	13	15	ERYKAH BADU	MAMA'S GUN	3
17	15	15	19	OUTKAST	STANKONIA	2
18	8	9	11	SOUNDTRACK	SAVE THE LAST DANCE	2
(19)	NEW	—	1	DIRTY	THE PIMP & DA GANGSTA	19
20	14	14	23	MYSTIKAL	LET'S GET READY	1
21	16	22	36	NELLY	COUNTRY GRAMMAR	1
22	19	17	23	LIL BOW WOW	BEWARE OF DOG	3
23	20	21	19	JAY-Z	THE DYNASTY ROC LA FAMILIA (2000 —)	1
24	18	18	3	FREDRO STARR	FIRESTARR	18
25	23	20	21	MR. C THE SLIDE MAN	CHA-CHA SLIDE	20
26	22	19	15	DAVE HOLLISTER	CHICAGO '85... THE MOVIE	10
(27)	30	40	26	DONNIE MCCLURKIN	LIVE IN LONDON AND MORE...	27
28	21	11	6	JENNIFER LOPEZ	J.L.O.	1
29	28	24	59	JAGGED EDGE	J.E. HEARTBREAK	1
(30)	NEW	—	1	GLADYS KNIGHT	AT LAST	30
31	25	38	42	EMINEM	THE MARSHALL MATHERS LP	1
32	24	23	12	XZIBIT	RESTLESS	1
33	26	28	13	3LW	3LW	19
34	27	27	13	MEMPHIS BLEEK	THE UNDERSTANDING	1
35	29	29	6	DREAM	IT WAS ALL A DREAM	11
PACESETTER						
(36)	41	36	16	CHARLIE WILSON	BRIDGING THE GAP	35
37	31	30	11	LIL' WAYNE	LIGHTS OUT	2
38	32	26	8	SOUNDTRACK	OZ	8
39	37	52	4	VARIOUS ARTISTS	GRAMMY R&B/RAP NOMINEES 2001	37
40	36	32	4	PUBLIC ANNOUNCEMENT	DON'T HOLD BACK	30
41	33	31	14	MASTER P	GHETTO POSTAGE	2
(42)	38	42	24	SHYNE	SHYNE	2
43	34	35	16	KEITH SWEAT	DIDN'T SEE ME COMING	5
44	40	33	47	CARL THOMAS	EMOTIONAL	2
45	42	39	15	8BALL & MJG	SPACE AGE 4 EVA	9
46	35	34	3	SOUNDTRACK	DOWN TO EARTH	34
(47)	46	49	46	JOE	MY NAME IS JOE	1

48	43	60	3	SMUT PEDDLERS	PORN AGAIN	43
49	44	45	20	TALIB KWELI & HI-TEK	REFLECTION ETERNAL	5
50	39	37	13	FUNKMASTER FLEX	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
51	45	41	76	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	5
52	47	59	68	DR. DRE	DR. DRE — 2001	1
(53)	54	53	3	RICHELLE FERRELL	INDIVIDUALITY (CAN I BE ME?)	16
(54)	60	50	16	PRU	PRU	38
55	49	66	84	DESTINY'S CHILD	THE WRITING'S ON THE WALL	2
56	53	43	43	AVANT	MY THOUGHTS	6
57	55	61	44	MARY MARY	THANKFUL	22
58	56	54	22	SCARFACE	THE LAST OF A DYING BREED	2
59	48	46	14	VARIOUS ARTISTS	LYRICIST LOUNGE VOL. 2	7
60	51	48	48	PINK	CAN'T TAKE ME HOME	23
(61)	67	56	16	CHANTE MOORE	EXPOSED	10
62	57	64	24	LIL' ZANE	YOUNG WORLD: THE FUTURE	4
63	50	44	15	B.G.	CHECKMATE	5
(64)	68	65	5	THE DAYTON FAMILY'S OWN GHETTO E	GHETTO THEATER	54
65	52	47	16	CAPONE -N- NOREAGA	THE REUNION	8
66	62	—	13	NATALIE WILSON & THE S.O.P. CHORALE	[GIRL DIRECTOR]	50
67	58	51	16	WU-TANG CLAN	THE W	1
68	65	67	45	TONI BRAXTON	THE HEAT	1
(69)	NEW	—	1	VARIOUS ARTISTS	DEF JAM 1985-2001: THE HISTORY OF HIP HOP VOLUME 1	69
70	70	62	12	FIELD MOB	613: ASHY TO CLASSY	35
71	66	69	45	MYA	FEAR OF FLYING	7
72	59	58	4	MARVIN SEASE	WOMEN WOULD RATHER BE LICKED	51
73	61	55	17	PRODIGY OF JOBB DEEP	H-N-I-C	6
74	63	57	25	CASH MONEY MILLIONAIRES	BALLER BLOCKIN	2
75	64	86	81	MACY GRAY	ON HOW LIFE IS	9
76	69	68	12	VARIOUS ARTISTS	THE SOURCE — HIP-HOP HITS VOL. 4	35
77	74	75	64	DMX	...AND THEN THERE WAS X	1
78	72	63	36	KELLY PRICE	MIRROR MIRROR	3
(79)	78	77	45	TRINA	DA BADDEST B***H	11
80	73	71	4	VARIOUS ARTISTS	TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAM 670007/INTERSCOPE (17.98 CD)	71
81	77	78	15	TELA	THE WORLD AIN'T ENUFF	8
82	79	74	28	WYCLEF JEAN	THE ECLECTIC: 2 SIDES II A BOOK	3
83	75	70	19	BIG MOE	CITY OF SYRUP	52
(84)	85	73	25	RACHELLE FERRELL	INDIVIDUALITY (CAN I BE ME?)	16
(85)	RE-ENTRY	—	2	LIL BLACK	ON THE ROAD AGAIN	85
86	83	72	73	DONELL JONES	WHERE I WANNA BE	6
87	81	81	18	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOT GUILTY... THE EXPERIENCE	41
(88)	NEW	—	1	MAC MALL	IMMACULATE	88
89	76	91	13	MONIQUE MOSEE	GIRL LIKE ME	74
90	89	79	64	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	30
91	80	76	3	FAT PAT	WRECKSHOP RECORDS PRESENTS: FAT PATS GREATEST HITS	76
(92)	93	93	59	JAY-Z	VOL. 3... LIFE AND TIMES OF S. CARTER	1
93	82	87	38	THREE 6 MAFIA	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
94	71	95	6	DESMOND PRINGLE	LOYALTY	71
(95)	100	90	36	SOUNDTRACK	LOVE & BASKETBALL	15
(96)	95	80	25	BOYZ II MEN	NATHAN MICHAEL SHAWN WANYA	3
97	91	92	10	TYRONE DAVIS	RELAXIN' WITH TYRONE	71
(98)	97	97	42	BIG TYMERS	I GOT THAT WORK	1
99	90	82	37	LIL' KIM	THE NOTORIOUS KIM	1
100	94	98	34	LUCY PEARL	LUCY PEARL	3

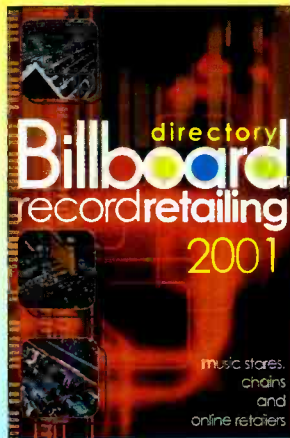
Albms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals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

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'Confessions' Of Tummy Touch Owner/DJ Tim 'Love' Lee

CLUB LONE LEE: One of England's quirkier DJs, Tim "Love" Lee recently put a smile on many a New York club punter's face when he manned the turntables at the monthly Global Rotation party at the Fun club. When I meet with Lee a few days after the event, he's looking a bit flush. "Don't ask," he says, grinning. "I think I just had one too many drinks last night, that's all."

For those not in tune with clubland's more left-of-center beats, Lee is responsible for such cheeky dance-floor nuggets as "Sombre Hombre," "Go Down Dixie," and "Again Son..." His two albums—1997's *Confessions of a Selector* (360 Records) and last year's *The Continuing Confessions of Tim "Love" Lee, the Man Who's Been Everywhere But in Love* (Tummy Touch Records, owned by Lee, who also owns the Peace Feast imprint)—were steeped in sensual Latin



by Michael Paoletta

rhythms, funky house grooves, and trippy slo-mo beats.

If ya happened to miss Lee's clever debut, well, you're in luck, because Studio K7 is rereleasing it in April. This will be preceded by the March 20 release of Tummy Touch's Studio K7-distributed *I Am Fearless Funky & Five*, which celebrates the label's fifth anniversary. The wickedly festive, musically diverse 11-track set spotlights the work of **Tutto Matto** ("Take My Hand"), **Mescalito** ("Rambla"), Lee ("Again Son..."), and one of the label's earliest signings, **Groove Armada** ("Fireside Favourite"). Also included is "Good to Go" by **Organic Audio**; the U.K. act, helmed by **Andy Spence**, recently inked a U.S. deal with Nettwerk America, which will release its new album, *Last One Home*, April 17.

A DJ for 12 years, Lee was a founding member of **Bud Bongo**. "I played the Fender Rhodes," he says. "Those are my roots. But the DJ/sampling thing was where the real money was. Bud Bongo would play a live gig, and each member would end up with 15 quid. Then I'd DJ for an hour at a club and bring home 150 quid. I thought, 'What's wrong with this picture?'"

In May, Lee is scheduled to return to the U.S. for another DJ tour. "After that, and except for special gigs, I'm retiring from DJing," he says. "I need time to write material for my next album and to put together a band."

According to Lee, his next album will rely less on samples and more on live musicianship. "I'll be recording with a full-on live band—one that can

then tour with me. We'll be going down that 25th-century exotica musical path with Latin rhythms together. The live thing is where I'm from, and that's where I'm returning."

ON THE ROAD: **LTJ Bukem**, **MC Conrad**, and **PFM** are confirmed to tour throughout the U.S. on a 30-date club trek. Beginning March 24 at the Ultra Beach Festival in Miami, the three Good Looking Records U.K. acts will visit Dallas (the Red Jacket club, April 4), Los Angeles (the Palace, April 5), Denver (the Gothic Theater, April 6), Seattle (the Showbox, April 10-11), San Francisco (the 1015 Folsom club, April 12), Boston (the Roxy, April 25), Cleveland (the Funky Buddha club, April 26), and Philadelphia (the Transit club, April 29), among other cities.

Bukem and MC Conrad are touring in support of their respective albums, *Producer and Vocalist*, which were released earlier this year. Also, be on the lookout for the label's *Logical Progressions 4* compilation, as well as a reissue of the hard-to-find *Logical Progressions 1* (completed with a bonus disc); both are scheduled to be in stores later this month.

On March 8, San Francisco-based



Twilo Zone. For the past five years, New York's Twilo club has fully embraced and championed international DJs. In addition to its Saturday night/Sunday morning resident, Junior Vasquez, the club has featured such revered DJs as Sasha & Digweed, Dave Seaman, Quivver, Timo Maas, and Paul Van Dyk, among others. On Feb. 18, the night before Presidents Day, the club featured the turntable skills of New York's Danny Tenaglia and England's Carl Cox, who kept club punters happy for nearly 16 hours. One of many highlights occurred at approximately 12 noon Monday, when Tenaglia played his own special remix of Eurhythms' "Sweet Dreams (Are Made of This)." Shown in the DJ booth, from left, are Tenaglia and Cox. (Photo: Tim Soter/djphotos.com)

Om Records (in association with *URB* magazine and Rio Digital Audio) began the East Coast segment of its Sounds of Om 2001 tour at Chicago's Metro club. Spotting the label's incredibly talented **Soulstice** (with a seven-piece live band), **aFRO-mYS-**

TIK (with a four-piece live band), and DJ **Mark Farina**, the three-week tour will take in New York (the Subliminal party at Centro-Fly, March 15), Montreal (the Sona club, March 17), Atlanta (the Eleven 50 club, *Continued on next page*)

The Dance Trax HOT PLATE

• **World of Shoes**, "I Am Strong" (Junior Vasquez Music single). Since last summer, DJ **Junior Vasquez** has been wreaking havoc on the Twilo dancefloor with this empowering jam, which was included on last year's *Twilo Volume 1: Junior Vasquez* (Twilo Recordings/Virgin). Now it finally streets as a single with new mixes from Vasquez himself—the Transatlantic Anthem mix, a merging of progressive house and trance elements, and the Discovise nix, which shimmers with a fine '70s-etched sheen. Sultry-voiced singer **Beverley Rippon** is definitely one to keep an eye on.

• **Rhona**, "Satisfy" (550 Music/Epic single). Ready for another alumna of *The Mickey Mouse Club* to infiltrate the music industry? Before answering, give a listen to Rhona's "Satisfy"—especially if ya have a soft spot for singers like **Deborah Cox**. The original **Rodney "Darkchild" Jerkins**-produced version is completely worked over by mixmasters **Eric Kupper**, **Robbie Rivera**, and **Dezrok** and Grammy Award winner **Hex Hector**. Talk about a solid remix package! Rhona's debut album is scheduled for a June release.

• **Janet**, "All for You" (Virgin single). Leave it to Ms. Jackson to deliver what is destined to be this year's summer jam at the tail-end of winter. Produced by the singer along with **Jimmy Jam & Terry Lewis**, "All for You" finds Janet's vocals fiercely riding the timeless rhythms of **Change's** disco-era hit "The Glow of Love," which form the song's buoyant foundation. (Get those roller-skates ready!) Those in need of uptempo remixes have **Thunderpuss** to thank for not losing sight of the song's inner playfulness. Simply sublime.

• **DJ Sneak**, "Smokey Hill Street" (Magnetic Recordings single). DJ Sneak, who seriously knows his way around a disco sample, introduces his own label, Magnetic Recordings, with this bottom-heavy, filtered house gem.

• **Floppy Sounds**, "Late Night" (Wave Music single). The electro-skewed "Late Night" is an eerie, mind-expanding aural journey that cavorts somewhere in the middle of tech house and progressive trance. Of course, we wouldn't expect anything else from Floppy Sounds mastermind **Rob Rives**. The man has, after all, engineered projects for visionaries like **François K.** and **Danny Tenaglia**. Expect a new album, *Short Term Memories*, in late May.

Billboard Dance Breakouts

MARCH 17, 2001
CLUB PLAY

1. EVERYTIME YOU NEED ME FRAGMA FEAT. MARIA RUBIA GROOVILICIOUS
2. HAPPY PEOPLE STATIC REVENGER CITY OF ANGELS
3. BREED SNAKE RIVER CONSPIRACY REPRISÉ
4. YOU MAKE ME FEEL (MORE & MORE) BECCA CUTTING
5. LET ME BE THE ONE SASHA ALEXANDER REPRISÉ

MAXI-SINGLES SALES

1. HOUSE SOME MORE LOCK 'N' LOAD JIVE ELECTRO
2. ACTIONIST RESPOKE MOUSE ON MARS THRILL JOCKEY
3. RISE DJ EYAL ARMED
4. JUST WAVE HELLO CHARLOTTE RUSSO STREETBEAT
5. MY FEELING JUNIOR JACK RADIKAL

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

Tresor's Baxter Wraps Last Volume Of 'Dreamsequence'

BY RICK SALZER

Sixteen years after unleashing his debut track, "Work Your Body," and its follow-up, "Does Not Compute," on the now defunct DJ International imprint, Detroit native Blake "Prince of Techno" Baxter remains a bright spark, still creating, producing, remixing, and working as a DJ for the global underground dance community. Earlier this year, Berlin-based Tresor Records released the final volume of Baxter's "Dreamsequence" series, *Dreamsequence III—The Collective*.

One of Detroit's true techno pioneers in the '80s, Baxter was often overshadowed by fellow Detroit-based beatmasters Juan Atkins, Kevin Saunderson, and Derrick May. Even though he had issued close to a dozen singles and EPs by the close of the '80s, it wasn't until the start of the next decade—with the release of the *When We Used to Play* EP on Saunderson's KMS label—that Baxter started gaining recognition.

In '91, Incognito Records issued Baxter's debut album, *The Underground Lives*. In the same year, he performed drum duties for Saunderson's techno/house act Inner City, toured with Jeff Mills, and released "Prince of Techno" (under the Prince of Techno moniker) on Underground Resistance Records.

"While I sometimes catch flak for my 'Prince of Techno' name-sake, it wasn't even my idea," explains Baxter. "Kevin [Saun-

derson] gave me that name as a joke—and it kind of stuck. He would refer to Juan [Atkins] as the king [of techno] and myself as the prince. To top it off, my girlfriend let the Underground Resistance people photograph me while I was sleeping.



BAXTER

The next thing I know, there are finished copies of the record with this crazy photo of me on the front, along with my new alias."

Baxter was originally schooled in the art of drumming, and his musical influences (ranging from Depeche Mode to Barry White) instilled in him a unique approach to making house and techno music. "The 'Dreamsequence' project was conceived [nine years ago] as an outlet for me to fuse many different styles," Baxter says. "At the time, technology was changing production techniques on a weekly basis; I wanted to adapt and grow with it."

After experimenting with bass sounds and frequencies on the first *Dreamsequence* set, Baxter continued recording (solo and with others) tracks for many labels, including Serious Grooves, RCA, Logic, Pow Wow, Disko B, and Tresor. Aside from growing with technology, the self-managed Baxter had a strong desire to fuse his poetry with his music. The goal? A signature sound. In '95, Tresor released

Baxter's second volume in the 'Dreamsequence' series. In an attempt to further carve out his own niche within the genre, he placed his poetry alongside house-friendly musical structures on this set. Two years later, the same label issued Baxter's first commercially available beat-mixed set, *Globus Mix Vol. 2*.

According to Baxter, whose songs are published by BMG/UFA, *Dreamsequence III* will be his last techno album. "Techno is getting so hard-sounding with very little evolution going on. I want to go in a different direction, while at the same time still use classic techno gear like the Roland 303, 808, and 909.

"Maybe it will still be techno," he adds. "But I want it to be more beat-oriented with a dark edge. That's where I started 15 years ago, and it's sort of ironic that I have come full circle, back to my original style."

Baxter says he's currently working on hip-hop and other beat-oriented projects for his own Detroit-based Phat Joint imprint; releases are scheduled for this summer. Baxter's '97 collaboration with Trevor Rockcliffe—"Visions of You" (Ultimatum Tracks)—will be reissued with new mixes via Carl Cox's In-Tec label later this month.

Last month, Baxter, who's handled by Berlin-based Dynamix Bookings, embarked on a world tour that will take him to Germany, the Netherlands, Spain, Japan, and North America, among other countries.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	4	8	NEEDIN' U II DEFINITY 010 1 week at No. 1	DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS
2	3	6	8	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
3	7	10	7	STAR 69 (WHAT THE FUCK) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
4	1	3	9	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
5	16	25	4	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
6	9	14	7	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
7	4	1	8	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
8	11	17	7	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
9	15	20	5	PASS IT ON MOONSHINE 88474	KEOKI
10	5	2	10	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
11	18	22	5	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
12	6	8	8	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
13	21	32	4	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
14	10	13	8	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
15	17	18	7	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
16	26	38	3	NAIVE SONG EPIC PROMO	MIRWAIS
17	19	19	6	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
18	24	30	5	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
19	13	5	10	ME DREAMWORKS PROMO	KINA
20	12	7	13	BY YOUR SIDE EPIC 79544 †	SADE
21	25	34	5	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
22	20	16	7	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
23	14	12	9	ABOVE THE SEA JELLYBEAN 2615	PARADIS
24	23	23	7	ON THE BEACH RADIKAL 99041	YORK
25	30	39	4	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
▶ POWER PICK ▶					
26	36	46	3	LET ME LOVE YOU EDEL AMERICA PROMO	DA BUZZ
27	8	9	13	BOY REPRISE 44928 †	BOOK OF LOVE
28	38	—	2	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
29	35	37	5	NOT SEVENTEEN V2 27680	MANDALAY
30	22	15	14	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SO-REAL
31	27	31	6	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
32	31	29	9	OBSIDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
33	37	43	4	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
34	29	24	10	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
35	28	21	12	CHANGIN' WEST END 1003	LINDA CLIFFORD
▶ HOT SHOT DEBUT ▶					
36	NEW		1	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
37	42	47	3	ANGEL ISLAND PROMO/IDJMG	LIONEL RICHIE
38	46	—	2	A TIME FOR US ATLANTIC PROMO	BARRATT WAUGH
39	47	—	2	CAMELS ULTRA 073	SANTOS
40	NEW		1	WHAT GOES AROUND COMES AROUND AVEK 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
41	43	—	2	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
42	41	44	4	UNA MUSICA SENZA RITMO TOMMY BOY SILVER LABEL 2172/TOMMY BOY	DEGENERATION
43	44	—	2	MIRROR, MIRROR DEF SOUL 562953/IDJMG	KELLY PRICE
44	NEW		1	YOU MAKE ME SICK LAFACE 24533/ARISTA †	PINK
45	33	26	12	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
46	NEW		1	LOOKING FOR LOVE MCA 572801 †	KAREN RAMIREZ
47	NEW		1	WHO AM I STAR 69 213	MASSIV
48	NEW		1	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
49	39	33	12	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
50	32	27	13	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1/GREATEST GAINER ▶					
1	26	—	2	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
2	3	—	2	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
3	2	2	14	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
4	5	1	8	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
5	4	3	13	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
6	6	4	12	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
7	7	8	29	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
8	8	5	45	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
9	9	10	13	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
10	13	11	12	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
11	12	9	25	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
12	10	6	23	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
13	11	7	11	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
14	14	12	18	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	15	13	34	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
16	16	18	5	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
17	19	16	12	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
18	23	22	8	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
19	22	19	37	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
20	17	14	14	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
21	18	15	19	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
22	20	17	44	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
23	21	27	52	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
24	25	20	41	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
25	34	32	15	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
26	28	26	48	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
27	32	24	8	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
28	24	21	7	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
29	27	23	9	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
30	46	—	2	LOVER BOY/LOVER GIRL (T) (X) ANTLER SUBWAY 6062/NEVER	LORDS OF ACID
31	35	30	7	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
32	33	34	47	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
33	29	25	29	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
34	30	28	31	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
35	31	29	32	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
36	43	40	8	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
37	37	35	7	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
38	50	42	7	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
39	42	44	5	AROUND THE WORLD (LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
40	RE-ENTRY	23		DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
41	41	39	18	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
42	45	33	3	STRANGER IN MY HOUSE (T) ELEKTRA 67173/EEG †	TAMIA
43	36	—	2	THE POWER (T) (X) TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
▶ HOT SHOT DEBUT ▶					
44	NEW		1	DON'T BE AFRAID OF THE DARK/HIGHER THINGS (JUNIOR'S UNRELEASED MIXES) (T) (X) NERVOUS 20456	CHARLOTTE VS. KIM ENGLISH
45	RE-ENTRY	3		LOOKING FOR LOVE (T) (X) MCA 572801 †	KAREN RAMIREZ
46	44	41	13	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
47	40	31	43	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
48	38	37	13	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
49	RE-ENTRY	8		IDOL (T) (X) WARNER BROS. 44887 †	AMANDA GHOST
50	39	46	45	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE

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

DANCE TRAX

(Continued from preceding page)

March 23), and Miami (the Goddess club, March 27), among other locales.

Coinciding with the tour is the release of Farina's wonderfully beat-mixed *Mushroom Jazz 3* March 20. With nary a dud, this chilled-out 19-track set overflows with horns and strings (Herb Alpert's "Flirtation"), *Soul II Soul*-fashioned beats merged with French wordplay (Raw Instinct's "De La Bass"), sensual '70s grooves (Mateo & Matos' "Taste of Funk"), and neo-hip-hop (Bahamadia's "Philadelphia"). Responsible for

the *Mushroom Jazz* and *San Francisco Sessions* series, Farina is one of clubland's reigning purveyors of gorgeous excursions of the deep, soulful, and jazzy kind.

Also on the road are Roni Size/Reprezent, whose sophomore album, *In the Mode* (Island), streeted last October. On Monday (12), the act will take to the stage of Toronto's Warehouse club, followed by Boston's Roxy club (March 15); New York's Hammerstein Ballroom (March 17); Orlando, Fla.'s House of Blues (March 23);

and Miami's Space club (March 25), among other venues.

NEW & NOTEWORTHY: *Respect Is Burning Presents Respect to DJ Deep* (Virgin France/Astralwerks), *DJ Pogo Presents Block Party Breaks 2—Tough Original Breaks, Hard Funk & '70s Funky Rock* (Strut U.K.), *dZihan & Kamien's Refreaked* (Couch Records/Six Degrees), *the Cinematic Orchestra's Remixes: '98-2000* (Ninja Tune), *Tiga's Mixed Emotions—Montreal*

Mix Sessions, Vol. 5 and *Jori Hulkonen's Helsinki Mix Sessions* (Turbo/Ultra), *the Riddler & Christian B.'s Club Series 4* (Strictly Hype Recordings), *Terry Hunter's House-sessions Vol. 1* (Vinyl Soul), *DJ Susan Morabito's Global Groove—The New Groove* (Centaur), *Café Del Mar, Volume Seven* (Manifesto/MCA), *Eddie Mix's Miami Power Mix* (Ultra), *Faithless' Back to Mine* (DMC/Ultra), *Afrika Bambaataa's Electro Funk Breakdown* (DMC/ Razor & Tie), *Connie Casserole's Twist and*

Blue Lounge Presents Groove Thang—Mixed by Super DJ Soulman (Harlequin).

LASTLY: New York-based Emagine Music is scheduled to issue **Waldeck's** new album, *The Night Garden*, May 22. Preceding the album will be the release of the **Chet Baker**-sampled "This Isn't Maybe," complete with remixes by **Eric Kupper**. Currently shooting a video for the single in Vienna, the artist will embark on a six-city club tour in May.

CRS Tackles Major Issues, But With Fewer Sparks This Time

This story was prepared by Phyllis Stark and Ray Waddell and Airplay Monitor's Sean Ross and Angela King.

NASHVILLE—The guarded optimism that many country music industryites feel about their format's prospects these days was reflected in a relatively muted Country Radio Seminar (CRS), held here Feb. 28-March 3.

Marked last year by several galvanizing issues, including the "traditional vs. pop" debate and a call for country to again target male listeners, this year's sessions delivered fewer controversies than in the past.

For instance, last year's "Too Pop or Too Country" panel discussion was heated and contentious, but this year's sequel offered fewer sparks and a repeated call from programmers to just "play the hits."

At the session "Blow Up the System," a question was raised: whether there is any independent thinking going on at radio, particularly whether PDs are willing to resist label priorities. Although his answer was yes, consultant Joel Raab added that "there are a lot of companies whose 'independent thinking' is given to them every week."

For WPOC Baltimore PD Scott Lindy, independent thinking took the

form of keeping Tim McGraw's "Something Like That" in "A" rotation for 62 weeks. "We did this to ourselves," he said of the format's current slump. "We have the power to say this next boom will last much longer than the last one, knowing what we now know and making decisions that aren't chart-based."

And while Raab suggested that PDs shouldn't be reluctant to drop even a bullet song if it isn't performing, RCA's Keith Gale noted that Sara Evans' "Born to Fly" went No. 1 in its 31st week. "If we had lost people in week 13 or 14, we never would have gotten there," he said.

In a discussion of whether there is

room in the system for regional hits, WUSN (US99) Chicago PD Justin Case said, "I don't think there's anything wrong with regional hits. There's nothing wrong with being a Southwest phenomenon."

But Gale noted that an Alabama record he worked had 97.8% of the monitored station panel playing it in heavy rotation, and it "barely went to No. 1. That's not a system that leaves room for regional hits."

As always, there was much discussion of pop crossovers at CRS. After someone in the "Blow Up the System" panel mentioned the oft-cited theory that country songs on pop stations are a three-minute advertisement for the country station, KRTY San Jose, Calif., PD Julie Stevens said, "Don't take the fiddle out of a record and tell me it's an advertisement for my format." That led DreamWorks' Jimmy Harnen to counter, "So fiddle and pedal steel define country? The Dave Matthews Band has a fiddle, and Don Ho has pedal steel."

That discussion was continued later in the "Too Pop? Too Country?" session, which included artists Brad Paisley and Collin Raye as panelists. Raye agreed with many PDs that "there is no question that some songs sound pop, but what does that really mean? It all comes back to benefit us in the long run if somebody brings fans back to country radio. I don't think we should discriminate against a record because of the instrumentation."

Paisley was more concerned about the "too country" half of the equation. "The thing that bothers me is when people say, 'That's a great song, but it's so country,'" he said. "If it's a great song, take a chance on it, and who gives a crap about research?"

Raye said what makes pop interesting "is there are no barriers. That's what I hate about country sometimes."

SRO EXAMINES OTHER ISSUES

As a spinoff to the main CRS convention, the Country Music Assn. resurrected its SRO live-music forum in the form of two 90-minute sessions. Moderated by Russ Simons, GM of the Gaylord Entertainment Center in Nashville, SRO touched on topics affecting the country music touring business.

Among the prickly issues were high ticket prices, the dearth of club business, tight radio playlists that allegedly hinder artist development, free radio shows, and overall dilution of talent in country brought on, in part, by the proliferation of labels in Nashville.

"We've got 30 labels trying to fill 10 slots, and there's just not that much talent in town," said Clarence Spalding, co-manager of Brooks & Dunn. "Some of these people with record deals don't deserve record deals. We're trying to put mediocrity into radio's pipeline, and we wonder why the shares are going down when

people switch [formats]."

Tight playlists and slow chart action add to the problem, according to Paul Lohr, agent at Buddy Lee Attractions. "To have a single take 25 weeks to run up the chart, now an act gets two songs a year," Lohr said. "People complain acts don't have enough material to do a show. Well, at this rate it could take six or seven years for an artist to have a set's worth of material so they can do a show people are familiar with."

CAREER LONGEVITY

In a session about career longevity called "It's a Marathon, Not a Sprint," Loretta Lynn said, "This fantasy stuff that everybody's listening to ain't going to stick. You need to hit you in the heart with one [song], then laugh at one."

Audium Records' Nick Hunter said, "As things slow down, [artists] find the integrity of [their] endeavors. If you work on your true [artistry], a lot of times the commercial success will come back around." Hunter said artists who chase being hot all the time tend to have short careers. "Is it a marathon or a sprint?" Hunter asked. "Today it's a blink."

Artist Kathy Mattea, who moderated the panel, said, "I talk to artists who can't listen to country music. I can barely listen anymore, [but] I do because I want to keep up. I know you [radio] guys have numbers to meet, but do something that feeds your soul. Add a record into the playlist because it's the right thing to do."

CONVENTION CAPSULES

- During an ASCAP-sponsored acoustic performance at CRS, Garth Brooks discussed the difficulty of finding songs for his next Capitol project. Because of his impending divorce, Brooks said, the material he's writing is darker than "Edgar Allan Poe on downers." He said he has listened to 4,000 songs by other writers and put only two on hold, including one that will be a duet with Trisha Yearwood. Meanwhile, Brooks' producer, Allen Reynolds, has listened to some 10,000 songs, Brooks said, and has not brought one prospect to Brooks yet.

- Collin Raye received the artist humanitarian of the year award from Country Radio Broadcasters (CRB), organizers of CRS. Raye devotes his time to numerous charities, including Childhelp USA and the American Indian organization Hechel Oyakapi.

- Actor Russell Crowe made a surprise appearance at Saturday night's Wildhorse Saloon concert sponsored by Lyric Street, Mercury, and DreamWorks Records. Crowe performed Johnny Cash's "Folsom Prison Blues."

- CRS attendance was 2,241, up 3% from last year.

(For more on CRS, see story, page 88.)

CMA Cuts 4 Jobs; Tin Pan South Lineup Set; Montgomery Gentry, Jim Beam Make Deal

ON THE ROW: The Country Music Assn. (CMA) has eliminated four positions. CMA executive director **Ed Benson** says the positions include one manager in the projects and events department and three staff people, one from the communication department and two from the international and new-business executive department. The duties of these people have been consolidated, reclassified, or outsourced. The organization shrinks from 36 employees to 32.

Benson says, "This wasn't a case of economy. It's a case of strategic focus." He says trade organizations like the CMA must follow other business models in keeping the full-time staff "at a minimum."

Brian Payne, the former president of Gaylord Entertainment Co.'s now-defunct interactive media group, will exit the company to pursue other business interests. He will continue his association with Gaylord through projects with the company's music, media, and entertainment groups.

The Nashville Songwriters Assn. International has announced the lineup for its annual Tin Pan South, scheduled for April 2-7 in Nashville. The highlight of the event is expected to be the Legendary Songwriters Concert April 3 at the Ryman Auditorium. Participants will be **Gordon Lightfoot, Ray Parker Jr., Andrew Gold, Sharon Vaughn, and Merle Kilgore**. Other activities will include a golf tournament, an open-mike night for aspiring songwriters, workshops, panels, and performances.

The Nashville-based Leadership Music program is accepting applications from established entertainment-industry leaders for the next class of participants. Because of a revised application form, all previous applicants must reapply this year. Written requests for applications will be accepted until April 1. The deadline for submitting applications is May 1.

ARTIST NEWS: **Montgomery Gentry** have signed on as spokesmen for Jim Beam and its Country Band Search during 2001. Joining them on their Jim Beam-logged tour bus will be a Jim Beam "tour manager," who will collect quotes, pictures, and stories from the road to be featured on JimBeam.com. The band's duties as spokesmen for the liquor com-

pany include being featured in a "real friends, real bourbon" ad campaign, judging applications for the Country Band Search, conducting radio interviews on behalf of the company's Benefiting Emerging Artists in Music program, and acting as members of the program's advisory board.

Dolly Parton has been added to the talent lineup for the 14th annual Merlefest, a celebration of the music of the late **Merle Watson** and his father, **Doc Watson**. The event is set for April 26-29 in Wilkesboro, N.C. Parton will perform April 28.

Trent Summar & the New Row Mob have been added to the lineup for **Charlie Daniels'** Volunteer Jam tour, which kicks off May 11 in Charlotte, N.C.

Kenny Rogers will rerelease 14 of his titles on his Dreamcatcher Records beginning in May. The albums were originally released on Capitol/EMI Records between 1976 and 1985. Some have not previously been available on CD.

SIGNINGS: Former **Boy Howdy** singer (and Curb solo artist) **Jeffrey Steele** has signed a development deal with Sony's Mon-

ument Records. Audium Records president **Nick Hunter** says he is negotiating to sign former Monument and Decca artist **Danni Leigh** to his label.

The Bobby Roberts Company has signed Capitol artist **Clay Davidson** for booking representation.

Nashville-based roots-music artist **Duane Jarvis**, a former member of **Lucinda Williams'** band, has signed with Slewfoot Records. His first album for the label, *Certified Miracle*, is due June 26 in the U.S. and Canada. It has already been released in Europe. The album features guest appearances by **Buddy Miller, Joy Lynn White, and Richard Bennett**.

FOR THE RECORD: BMI songwriter **Eddie Reasoner** of Nash-Angeles Publishing is the co-writer with **Sidney Sheldon** on three of the songs mentioned in Billboard's recent story on Sheldon (Billboard, March 3).

Assistance in preparing this column was provided by Airplay Monitor's Angela King.



by Phyllis Stark



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	1	21	No. 1 YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
2	1	3	19	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	1
3	3	2	23	BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
4	4	6	18	WHO I AM B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 050918 †	4
5	5	4	23	ASHES BY NOW M.WRIGHT (R.CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	4
6	8	9	10	IF MY HEART HAD WINGS B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN	6
7	10	15	13	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER,JR.,T. TRITT (D.SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	7
8	6	5	22	BURN B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
9	9	7	30	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
10	14	20	9	DON'T HAPPEN TWICE B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY BNA ALBUM CUT †	10
11	7	8	17	WILD HORSES A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
12	19	24	5	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	12
13	11	14	22	LUCKY 4 YOU (TONIGHT I'M JUST ME) D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	SHEDAISI LYRIC STREET ALBUM CUT †	11
14	15	18	20	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	14
15	13	13	31	MY NEXT THIRTY YEARS B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
16	23	28	4	AIRPOWER IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	16
17	18	19	12	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	17
18	21	21	22	AIRPOWER MOVE ON B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	18
19	20	22	20	AIRPOWER POUR ME C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	19
20	12	12	24	A GOOD DAY TO RUN F.ROGERS,J.STROUD (D.WORLEY,B.TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	12
21	25	27	25	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	21
22	24	29	9	ROSE BOUQUET B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	22
23	26	25	13	PLEASE B.J.WALKER,JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	23
24	27	34	8	MRS. STEVEN RUDY M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN (C) (D) VFR 734758 †	24
25	29	31	10	THE LAST THING ON MY MIND E.GORDY,JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	25
26	22	16	20	WHEN IT ALL GOES SOUTH D.COOK,ALABAMA (J.JARVIS,R.CARNES,J.CARNES)	ALABAMA (V) RCA 69019 †	15
27	28	30	17	THE HUNGER W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	27
28	30	32	8	SOMETIMES S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	28
29	31	33	10	PEOPLE LIKE US A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	29
30	35	39	6	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79540 †	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	32	36	9	SHOOT STRAIGHT FROM YOUR HEART T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
32	37	41	5	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS RCA ALBUM CUT †	32
33	34	35	19	WRONG FIVE O'CLOCK K.STEGALL (H.HEATHERLY,R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	32
34	42	—	2	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	34
35	36	37	19	I'M IN R.FOSTER (R.FOSTER,G.MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	35
36	53	60	3	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	36
37	39	40	8	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	37
38	40	42	6	NO FEAR S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	38
39	38	38	17	GO BACK J.TAYLOR (J.CAMPBELL,D.HACKETT)	CHALEE TENNIS ASYLUM ALBUM CUT/WRN	36
40	33	23	16	DON'T MAKE ME COME OVER THERE AND LOVE YOU T.BROWN,G.STRAIT (J.LAUNDERDALE,C.WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
41	41	52	4	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	41
42	43	45	5	BEATIN' IT IN E.SEAY,J.HOBBS (B.BEAVERS,K.GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	42
43	47	48	7	A ROSE IS A ROSE K.STEGALL (D.BRYANT,D.BERG,S.RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	43
44	45	46	5	HE DRINKS TEQUILA N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	44
45	50	57	4	SAY NO MORE B.GALLIMORE,C.WALKER (T.SHAPIRO,G.TEREN)	CLAY WALKER GIANT ALBUM CUT	45
46	49	53	5	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	46
47	48	47	6	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
48	51	55	5	SHE IS R.CROWELL (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT	48
49	44	44	9	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
50	59	58	3	I WILL LOVE YOU J.STROUD,L.ANGELLE (FISHER,R.WASSERMAN)	LISA ANGELLE DREAMWORKS ALBUM CUT	50
51	52	50	19	THINGS CHANGE B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,C.LINDSEY,B.LUTHER,M.GREEN)	TIM MCGRAW CURB PROMO TRACK	32
52	56	—	2	YOU STILL TAKE ME THERE D.HUFF,C.RAYE (B.JAMES,D.GRAY,T.MCHUGH)	COLLIN RAYE EPIC ALBUM CUT	52
53	46	43	9	BURN DOWN THE TRAILER PARK D.HUFF (P.THORN,B.MADDOX,P.MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	43
54	55	56	7	I DROVE HER TO DALLAS G.BROOKS (T.MARTIN,M.NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT †	54
55	58	59	6	THE MOST BEAUTIFUL GIRL B.HUFF (R.M.BOURKE,B.SHERRILL,N.WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
56	54	49	14	LOOKIN' FOR LOVE M.A.MILLER,B.TANKERSLEY (W.MALLETT,P.RYAN,B.MORRISON)	SAWYER BROWN CURB ALBUM CUT	44
57	NEW ▶	1	1	Hot Shot Debut YOU J.GUESS,J.CHEMAY (J.OLANDER,W.ROBINSON,A.SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	57
58	NEW ▶	1	1	LIVE CLOSE BY, VISIT OFTEN R.MALO,K.T.OSLIN (K.T.OSLIN,KOSTAS,R.MALO)	K.T.OSLIN BNA ALBUM CUT	58
59	57	54	8	I DON'T KNOW C.HOWARD,B.CAMPBELL-SMITH (R.HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	50
60	NEW ▶	1	1	I AM A MAN OF CONSTANT SORROW T.BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK 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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	No. 1 I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
2	2	2	29	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	4	4	13	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
4	3	3	24	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
5	5	5	21	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	6	6	4	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
7	7	7	18	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
8	8	8	19	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
9	9	9	18	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
10	12	11	4	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
11	22	19	3	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
12	10	14	57	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
13	14	12	21	I'M IN EPIC 79496/SONY	THE KINLEYS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	10	26	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
15	13	15	195	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	15	13	35	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
17	16	17	21	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
18	17	16	21	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
19	18	18	25	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
20	21	21	45	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
21	20	22	22	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
22	19	20	39	THAT'S THE WAY CURB 73106	JO DEE MESSINA
23	23	24	10	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
24	24	23	32	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
25	RE-ENTRY	58	1	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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

COUNTRY CORNER



by Wade Jessen

AT SEVENTEEN: As Nashville's country label executives continue signing children to their rosters in record numbers (Billboard, March 3), one youngster turns an important corner by handing her label its biggest opening-week sales to date—and the second-fattest such sum of any title to bow on Top Country Albums so far this year. **Jessica Andrews' *Who I Am*** (DreamWorks) scans more than 62,000 to start at No. 2 on the country chart and at No. 22 on The Billboard 200. It is her first appearance on the big chart.

Powered primarily by radio play for the title track lead single, *Who I Am* is topped only by **LeAnn Rimes' *I Need You*** (Curb) for first-week album sales in 2001. Rimes bowed atop the country chart with approximately 83,000 units in the Feb. 17 issue.

On Hot Country Singles & Tracks, "Who I Am" gains 254 detections to open at No. 4, Andrews' highest chart position to date. Previously, her peak came in the March 18, 2000, issue when "Unbreakable Heart" rose to No. 24.

AT THE GROWN-UPS TABLE: **Toby Keith's** former No. 1, "You Shouldn't Kiss Me Like This" (DreamWorks), gains 127 detections to reclaim control of Hot Country Singles & Tracks, after being pushed to No. 2 last issue by **Diamond Rio's** "One More Day" (Arista/Nashville), which moves to the runner-up seat. Keith's second week at the helm caps an unusually strong top five, including **Keith Urban's** former No. 1 "But For The Grace Of God" (Capitol), which gains 113 plays to bullet at No. 3.

As long as we're counting bullets, both Keith's *How Do You Like Me Now?!* and Urban's self-titled set gain approximately 1,000 units to bullet at No. 9 and No. 18, respectively, on Top Country Albums.

BOB WILLS IS STILL THE KING: As retail activity begins to catch up with radio play on the Texas country music scene, **Pat Green & Cory Morrow's *Songs We Wish We'd Written*** (Write On/Green Horse) enters Top Country Albums at No. 26 with more than 5,000 units. The duo sets up shop at No. 20 on Heatseekers and at No. 13 on Top Independent Albums. Distribution duties for the label are being handled by Houston-based Southwest Wholesale.

Perennial favorites on the Texas club circuit, Green & Morrow have yet to appear for the first time on Hot Country Singles & Tracks. Yet, with their songs finding fertile soil on several monitored country signals in the Lone Star state, it may be only a matter of time before they do. Although the label hasn't serviced a single to stations, KPLX Dallas logs 30 plays for "Texas on My Mind," while KIKK Houston aired "Stuck in the Middle With You" 42 times this issue.

WORTH THE WAIT: **K.T. Oslin**, whose 1987 *80's Ladies* set redefined the modern standard for the female perspective in country music, bows at No. 60 on Hot Country Singles & Tracks with "Live Close By, Visit Often" (BNA), the lead single from an as-yet-untitled set slated for retail June 19. It is Oslin's first new set in nearly five years.

'Angels' Watch Over Career Of Sony's Cochran

BY LORIE HOLLABAUGH

NASHVILLE—What started out as a tribute to the two brothers she lost to cystic fibrosis has turned into a career catalyst for Epic artist Tammy Cochran, whose latest single, "Angels in Waiting," is beginning to connect with programmers around the country.

Cochran penned the song with writers Jim McBride and Stewart Harris and was initially shocked that the label was even considering it as a single. "When I got my deal I thought, 'I've got to write a song to dedicate the album to my brothers Shawn and Alan,'" recalls Cochran. "And I wrote this song for myself, for my own healing, not as a single."

"But when I started singing it live, I would get an incredible response from people saying it reminded them of someone they'd lost," she adds. "I started to realize how it was affecting people, and then Epic wanted to release it. I talked to my parents, and Mom said she couldn't think of a better tribute to them. In a way it kind of makes them immortal."

The loss of her brothers in 1980 and 1991 obviously had an impact on Cochran's life, but she had no idea at the time that she would have a chance to honor them through both a radio single and video featuring images from their brief lives.

Sony senior VP of sales and marketing Mike Kraski says the decision to release "Angels in Waiting" was difficult, due to the song's personal nature. "We knew the story behind it and felt it had an emotional wallop and wanted to be respectful of the loss. But we also felt it needed to be heard," he says.

"Great songs are personal and intimate and yet universal in their message, and this is a positive song about coming to grips with a loss, and it resonated with listeners instantly," he adds. "We had huge phone reaction, and the early indication from programmers is that we're going to come out of the gates very quickly on this."

"It's a great song," says WPKX Springfield, Mass., PD Chip Miller. "Our sales director has three kids who all have cystic fibrosis, so it real-

ly hits home for us. We do a golf tournament every year, and Tammy's going to be there this year. It's been a big cause for the station. I think this is going to be the song that puts Tammy on the map."

"We're looking to build artists for tomorrow, and we need to start cultivating them today to make sure country is healthy 10 years from now—because what happens when Reba [McEntire] and Vince [Gill] and Garth [Brooks] retire?" he asks. "This song is the start of building a new star."

The label is hoping the song will send Cochran's star shooting into an already-crowded market of females. Her debut single, "If You Can," a sweeping ballad and a showcase for Cochran's powerful range, struck a definite chord with listeners. Released in 1999, it sold 24,500 copies, according to SoundScan. It was on the strength of that song that Cochran first drew label attention and eventually signed with Epic in 1998. But she spent years paying the proverbial dues, kicking around town at writers' nights and working before landing her break.

Cochran grew up singing in Austintown, Ohio, in church, at talent shows, and for her biggest fans of all, her parents and brothers. When she headed to Nashville in 1991 to follow her dream, her parents packed up and moved with her as a show of support. "There were people who gave them a hard time about that," recalls Cochran, "but my parents are honest to a fault, so if they'd really thought I couldn't make it, they would have made me go to college. And I thank them for that—not making me get a real job!"

A chance meeting with writer Shane Decker led to a writing deal with Warner/Chappell in 1998, and Epic signed the young artist soon after.

Though it has been a slow launch, Kraski feels it is merely a matter of time before Cochran becomes a superstar.

"There are a lot of Tammy fans at radio already who've seen her live, and her voice is startling," he says. "She has a voice as big, maybe bigger than any female in country today. A lot of stations played the first singles, but not enough to bust them through. And our constant message continues to be, 'You may as well get on the bandwagon, 'cause we're not going away. This woman deserves to be a superstar, and we're going to keep coming back at you until we wrestle you to the ground and you scream 'uncle.'"

Marketing plans include releasing Cochran's self-titled album May 1 at a developing-artist price point and building a foundation of national TV and print exposure around her appearance on the Academy of Country Music Awards (ACMs) as a nominee for best new female vocalist. Cochran will also perform at the Sizzlin' Country benefit for cystic fibrosis prior to the ACMs.

"With the album coming out around the ACMs, the visibility we get off of the national broadcast can only help the whole process here," says Kraski. "And we're releasing the record so that retailers can price it for under \$10, making a very aggressive investment from that vantage point as well, which will resonate with retail and send an important message of special commitment to them. We did that initially with Billy Gilman to great success as well. And a lot of our distribution people have had numerous opportunities to see her perform, too, and the great thing about Tammy is one performance and you get it."

For Cochran, even if it takes a while longer for her career to soar, she'll always be satisfied with her new single and video and the special "angels" who seem to be guiding her career along at the moment. "To me it doesn't even matter if the song is a huge success, because to me it will be. I think it's a good celebration of my brothers' lives, and I'm just so excited. And I know they'd be happy, too."

Cochran is managed by Al Schiltz of As Is Management and is signed to Warner/Chappell Music for publishing. She is not signed to a booking agency.



COCHRAN

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

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

- | | | | | |
|---|---|---------------|--|---|
| 12 AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | 60 I AM A MAN OF CONSTANT SORROW (Public Domain) | ASCAP) HL/WBM | ASCAP/Brian's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP) WBM | BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL |
| 5 ASHES BY NOW (Tessa, BMI) | 32 I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM | ASCAP) | 23 PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM | 37 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 |
| 42 BEATIN' IT IN (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Grimini' Garrett, ASCAP) HL | 59 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP) HL | ASCAP) HL | 19 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM | 51 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM |
| 8 BURN (EMI Blackwood, BMI/EMI April, ASCAP) HL | 54 I DROVE HER TO DALLAS (Starstruck Angel, BMI/Mitchell-town, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM | ASCAP) HL | 21 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL | 47 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 |
| 53 BURN DOWN THE TRAILER PARK (Yo Man, BMI/Illegal, BMI/Mambadaddii, BMI) | 16 IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillyth, BMI/Songs Of Sally Sue's Medicine Show, BMI/Music Corporation Of America, BMI/Almo, ASCAP/Anwa, ASCAP) WBM | ASCAP) HL | 22 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Airtyme, BMI) HL | 26 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL |
| 3 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM | 6 IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP) WBM | ASCAP) HL | 43 A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM | 34 WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 41 BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 36 IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL | ASCAP) HL | 45 SAY NO MORE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL | 4 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 10 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 35 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM | ASCAP) HL | 30 SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM | 11 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM |
| 40 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL | 7 IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL | ASCAP) HL | 48 SHE IS (Mike Curb, BMI/Hal Ketchum, BMI) WBM | 33 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RG Moon Pie, ASCAP/MRBI, ASCAP) |
| 39 GO BACK (Isham, BMI/SwaydeMan, ASCAP) | 17 IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/CMI, | ASCAP) HL | 14 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL | 57 YOU (Warner-Tamerlane, BMI/Taxicaster, BMI/EMI Blackwood, BMI/Danger Will, BMI/Cal IV, ASCAP) HL/WBM |
| 20 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM | ASCAP) HL | ASCAP) HL | 1 YOU SHOULDN'T KISS ME LIKE THIS (Tokco Tunes, BMI) | 52 YOU STILL TAKE ME THERE (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/McMore, BMI/Volunteer Jam, ASCAP) HL |
| 44 HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM | | | 9 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, | |
| 27 THE HUNGER (Curb Magnason, BMI/Red Quill, | | | | |

MARCH 17, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
(1)	1	1	13	SOUNDTRACK ● MERCURY 170069 (11.98/18.98) 4 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
▶ HOT SHOT DEBUT ◀						
(2)	NEW ▶	1	1	JESSICA ANDREWS DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
3	2	3	31	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
4	3	4	69	FAITH HILL ▲ ⁹ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
5	4	5	15	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
6	6	7	41	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	5	2	5	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
8	7	6	79	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
(9)	9	10	70	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
10	8	8	4	DIAMOND RIO RISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
11	10	9	23	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
▶ PACESETTER ◀						
(12)	13	17	22	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
13	12	11	31	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
14	11	12	37	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
15	15	14	6	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
16	14	15	95	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
17	17	16	18	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
(18)	19	21	57	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
(19)	18	20	21	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
20	16	13	7	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
21	21	18	17	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
(22)	23	23	71	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
23	20	24	72	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
24	22	19	92	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
25	24	22	39	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
(26)	NEW ▶	1	1	PAT GREEN & CORY MORROW WRITE ON 2000/GREEN HORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN	26
27	25	28	92	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
28	27	26	32	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
29	26	30	25	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
30	30	29	16	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
31	28	—	2	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
32	29	27	23	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
33	31	25	24	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
34	32	31	52	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
(35)	36	41	13	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	35
36	33	36	71	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
(37)	38	44	47	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	31

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	37	45	47	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	31
39	34	33	18	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
40	41	35	54	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
(41)	45	52	47	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	34
42	43	40	29	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
43	47	38	77	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
44	44	43	18	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
45	39	46	20	JOHNNY CASH AMERICAN/COLUMBIA 69691*CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
46	35	32	3	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
47	49	48	24	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
48	42	34	96	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
49	46	39	95	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
50	50	47	67	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
51	54	68	30	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
52	57	54	45	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
53	48	37	39	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
54	55	51	91	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
55	56	50	20	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
56	60	55	22	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
57	53	49	17	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
(58)	RE-ENTRY	4	4	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
59	59	56	77	ALISON KRAUSS ROUNDNER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
60	61	57	100	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
61	58	62	94	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	64	67	20	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
63	51	—	26	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
64	63	63	28	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
65	71	—	26	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
66	74	71	32	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
67	66	59	21	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
68	68	69	31	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
(69)	RE-ENTRY	14	14	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	59
70	69	74	29	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
71	73	75	67	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
72	75	—	16	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
73	70	64	17	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
(74)	RE-ENTRY	70	70	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
75	62	65	71	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24

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

Billboard Top Country Catalog Albums

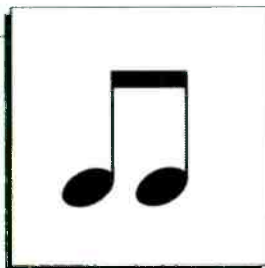
MARCH 17, 2001

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 25 weeks at No. 1	WIDE OPEN SPACES	162
2	2	SHANIA TWAIN ◆ ¹⁹ MERCURY 536003 (12.98/18.98)	COME ON OVER	174
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	181
4	4	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	120
5	11	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	116
6	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	352
7	9	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	141
8	7	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	100
9	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	280
10	5	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	150
11	10	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	118
12	12	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	130
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	249

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	311
15	15	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	153
16	14	PATSY CLINE ▲ ² MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	725
17	17	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	551
18	—	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	15
19	18	ALISON KRAUSS ▲ ² ROUNDNER 610325*IDJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	221
20	22	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	322
21	23	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	42
22	19	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	27
23	25	JOHNNY CASH ● LEGACY/COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	134
24	—	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	18
25	21	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	118

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

Classical KEEPING SCORE



This issue's column was written by Steve Smith.

ORGANIC RECORD-MAKING: They're not quite a household name, but in almost 14 years of existence, the feisty New York-based composers collective **Bang on a Can** has grown from an upstart, one-day marathon celebration of contemporary classical music into a veritable cottage industry. These days, Bang on a Can presents a regular concert season, runs a program for commissioning new works from emerging composers, collaborates with prominent visual artists and dance companies, and maintains a "house band," the **Bang on a Can All-Stars**, that is much in demand for concerts worldwide.

This month, Bang on a Can takes the logical next step. After years of presenting recordings on both major and independent labels, Bang on a Can launches its own label, **Cantaloupe**, with the release of *Renegade Heaven* Tuesday (13). The album presents the All-Stars—an eclectic, amplified sextet of clarinet, electric guitar, keyboards, cello, bass, and percussion—in works by Bang on a Can co-founders **Michael Gordon** and **Julia Wolfe**, as well as leading new-music composers **Glenn Branca**, **Arnold Dreyblatt**, and **Phil Kline**. While the compositional styles are diverse, the works are united by what Bang on a Can terms "an edgy spirituality."

"I think the record comes at an interesting time in a lot of ways," Wolfe says. "It comes at a very interesting musical time, because I think it's an open time right now in terms of what's happening in rock music and in alternative classical music. But I think it also comes at an interesting time in the country and in the various ways that people are looking into spiritual issues. Often, the take on it is something more allied to church music; there's this certain kind of 'well-behaved-ness' and serenity and peacefulness. In reality, the process is edgy, especially here in New York. I guess in a way *Renegade Heaven* is the 2001 New York take on that."

Run by Gordon, Wolfe, and fellow co-founder **David Lang**, Bang on a Can has had its share of experiences both good and bad with the labels that previously issued their records—Sony Classical, Point Music, Nonesuch, and CRI. "It's no secret that over the last five years or so, the record industry has been constantly going through shifts," Gordon says. "Companies are being bought and sold, and it seems to us that there's more emphasis on profitability and very big records. When we started with Sony six years ago, no one said to us, 'We need a record that's going to sell 100,000 copies.' Now, for a lot of big labels, that's where you start the conversation. And that's not what we're about or what we're interested in."

"We're trying to build Cantaloupe on a different kind of model," Gordon continues, "more like a small press that has a long-term relationship with a small number of artists or performers; say, under a dozen. We'll have a long-term relationship with these composers and performers and commit to putting out their work over a long period of time. We feel the label will gain a certain kind of identification, and as the careers of the artists that we're putting out grow, so will the label."

While the Bang on a Can organization has grown since its early days, Wolfe still sees the new label—the name of which she suggested on a whim (as she did for Bang on a Can itself)—as a boutique opera-

tion. "I think it's partly related to why we started Bang on a Can, which was to have control over our lives, some shaping of how we present music and put it out. It's still homegrown, which has all its various difficulties, but at the same time, it's your problems and not someone else's that you have to face." As is the case with Bang on a Can's other activities, business decisions at Cantaloupe are made by committee. Wolfe explains, "There are three artistic directors, six ensemble members, and three full-time people in the office and one part-time person. And everything gets passed around. Sometimes it takes a little longer than you might like, but it's a real kind of cooperation."

Like with any other fledgling label, Gordon, Wolfe, and their associates have had to get to know the ropes of production, manufacturing, and distribution in a hurry. Gordon feels lucky to have had a little help from his friends. "**David Chesky** [of Chesky Records] is a buddy, and he's been gracious enough to help us out by answering questions. And we've been through the system. We've now got quite a few records under our belt, so we've seen how the process works. There's no question that this is a crash course, but I'm hopeful that we're going to learn from our mistakes, because I'm sure we'll be making some."

Cantaloupe was quickly brought to the attention of Harmonia Mundi USA president **René Goiffon**, who responded enthusiastically and signed the label to a distribution deal. "We are being very selective about the number of projects we record and the labels we pick up," Goiffon says. "In the case of Cantaloupe, I met the people behind it, and it's obvious that they do things for the right reasons, for artistic reasons. The motivations were all

right, and then there's a structure behind it and an office behind it. Particularly in the current climate, we really need to focus on people who have their act together."

Gordon says that Cantaloupe will probably release no more than six records per year. In April, the label will present Lang's *The Passing Measures*, an ambient concerto for bass clarinet performed by jazz reedman **Marty Ehrlich** with the **Birmingham Contemporary Music Group** and the **City of Birmingham Symphony Orchestra Chorus**. Bang on a Can All-Stars clarinetist/composer **Evan Ziporyn's This Is Not a Clarinet**, featuring his own works alongside pieces by Lang and **Michael Tenzer**, will follow in June. Releases set for later in the year include new albums by Dreyblatt's **Orchestra of Excited Strings** and vocalist/composer **Toby Twining**, as well as a recent live recording of **Terry Riley's** iconic *In C* performed by **Bang on a Can & Friends**.

In founding its own label, Bang on a Can is not turning its collective back on the rest of the recording industry. The group will continue presenting projects on other labels, including the forthcoming *Lost Objects*—a collaboration with such disparate artists as **Concerto Köln** and **DJ Spooky**, due May 15 as part of the initial release in Teldec's promising contemporary music series, "New Line" (Keeping Score, Billboard, March 3). Much of the key Bang on a Can back catalog remains active, too, with the highlights including the three live sets of *Emergency Music* (CRI) and the group's definitive interpretation of **Brian Eno's Music for Airports** (Point).

With Cantaloupe, Wolfe and her partners see the venture as a means to release the new music by themselves and others that they want to present without outside guidelines or restrictions, music that might otherwise go unheard. And she thinks the time is right for such an effort. "I think there was a time when record companies were taking more risks," she says. "I used to go into the classical section at my local store, and there was all kinds of new stuff. And I think that kind of risk-taking is just dropping off. So there's a big open space for it now."



WOLFE, GORDON



TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	25	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	NO. 1 VERDI
2	2	50	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	11	17	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
4	3	69	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
5	4	2	VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
6	5	23	RENEE FLEMING DECCA 467049 (16.98 CD) HS	RENEE FLEMING
7	7	66	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
8	10	22	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
9	8	19	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
10	9	5	HAN-NA CHANG EMI CLASSICS 57052 (16.98 CD)	THE SWAN
11	12	4	NIGEL KENNEDY EMI CLASSICS 57091 (16.98 CD)	PLAYS BACH
12	14	17	ANDREA BOCELLI DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
13	13	29	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
14	15	32	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
15	RE-ENTRY		SHARON ISBIN TELDEC 25736 (16.98 CD)	DREAMS OF A WORLD

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	13	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	NO. 1 CROUCHING TIGER, HIDDEN DRAGON
2	2	4	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
3	3	27	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
4	4	103	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
5	6	91	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
6	8	98	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
7	7	68	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
8	5	5	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
9	9	16	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
10	10	8	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
11	11	92	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
12	13	14	PLACIDO DOMINGO EMI CLASSICS 57045 (10.98/17.98)	SONGS OF LOVE
13	12	25	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
14	14	64	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
15	15	67	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999

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

TOP CLASSICAL MIDLINE

1	MOZART: SHIRAI	VARIOUS ARTISTS	CAPRICCIO
2	MASS	VARIOUS ARTISTS	ERATO
3	BEST OF THE MILLENNIUM	VARIOUS ARTISTS	DG
4	MOZART FOR YOUR MIND	VARIOUS ARTISTS	PHILIPS
5	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS	RCA VICTOR
6	THE #1 OPERA ALBUM	VARIOUS ARTISTS	DECCA
7	ROMANTIC VIOLIN	VARIOUS ARTISTS	RCA VICTOR
8	ROMANTIC ADAGIOS	VARIOUS ARTISTS	DECCA
9	BEETHOVEN FOR RELAXATION	VARIOUS ARTISTS	RCA VICTOR
10	PACHELBEL CANON	VARIOUS ARTISTS	RCA VICTOR
11	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC BERNSTEIN	SONY CLASSICAL
12	GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS	NEW YORK PHILHARMONIC BERNSTEIN	SONY CLASSICAL
13	PIANO FOR RELAXATION	VARIOUS ARTISTS	RCA VICTOR
14	MOZART-GREATEST HITS	VARIOUS ARTISTS	SONY CLASSICAL
15	SIMPLY THE BEST CLASSICAL ANTHEMS	VARIOUS ARTISTS	ERATO

TOP CLASSICAL BUDGET

1	RELAXING CLASSICS	VARIOUS ARTISTS	ST. CLAIR
2	PIANO CLASSICS	VARIOUS ARTISTS	ST. CLAIR
3	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY
4	GUITAR CLASSICS	VARIOUS ARTISTS	ST. CLAIR
5	MOZART CLASSICS	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
6	BEETHOVEN CLASSICS	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
7	BACH: OCEAN SOUNDS-RELAXATION	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
8	TRANQUIL CLASSICS	VARIOUS ARTISTS	ST. CLAIR
9	TCHAIKOVSKY CLASSICS	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
10	ROMANTIC CLASSICS	VARIOUS ARTISTS	ST. CLAIR
11	PIANO MUSICAL MASTERPIECES	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
12	BEST OF BEETHOVEN: VOL. 1	VARIOUS ARTISTS	ST. CLAIR
13	MOZART: OCEAN SOUNDS-RELAXATION	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
14	BEETHOVEN: OCEAN SOUNDS-RELAXATION	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS
15	BEST OF MOZART: VOL. 1	VARIOUS ARTISTS	ST. CLAIR

Songwriters & Publishers

ARTISTS & MUSIC

Murphy, Matthews On 'Common Ground' Singer/Songwriters Record Covers, Originals For Eminent

BY JIM BESSMAN

NEW YORK—Fans of the staunchly individualistic singer/songwriters Elliott Murphy and Iain Matthews are understandably surprised by their just-released joint album, *La Terre Commune* (The Common Ground). But not Matthews.

"What's surprising is that people think it's surprising," says the former lead singer for Britain's famed folk-rock band Fairport Convention, who also confesses to being "gob-smacked," or extremely startled by, the prevailing amazement.

"I can understand that there's a huge chasm between my early work and Elliott's, but in recent years we've been pretty similar," Matthews continues. "We're both songwriters who perform acoustically as duos, so there wasn't much prompting to get either of us together."

Initial surprise from the two fan bases has quickly given way to strong acceptance for the new Eminent Records release, Matthews notes. "In Germany, they sold out the initial pressing before the release date," he says, "and it's done well in France and got good press in Holland and now here."

But the widespread favor does surprise Murphy. "Usually my album reviews are quite different because I release them in all countries," Murphy says. "But the reaction to this one's been incredible, and the reviews are very similar. We've both found more faithful audiences and careers in Europe, so my great hope is that this album reawakens the American public a bit to both of us."

Murphy, who hails from Long Island, N.Y., has lived in Paris for

more than 10 years. Matthews, who also led the act Matthews Southern Comfort, moved to Amsterdam a year ago.

"We met a few years back at a South by Southwest showcase and ended up on the same label [Blue Rose] in Germany," says Murphy. "They suggested we do an album together—something two egotistical songwriters would never have thought of."

But the two egotists were also mutual admirers, so *La Terre Commune* was recorded last year in France with Matthews playing guitar and percussion. Murphy played bass, guitar, harmonica, and keyboards and supplied the backup musicians.

"We had a 10-day window of opportunity," notes Murphy. "We originally thought we could co-write the whole thing, but there wasn't enough time, so we each did four original songs. Mine were mostly half-finished and probably would have stayed that way without this new context."

On Matthews' end, he "pulled out what I thought would apply," he says. "The last track, 'Unconditionally,' was written about my experiences with Matthews Southern Comfort and is especially cool because Elliott sings it. My one regret is that he wanted me to sing his 'Dusty Roses,' but his guide track was just so good that I convinced him to do it."

Besides the eight originals, Murphy and Matthews cut five covers, including Jesse Colin Young's "Darkness, Darkness."

"I first recorded it for a 1976 solo album but never liked the outcome," says Matthews. Murphy cites his version of Bob Dylan's "Blind Willie

McTell," which he found on an album from Dylan's "Bootleg" series, and the cover of Bruce Springsteen's "Sad Eyes," which he gleaned from Springsteen's *Tracks* boxed set.

"One of the interesting things about [*La Terre Commune*] is that I played bass on the whole album—which I've never done before," Murphy continues. "Iain plays guitar, and I had my own guitarist [Oliver Durand], so there were too many guitarists."

Murphy's bass playing gave the album a "whole different flavor," he adds. "But the best thing is that I get to hear half the songs with somebody else singing—it's like [how] John Lennon or Paul McCartney probably felt. I've never been in a band, and I really enjoy listening to Iain because he has such a wonderful singing voice."

Murphy, who is a Warner/Chappell (BMI) writer, and Matthews, who writes for Zazou Hey Tunes (BMI), needed only "minor adjustments" on the album's originals, says Matthews. He adds that future songwriting collaborations "make sense" but haven't been discussed yet.

"We're going to tour to see how we get on in a live situation," says Matthews, who will join Murphy in touring Germany in May. "We hope to do the U.S. in the fall," adds Murphy. "We still have our solo careers, which we're half putting on hold for a while, especially in France and Germany—my main territories."

"If it works out," concludes Matthews, "we'll probably talk about doing it again. It would be stupid not to, because it's hard enough to find something that works."

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		
YOU SHOULDN'T KISS ME LIKE THIS	Toby Keith	Tokeco Tunes/BMI
HOT R&B SINGLES		
IT'S OVER NOW	Daron Jones, M. Scandrick, M. Keith, Q. Parker, Melvin Glover, Sylvia Robinson	Da Twelve/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Liquid Liquid/BMI, Sugarhill/BMI, Twenty Nine Black/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

Siberry Reworks 'Calling All Angels'; Kix Brooks Remembers Earnhardt

RE-CALLING SIBERRY'S 'ANGEL': Out of respect for her original recording, acclaimed Canadian singer/songwriter Jane Siberry has given new life to one of her best-known songs. She has self-released a revised version of "Calling All Angels" that she rerecorded for the climactic scene of the uplifting movie *Pay It Forward*. The song originally appeared as a duet with k.d. lang on Siberry's 1993 Warner/Reprise *When I Was a Boy* album and was also featured on the soundtrack to Wim Wenders' 1992 film *Until the End of the World*.

Siberry's new version is on her own Toronto-based label, Sheeba Records. She was prompted to put it out, she says, after the *Pay It Forward* producers reneged on a promise not to release the freshly recorded film version on the soundtrack album.

"They said, 'Please make the version exactly like Wim Wenders' version,'" says Siberry. "I said I was happy to do that for the film, but out of respect for the song and k.d. and Wim, the version that appears on the soundtrack album would have to be slightly revised to my satisfaction."

When the film version was released on the soundtrack album anyway, Siberry decided to create her own revised version as a "corrective measure" and then put it out on a single, along with a new version of her holiday song "Are You Burning, Little Candle?," which she recorded for last year's *Martha Stewart Christmas* compilation.

"In my revised version, I removed the 'k.d. substitute' vocal and smoothed it out overall, trading the organ with a guitar and making it less 'rock,'" Siberry continues. "I also re-sang the lead vocal, so

it's more like who I am now—because I originally recorded it nine years ago."

She explains that the producers even had her sing the film's track the same way she did on the original. On the plus side, she's contemplating a follow-up to *When I Was a Boy*, so her return to that album's centerpiece was a propitious one.

"I wouldn't have been able to do it without Sheeba," concludes this

most independent indie artist.

MEMORIAL TO NO. 3: Kix Brooks

was one of several country artists who were close to NASCAR legend Dale Earnhardt, who died Feb. 18 in a racing crash. At the annual RCA boat trip during last week's Country Radio Seminar in Nashville, Brooks and partner Ronnie Dunn were scheduled to perform their new single and another song, but when Dunn caught a bad cold and couldn't appear, Brooks instead sang the duo's 1995 No. 1 hit "You're Gonna Miss Me When I'm Gone" as a solo tribute to their fallen friend.

"He told me it was his favorite Brooks & Dunn song," says Brooks. "Everyone on the boat was asking me about him, so I got the notion to do it."

Brooks explains that the song's title line evoked in Earnhardt feelings of loss over his track buddies who had died tragically.

Earnhardt, incidentally, appeared with Brooks & Dunn in the video for "Honky Tonk Truth" after people started making fun of the physical resemblance between Brooks and Earnhardt during a meeting at the Indianapolis Speedway prior to NASCAR's annual Brickyard race there. The clip featured fast camera cutting between the two while both played guitars.



by Jim Bessman

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"WHAT THE WORLD NEEDS NOW"

Written by Burt Bacharach and Hal David

Published by WB Music Corp. o/b/o New Hidden Valley Music/Casa David (ASCAP)

There are certain songs whose messages last the ages. Such tunes are often covered by other artists, and therefore, to do so means finding a way to put your own stamp on the classic tune. Allen & Allen do just that with the Burt Bacharach/Hal David classic "What the World Needs Now" on their Allen & Allen Music Group debut, *Love Sweet Love* (March 13).

"The song always gave me a warm feeling," says Bruce Allen, the group's pianist/keyboardist. "It's like the person is speaking to God, letting him know what we need is the love of mankind."

In keeping with the theme of *Love Sweet Love*, Allen suggested covering the song to his partner, alto saxophonist Allen Wiggins.

"The theme of the album is love," says Allen. "[*"What the World Needs Now"*] had been recorded so many times that we knew that the key to recording it as an instrumental was with the same integrity and meaning as the original."

Allen & Allen's instrumental blend of R&B, jazz, and gospel, aptly coined "inspirational jazz," gave the

song a different sound.

"The song was so popular that people can hear the melodic chain on the instrumental, and subconsciously they hear the lyric," says Allen. "We did make some changes, like, there is a change in key between the verses and the chorus, just to catch people's ear."

According to Allen, when artists do song covers, it always carries with it a sense of apprehension. "Of course, when a song is so popular, artists are reluctant to do it," says Allen of the album, which also features a cover of "Jesus Loves Me," among others. "We wanted to do it justice. Once the arrangement came together and we got the vocals, we felt good about it."



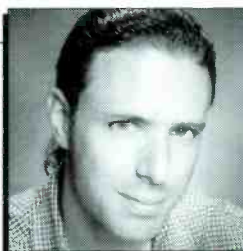
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	8	VARIOUS ARTISTS UTV/VERVE 52019/1VG	6 weeks at No. 1 PURE JAZZ
2	2	17	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
3	3	16	VARIOUS ARTISTS ▲ LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
4	5	17	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
5	4	91	DIANA KRALL ▲ VERVE 050304/1VG	WHEN I LOOK IN YOUR EYES
6	8	3	DIANNE REEVES BLUE NOTE 27694/CAPITOL	THE CALLING - CELEBRATING SARAH VAUGHAN
7	6	10	SOUNDTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
8	7	17	BILLIE HOLIDAY VERVE 549081/1VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
9	10	6	JOHN COLTRANE IMPULSE! 549361/1VG	COLTRANE FOR LOVERS
10	17	8	JIMMY SMITH BLUE THUMB/VERVE 543978/1VG	DOT COM BLUES
11	11	10	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
12	12	17	JOHN COLTRANE VERVE 549083/1VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
13	14	7	NNENNA FREELON CONCORD JAZZ 4896/CONCORD	SOULCALL
14	19	3	BOB JAMES WARNER BROS. 47842	DANCING ON THE WATER
15	15	11	MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS
16	13	9	CHARLIE PARKER VERVE 549084/1VG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
17	18	14	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
18	16	10	THELONIOUS MONK LEGACY/COLUMBIA 61449/CRG	KEN BURNS JAZZ - THE DEFINITIVE THELONIOUS MONK
19	9	56	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
20	24	54	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
21	21	9	SARAH VAUGHAN LEGACY/COLUMBIA 549088/CRG	KEN BURNS JAZZ - THE DEFINITIVE SARAH VAUGHAN
22	20	15	ELLA FITZGERALD VERVE 549087/1VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD
23	22	8	BENNY GOODMAN COLUMBIA 61445/CRG	KEN BURNS JAZZ - THE DEFINITIVE BENNY GOODMAN
24	RE-ENTRY		TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
25	25	31	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	NEW ▶		RICK BRAUN WARNER BROS. 47994	1 week at No. 1 KISSES IN THE RAIN
2	1	24	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
3	2	25	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
4	4	21	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
5	3	88	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
6	5	20	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
7	7	40	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
8	6	4	DOWN TO THE BONE Q 92943/AG	SPREAD THE WORD - ALBUM III
9	10	19	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
10	9	2	JEFF LORBER SAMSON 2000	KICKIN' IT
11	8	28	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
12	11	75	DAVE KOZ CAPITOL 99458 HS	THE DANCE
13	13	5	BILL FRISELL NONESUCH 79615/AG	BLUES DREAM
14	12	28	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
15	NEW ▶		VARIOUS ARTISTS SHANACHIE 5079	SAXUALITY
16	15	6	FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN	NOCTURNAL
17	14	11	RICHARD ELLIOT BLUE NOTE 30249/CAPITOL	THE BEST OF RICHARD ELLIOT
18	16	33	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
19	19	3	CHUCK LOEB SHANACHIE 5078	IN A HEARTBEAT
20	17	41	GEORGE BENSON GRP 543586/1VG	ABSOLUTE BENSON
21	20	7	RONNIE LAWS HDH 2002	DREAM A LITTLE
22	23	34	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
23	22	3	VARIOUS ARTISTS TELARC 83496	A LOVE AFFAIR - THE MUSIC OF IVAN LINS
24	18	19	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL HS	THE DROPPER
25	25	51	AL JARREAU GRP 547884/1VG	TOMORROW TODAY

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



by Steve Graybow

JAZZ IS COMMUNICATION, an exchange of ideas in a common language. For Philly-based trumpeter Jafar Barron, the key to introducing novices to jazz is to speak the music in ways that appeal to as wide a range of people as possible.

Barron's *Free-Bop Movement* (Alafia/Q Records, issued Feb. 20) is a progressive composite of hip-hop, classic soul, and traditional jazz. Heavy on melodic improvisation, the album has a contemporary edge that meshes comfortably with its jazz roots.

"What's currently termed 'hip-hop' is a feel that has always existed in jazz," explains the 29-year-old Barron. "When I listen to John Coltrane, I hear rhythms and phrases that eventually became part of the hip-hop language." The trumpeter has assimilated the late-'60s term "free-bop" to describe his own music, explaining that this nod to the past "describes a timeless freedom to explore and experiment, to move the music from the present into the future."

Much of that freedom is derived from Barron's ongoing quest to develop his own sound. That search took a crucial turning point when, as a teenager, he participated in a trumpet competition critiqued by Miles Davis. "I was scared of what he might say," Barron recalls. "After I played, all he said was, 'You know what you need to do.' At the time, I was looking to my favorite musicians to see how they spoke the jazz language and tried to speak it like they did."

After Miles' advice, I continued studying the masters, but I also began searching for my own voice."

While Barron notes that his improvisational and composing skills are constantly evolving (he has a second album's worth of original material that he is eager to record), his vision has already landed him gigs in and beyond the jazz market. To date, the trumpeter not only has worked with Wynton Marsalis and Christian McBride but has recorded on retro-soul albums by Erykah Badu and Jill Scott.

To reach young music fans, Barron frequently visits Philadelphia-area high schools, speaking about jazz improvisation.

Initially released last June via the indie label Alafia, *The Free-Bop Movement* is the first straight-ahead jazz project to be picked up by Q Records, the label division of E-commerce company QVC. Distribution is through Atlantic.

"Jafar's blend of traditional jazz and hip-hop is very honest, because he draws from all the different sources around him," says Janine Silvers, Q Records director of artist development. "I originally saw him in a Philadelphia club, improvising along with a DJ. What struck me most was how naturally he blended."

AND: Concord Records and Playboy Enterprises International have partnered to form the Playboy Jazz label, which releases the soundtrack to the TV miniseries *Blonde* May 8. Based on the life of Marilyn Monroe, *Blonde* features music by Kenny Burrell, Ray Brown, Roy Hargrove, Snooky Young, James Moody, Scott Hamilton, and Dennis Rowland.



BARRON

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- May 12 Miriam Makeba, Eric Benet, Jill Scott and Carl Thomas
- May 13 Luther Vandross, Havana Casino, Malcolm Jamal Warner & Miles Long and Sojourn

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Seeing The Future, Engineer Forges Ahead With 5.1 Mixing

AS 5.1 MIXING FOR MUSIC begins to take flight, recording facilities that took an early interest in the format have reason for optimism. DVD Audio's long-anticipated introduction has come. Serious promotional efforts are well under way, such as the nationwide DTS bus tour that brought a mobile home theater to electronics and music retail stores in order to demonstrate DVD Audio and Video and surround sound to both sales staff and consumers (Billboard, March 10). An expansion in the overall awareness of DVD and surround sound is becoming increasingly apparent.

In addition to music recording facilities, this is obviously good news for audio professionals who have taken the time to acquire experience in multichannel mixing. While standard, stereo mixing remains the greater part of most—if not all—mix engineers' work, the arrival of DVD—and the slowly increasing attention labels are paying it—is sure to mean a new revenue stream for those equipped to provide multichannel music mixes.

One engineer who is well-positioned to capitalize on an anticipated surge in 5.1 mixing is New York-based engineer **Mark Partis**. A classically trained musician with credits

trying to convince more of my clients to do more work in surround, because the sonic, aural intensity you can get from listening to music in surround is, I think, an improved environment in general. This is another way for people to experience music. I did that song, and a few other songs, in surround, pretty much for the purpose of trying to show people what the difference is. Hopefully, they'll release it or put it on something somehow."

"It's on our plate, so to speak, of things to do," says **Rich Christina**, senior director of A&R at Atlantic Records. "Not just for the superstar acts but for all of them. But because the [AOL/Time Warner] merger just went down and because we are just starting to explore it, I really can't tell you what the plans are. Everybody is excited about the prospect of selling more records, having records sound better, but I don't think we've fully fleshed out what the market is for it and what we're going to do with some of these things."

While major labels define their plans for surround sound product (Warner Music Group is, to date, the sole major to release DVD Audio titles), Partis is forging ahead with the format.



by Christopher Walsh

going to include a DVD, obviously there's room for more video and more graphics and text and everything else that can go into it, as well as CD-ROM-type functionality and stuff. Labels have to start thinking along those lines to be prepared."

Initially skeptical of surround sound's compatibility with the R&B that accounts for a sizable portion of his work, Partis has since come to the same conclusion held by many of his peers in the industry: 5.1 mixing can work for any genre, enhancing anything from a solo instrument to a big band. In fact, one of Partis' clients, the 18-piece **Summer's Dream Orchestra**, is interested in releasing a surround mix that he provided of a selection from the act's independent CD.

"I think it's just a matter of learning how to mix in surround for the genre," Partis says. "Mixing the Summer's Dream Orchestra in surround

gives the listener a completely different perspective. It works. Jazz, I think, can open up quite a bit with that separation."

Partis is mixing in 5.1 at Sound on Sound in Studio C, which is equipped with a Neve Capricorn digital console, with the Genelec surround array and MultiMAX panel.

"The Capricorn is very flexible," Partis says. "It's all digital. I can stay in the digital domain. Having a digital console that has surround panning set up in it already is great in a high-end console."

Partis, like many of his peers, is justifiably optimistic about the future of surround mixing for music, given the slow-but-steady growth in consumers' perception of DVD Audio and surround sound. But he also recognizes the realities of the music business.

"There are pitfalls too," he admits. "How many times can a label release back catalog and expect the consumer to buy it? If labels feel like it's a worthwhile investment, and the industry can figure out a way to market it, they have to produce content in a way that doesn't make it cost-prohibitive, because that's the other side of it. You've got to be able to make some money on it somehow. Not everybody is going to be selling platinum DVDs."

"We see DVD Audio as a sellable,

marketable, amazing thing," Atlantic's Christina says. "But there's no benchmark. We know we're going to be doing it, and we have a feeling it's going to be big, considering how popular DVD [Video] is and how quickly it became popular. But nobody knows exactly what we're going to be doing yet."

IN OTHER SOS Management news, mix engineer **Matt Hathaway** and musician/producer **Ted Cruz** have been added to the roster. Detroit native Hathaway is an engineer with ample Pro Tools experience. His credits include **Christina Aguilera**, **the Chieftains**, **Lisa Stansfield**, **Nine Inch Nails**, **LL Cool J**, and **Meat Loaf**.

A composer, arranger, and keyboardist, Cruz is SOS Management's first musician/producer. He has toured with jazz and R&B artists, including **the Temptations** and **Kirk Whalum**, and has produced artists **Perry Payne** and **Curtis Fowlkes**. Cruz and Hathaway join engineers Partis, **Jason Standard**, and **Joe Pirrera** on the SOS Management roster.

Sound on Sound Recording has also forged an alliance with Manhattan-based Eagle Peak Music to offer audio post-production services on the premises of Sound on Sound.



Engineer Mark Partis at the Neve VR console in Studio A at Sound on Sound Recording in New York.

spanning diverse genres (including hip-hop and R&B, gospel, blues, jazz, pop, rock, and big band), Partis is on the roster of SOS Management, a division of New York-based Sound on Sound Recording. Sound on Sound is a three-room facility in midtown Manhattan that added 5.1 mixing capabilities to its Studio C in 2000 with the addition of the Martinsound MultiMAX surround monitor panel, five Genelec 1031A monitors, and two Genelec 1092A subwoofers.

One recent surround mix Partis created is "Don't Cry for Me" by Atlantic R&B act **Changing Faces**. The surround mix of the track, which appears in stereo form on the duo's *Visit Me* album, has not been released, Partis notes.

"I don't know what's going to happen with it yet," he says. "I've been

"Being in the studio as a mixer, I don't have that much contact with the labels, as I do with producers," he says. "So my job is to convince the producers. I have a production company, and one of the things we're trying to do is to look at surround not as something that you think of after the fact but something that you do from the beginning. That's going to take some time, I think."

"Doing a stereo recording, you record things in stereo," Partis continues. "If you're going to release something in surround, you might need to record things in surround. Certain things set themselves up for it better than others. It's just a matter of preparing, throughout the process; making sure you've got the content to be able to put it in surround, on a DVD release, or whatever. If you're

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 10, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	STUTTER Joe Feat. Mystikal/ Allstar, T. Riley (Jive)	STUTTER Joe Feat. Mystikal/ Allstar, T. Riley (Jive)	ONE MORE DAY Diamond Rio/ S. D. Jones, B. Tomberlin (Arista Nashville)	DRIVE Incubus/ S. Litt/Incubus (Immortal/Epic)	JADED Aerosmith/ S. Tyler, J. Perry, M. Hudson, M. Frederiksen (Columbia)
RECORDING STUDIO(S) Engineer(s)	HEAD UP (Oakland, NJ) Angelo Qualia	HEAD UP (Oakland, NJ) Angelo Qualia	SOUND KITCHEN (Franklin, TN) MIDTOWN TONE & VOLUME (Nashville) Michael D. Clute	NRG (N. Hollywood, CA) Michael Baskette	THE BONEYARD & THE BRYER PATCH (South Shore, MA) P. Caruso, R. Chycki, M. Frederiksen
CONSOLE(S)/ DAW(S)	Pro Tools	Pro Tools	API Legacy, Mackie DB8/ Fairlight MFX3	Neve 8068/ Pro Tools	Neve/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Fairlight MFX3	Pro Tools	N/A
MIX MEDIUM	Pro Tools	Pro Tools	Steinberg Wave Lab	Pro Tools	1/2" and DAT
MIX DOWN STUDIO(S) Engineer(s)	SONY (New York) Andy Blakelock/Allstar	SONY (New York) Andy Blakelock/Allstar	MIDTOWN TONE & VOLUME (Nashville) Michael D. Clute	LOUIE'S CLUB HOUSE (Los Angeles) Scott Litt	THE MIX HOUSE (South Shore, MA) Mike Shipley, Jeff Burns (asst.)
CONSOLE(S)/ DAW(S)	SSL 6000G	SSL 6000G	Mackie DB8/ Fairlight MFX3, Steinberg Neudo	Neve 8068	SSL 9000G/ Pro Tools
RECORDER(S)	Studer A827	Studer A827	Fairlight MFX3, Steinberg Neudo	Pro Tools	Ampex ATR
MASTER MEDIUM	Quantegy GP9	Quantegy GP9	Steinberg Wave Lab	Quantegy 467 1/2 inch	1/2", DA88@96K, DAT
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	MASTER FONICS Glenn Meadows	A&M Stephen Marcussen	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	UNI	SONY

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Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY •

NMPA Pushes For Web Royalty Rates

North American Touring... Grosses Rise 20%

Beatles Top 800 In Third No. 1

PAGE 3

U.K. 'Record' Special Draws 9 Mil. Viewer

The U.K.'s third annual "Record of The Year" TV special, broadcast Saturday night in two parts on the ITV Network, drew an average audience for the results segment of 9 million viewers, up from 8.8 million last year, according to overnight figures from London Weekend Television. Overights for the earlier, hourlong performance segment were down from an average of 7.7 million to 7 million. For the second straight year, RCA's Westlife won the title—determined by viewer telephone vote—with "My Love."

—Paul Sexton, London

Danes Tax Blank CDs

The Danish government has introduced a levy of 4 kroner (50 cents) on blank CDs, to be paid by importers and manufacturers. The tax will be collected by rights body Copy-Dan. Blank CDs retail in the country for 6-14 kroner (75 cents-\$1.75).

—Charles Ferro, Copenhagen

WHAT'S ON

Late-night tonight: Ricky Martin (on Leno), Flogging Molly (Conan), Asleep At The Wheel (Kilborn).

Daytime tomorrow: Billy Gilman (on Rosie O'Donnell), Vanessa Williams (Regis).

Billboard Bulletin

This Week	Last Week	Title	Label
1	2	1 The Beatles APPLE/CAPITOL	
2	1	BLACK & BLUE Backstreet Boys JIVE	
3	3	NOW 5 Various Artists SONY/ZCMBA/UNIVERSAL	
4	4	HUMAN CLAY Creed WIND-UP	
5	8	OOPS!... I DID IT AGAIN Britney Spears JIVE	
6	5	GREATEST HITS Tim McGraw Curb	
7	16	DREAM A DREAM Charlotte Church SONY CLASSICAL	
8	7	CHOCOLATE STARFISH AND THE HOT DOG LIMPKIT FLIP/INTERSCOPE	
9	12	WHO LET THE DOGS OUT Baha Men S-CURVE/ARTEFLA/DEF JAM/IDJMG	
10	10	NO STRINGS ATTACHED 'N Sync JIVE	
OTHER TOP DEBUTS			
14		RENEGADES Rage Against The Machine EPIC	
16		THE UNDERSTANDING Memphis Bleek ROCA-FELLA/DEF JAM/IDJMG	
21		X K-CI & JoJo MCA	

This Week	Last Week	Title	Label
1	NEW	THE UNDERSTANDING Memphis Bleek ROCA-FELLA/DEF JAM/IDJMG	
2	1	TP-2 COM R Kelly JIVE	
3	NEW	X K-CI & JoJo MCA	
4	NEW	STANKONIA OutKast LAFACE/ARISTA	
5	NEW	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE Funkmaster Flex LOUD	
6	3	LOVERS ROCK Sade EPIC	
7	5	MAMA'S GUN Erykah Badu MOTOWN/UNIVERSAL	
8	6	THE DYNASTY ROC LA FAMILIA (2000 --) Jay-Z ROCA-FELLA/DEF JAM/IDJMG	
9	2	GHETTO POSTAGE Master P. NO LIMIT/PRIORITY	
10	13	HOTSHOT Shaggy MCA	

This Week	Last Week	Title	Label
1	1	GREATEST HITS Tim McGraw Curb	
2	2	BREATHE Faith Hill WARNER BROS./JWR	
3	3	FLY Dixie Chicks MONUMENT/SONY	
4	5	CLASSIC CHRISTMAS Billy Gilman EPIC/SONY	
5	4	ONE VOICE Billy Gilman EPIC/SONY	
6	6	WHEN SOMEBODY LOVES YOU Alan Jackson ARISTA NASHVILLE/RLG	
7	7	GREATEST HITS Kenny Chesney BNA/RLG	
8	9	I HOPE YOU DANCE Lee Ann Womack MCA NASHVILLE	
9	8	BRAND NEW ME John Michael Montgomery ATLANTIC/AG	
10	10	BRAND NEW YEAR She/Daisy LYRIC STREET/HOLLYWOOD	

This Week	Last Week	Title	Label
1	1	MI REFLEJO Christina Aguilera RCA/BMG LATIN	
2	2	VIVO Luis Miguel WEA LATINA	
3	4	HISTORIA DE UN IDOLO VOL. 1 Vicente Fernandez SONY DISCOS	
4	3	ES PARA TI Intocable EMI LATIN	
5	6	SON BY FOUR Son By Four SONY DISCOS	

This Week	Last Week	Title	Label
1	1	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA	
2	4	IT WASN'T ME Shaggy Featuring Ricardo "RikRok" Doucet MCA	
3	2	CASE OF THE EX (WATCHA GONNA DO) Mya UNIVERSITY/INTERSCOPE	
4	3	WITH ARMS WIDE OPEN Creed WIND-UP	
5	8	HE LOVES U NOT Dream Bad Boy/ARISTA	
6	9	MS. JACKSON OutKast LAFACE/ARISTA	
7	6	GOTTA TELL YOU Samantha Mumba WILD CARD/INTERSCOPE	
8	10	THE WAY YOU LOVE ME Faith Hill WARNER BROS.	
9	5	KRYPTONITE 3 Doors Down REPUBLIC/UNIVERSAL	
10	7	THIS I PROMISE YOU 'N Sync JIVE	
OTHER TOP DEBUTS			
21		LIQUID DREAMS O-Town J	
59		MAMACITA Public Announcement RCA	
72		THERE IS NO ARIZONA Jamie O'Neal MERCURY (NASHVILLE)	

This Week	Last Week	Title	Label
1	5	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA	
2	1	MS. JACKSON OutKast LAFACE/ARISTA	
3	2	JUST WANNA LOVE U (GIVE IT 2 ME) Jay-Z ROCA-FELLA/DEF JAM/IDJMG	
4	3	I WISH R Kelly JIVE	
5	4	MY FIRST LOVE Avant Featuring Ketara Wyatt MAGIC JOHNSON/MCA	
6	6	JUST FRIENDS (SUNNY) Musiq Def JAM/DEF SOUL/IDJMG	
7	40	MAMACITA Public Announcement RCA	
8	7	911 WeDef Jean Featuring Mary J Blige COLUMBIA	
9	11	EMOTIONAL Cari Thomas BAD BOY/ARISTA	
10	23	DANGER (BEEN SO LONG) Mystikal Featuring Nivea JIVE	

This Week	Last Week	Title	Label
1	1	MY NEXT THIRTY YEARS Tim McGraw Curb	
2	3	WITHOUT YOU Dixie Chicks MONUMENT	
3	6	I LOST IT Kenny Chesney BNA	
4	4	BORN TO FLY Sara Evans RCA	
5	2	WE DANCED Brad Paisley ARISTA NASHVILLE	
6	8	WWW.MEMORY Alan Jackson ARISTA NASHVILLE	
7	9	TELL HER Lonestar BNA	
8	5	BEST OF INTENTIONS Travis Tritt COLUMBIA	
9	7	JUST ANOTHER DAY IN PARADISE Phil Vassar ARISTA NASHVILLE	
10	11	BURN Jo Dee Messina Curb	

This Week	Last Week	Title	Label
1	8	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA/CRG	
2	1	MOST GIRLS Pink LAFACE/ARISTA	
3	2	MUSIC Madonna MAVERICK/WARNER BROS.	
4	3	DESERT ROSE Sting Featuring Cheb Mami MCA/INTERSCOPE	
5	4	JUMPIN', JUMPIN' Destiny's Child COLUMBIA/CRG	

PAGE 3

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Puerto Rican Rapper Has New Label

ISLAND HIP-HOP GETS RE-SPECT: Puerto Rican hip-hop, long a flourishing—and highly lucrative—underground genre on the island, has practically no presence among mainstream Latin labels. It shouldn't be that surprising, then, that when one of hip-hop's biggest stars—**Mexicano**—decided to look for a label that would take him beyond Puerto Rico, he went a nontraditional way and opted for SMA Real Time Entertainment, a new label based in New York that's far removed from anything Latin. (The label is the recording arm of production facility SMA Real Time.)

"Initially, we did approach the majors, but there was a lot of slamming doors in my face," says Mexicano, who now goes by **Mexicano 777**, the numbers representing the Holy Trinity. "But I needed to expand and do things I wasn't being able to do with these small, independent labels. [SMA] inspired confidence in me."

The result of the association is *God's Assassin*, SMA's debut album and Mexicano's first bilingual set, due March 13 in the U.S.

"I have been tracking the Latin hip-hop market for the last three years, and I'd seen 40, 50 acts prior to him," says SMA Real Time Entertainment head **Edvardo Bissicco**. "When I saw him live, he blew my mind."



by Leila Cobo

Bissicco has big plans for Mexicano, including an elaborate video and a summer tour, and wants to get him on both English and Spanish radio. His efforts may well become a blueprint for future rap acts looking not only to cross over but to get on commercial Spanish radio.



MEXICANO

Although Mexicano is fluent in English, he hadn't rapped before in that language, but he sounds at ease in English on the single "Balumbalang."

"It was kind of weird," says Mexicano, describing the bilingual experience. "Especially doing [the track] 'Tears of Blood.' I started writing that song because I wanted to test myself—if I could write a song that combined hip-hop with a little singing, different voices, and see if I could

reach people with the lyrics."

But Mexicano (who gets his name from his Mexican father) doesn't think rapping in English will alienate Puerto Rican fans.

"This genre hasn't gone to the Grammys or to many places," he says. "Now's the time to break the ice and do it. If God gives me health, I'll be the first Puerto Rican to [win] a Grammy—not a Latin Grammy—in this genre."

FONOVISIA TO DISTRIBUTE SEVEN RIVERS: José Rosario's recently formed Seven Rivers Music Corp. has inked an exclusive distribution deal with Fonovisa (*Billboard-Bulletin*, March 5). Under the agreement, Fonovisa will distribute Seven Rivers product in the U.S., Mexico, and possibly Spain.

"We had other alternatives," says Rosario, explaining his decision to go with Fonovisa. "But in order to get into a deal, we had to feel there was a commitment from the label. I identify more with Fonovisa. I feel regional Mexican music is what moves the Latin music industry in the U.S., and they've had the foresight to know that."

Rosario, who created Seven Rivers after leaving Sony last fall, already has 18 artists signed to his roster, including

(Continued on page 48)

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.)
- 1 A PURO DOLOR (EMOA, ASCAP)
 - 1 ABRAZAME MUY FUERTE (BMG Arabeita, ASCAP/San Angel, ASCAP)
 - 21 AMOR SE PAGA CON AMOR (LOVE DON'T COST A THING) (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G.O. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Swette Ya, ASCAP/J-Rated, BMI/Gods Child, BMI)
 - 27 CANDELA (PSO, ASCAP/Drum, ASCAP)
 - 19 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
 - 17 DEJA (Arpa, BMI)
 - 39 DESPRECIADO (Copyright Control)
 - 16 DEVUELVEME (EMOA, ASCAP)
 - 10 DIME, DIME, DIME (Eliaz, BMI)
 - 7 EL AMOR SONADO (Fleming, BMI)
 - 14 ENSENAME A OLVIDARTE (Ser-Ca, BMI)
 - 38 ESCLAVO Y AMO (Brambila Musical)
 - 36 HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)
 - 12 INFIEL (EMI April, ASCAP)
 - 29 LA BOMBA (Sony/ATV Discos, ASCAP)
 - 15 LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP)
 - 6 ME DA LO MISMO (EMOA, ASCAP)
 - 40 MI PRIMER AMOR (Caribbean Waves, ASCAP)
 - 28 MI SUEÑO (Not Listed)
 - 34 NECESITO MI LIBERTAD (TN Ediciones, BMI)
 - 26 NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Musica, BMI)
 - 8 PERO ME ACUERDO DE TI (JMKC, ASCAP/Universal Musica, ASCAP)
 - 9 POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
 - 33 POR AMARTE ASI (WB, ASCAP)
 - 30 QUE ME VAS A OAR (Warner/Chappell)
 - 20 QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
 - 31 QUISIERA SER (EMI April, ASCAP)
 - 35 SIN TU AMOR (Sony/ATV Latin, BMI)
 - 3 SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Dezton, 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)
 - 32 TU (Karen, BMI)
 - 25 TU RECUERDO (BMG Songs, ASCAP/aiaces, ASCAP)
 - 37 TU Y LAS NUBES (Peer Int'l, BMI)
 - 24 UN IDIOTA (Rio Musical/Edimusa, ASCAP)
 - 23 UN SUEÑO (Not Listed)
 - 22 Y (Peer Int'l, BMI)
 - 11 Y LLEGASTE TU (LGA, BMI)
 - 5 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		TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)	
No. 1						
1	1	1	16	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E.MAGALLANES (J.GABRIEL)	7 weeks at No. 1
2	2	2	21	MDO SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (Y.MARRUFO, C.BAUTE)	
3	3	4	6	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS †	SOLO QUIERO AMARTE W.AFANASIEFF (D.CHILD, V.SHAW, G.BURR)	
4	4	3	23	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)	
GREATEST GAINER						
5	10	10	7	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M.AZEVEDO (ESTEFANO)	
6	8	6	5	VICTOR MANUELLE SONY DISCOS †	ME DA LO MISMO J.M.LUGO (O.ALFANNO)	
7	7	7	6	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G.FELIX (M.QUINTERO LARA)	
8	11	11	8	CHRISTINA AGUILERA RCA/BMG LATIN	PERO ME ACUERDO DE TI R.PEREZ (R.PEREZ)	
9	5	5	33	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K.SANTANDER (E.REYES, A.MONTALBAN)	
10	13	25	14	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME J.GUILLEN (O.GHOA)	
11	27	—	2	BANDA EL RECODO FONOVISIA	Y LLEGASTE TU G.LIZARRAGA (N.HERNANDEZ)	
12	6	9	20	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL B.SILVETTI (V.YUNES CASTILLO)	
13	9	8	55	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)	
14	12	12	16	INTOCABLE EMI LATIN †	ENSENAME A OLVIDARTE R.MUNOZ, R.MARTINEZ (L.PADILLA)	
15	19	18	4	RICARDO MONTANER WEA LATINA	LA CLAVE DEL AMOR B.SILVETTI (R.MONTANER)	
16	17	19	6	EDNITA NAZARIO SONY DISCOS †	DEVUELVEME C.LEMOS (Y.HENRIQUEZ)	
17	14	13	14	BANDA EL RECODO FONOVISIA	DEJA G.LIZARRAGA (J.A.BARRERAS)	
18	16	14	11	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J.L.AYALA (F.DE JESUS MTZ, JR.)	
19	15	16	18	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R.WAKE (O.ALFANNO, Y.HENRIQUEZ, D.WARREN)	
20	37	—	2	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B.SILVETTI (M.CANCEL, R.CONTRERAS, J.GRECO)	
21	22	21	4	JENNIFER LOPEZ EPIC/SONY DISCOS	AMOR SE PAGA CON AMOR R.WAKE (D.SHARPE, G.LAWSON, G.FRANKLIN, J.MONROE, A.HARRIS, M.BENITO)	
22	18	22	12	LUIS MIGUEL WEA LATINA †	Y L.MIGUEL (M.DE JESUS BAEZ)	
23	20	20	16	LOS ANGELES DE CHARLIE FONOVISIA †	UN SUEÑO I.RODRIGUEZ (G.AVIGLIANO)	
24	24	24	8	JOAN SEBASTIAN MUSART/BALBOA	UN IDIOTA J.SEBASTIAN (J.SEBASTIAN)	
25	33	34	4	ILEGALES ARIOLA/BMG LATIN	TU RECUERDO V.DOTEL, Y.WALL (V.DOTEL)	
26	21	15	8	NOELIA FONOVISIA †	NI UNA LAGRIMA MAS M.AZEVEDO (H.S.BATT, ESTEFANO, M.AZEVEDO)	
27	29	—	2	CHAYANNE SONY DISCOS	CANDELA L.MENDEZ (D.POVEEDA, E.ENDER)	
28	28	27	5	LUIS FONSI UNIVERSAL LATINO †	MI SUEÑO R.PEREZ (L.FONSI)	
29	26	30	20	AZUL AZUL SONY DISCOS †	LA BOMBA R.SAAVEDRA (F.ZAMBRANA MARCHETTI)	
30	30	40	3	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS	QUE ME VAS A DAR F.CAMACHO (R.ORTEGA, A.GARCIA)	
31	23	17	11	ALEJANDRO SANZ WEA LATINA †	QUISIERA SER E.RUFFINO (A.SANZ)	
32	RE-ENTRY	2	2	JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO	TU J.L.GUERRA (J.L.GUERRA)	
33	34	26	5	JAY LOZADA UNIVERSAL LATINO †	POR AMARTE ASI N.JAIME (A.MONTALBAN)	
34	40	36	5	LOS TIGRES DEL NORTE FONOVISIA	NECESITO MI LIBERTAD E.HERNANDEZ, LOS TIGRES DEL NORTE (R.RUBIO)	
35	32	32	23	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H.PATRON (D.HARRIS, D.TERRY, JR.)	
36	31	31	26	MICKEY TAVERAS KAREN/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M.TAVERAS (L.MASSIMO, G.GRIGNANI)	
37	38	35	25	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES PRIVERA (J.A.JIMENEZ)	
38	RE-ENTRY	3	3	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO PAGUILAR (J.V.FLORES)	
39	35	28	5	LUPILLO RIVERA SONY DISCOS	DESPRECIADO PRIVERA (J.NAVARRETE CURIEL)	
40	39	—	19	KEVIN CEBALLO RMM	MI PRIMER AMOR I-INFANTE (W.DUVAL)	

POP	TROPICAL/SALSA	REGIONAL MEXICAN
23 STATIONS	16 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 RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS SOLO.	2 CONJUNTO PRIMAVERA FONOVISIA DIME, DIME, DIME
3 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	3 JENNIFER LOPEZ EPIC/SONY DISCOS AMOR SE PAGA CON AMOR	3 CANDELA SONY DISCOS Y LLEGASTE TU
4 CHAYANNE SONY DISCOS YO TE AMO	4 EDNITA NAZARIO SONY DISCOS DEVUELVEME	4 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE
5 MDO SONY DISCOS TE QUISE OLVIDAR	5 JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI	5 BANDA EL RECODO FONOVISIA DEJA
6 CHRISTINA AGUILERA RCA/BMG LATIN PERO ME ACUERDO DE TI	6 JERRY RIVERA ARIOLA/BMG LATIN QUIERO	6 LOS HUMILDES RCA/BMG LATIN DISCULPE USTED
7 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	7 MICKEY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	7 LOS ANGELES DE CHARLIE FONOVISIA UN SUEÑO
8 JENNIFER LOPEZ EPIC/SONY DISCOS AMOR SE PAGA CON AMOR	8 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	8 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE
9 RICARDO MONTANER WEA LATINA LA CLAVE DEL AMOR	9 KEVIN CEBALLO RMM MI PRIMER AMOR	9 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
10 ROCIO DURCAL ARIOLA/BMG LATIN INFIEL	10 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO TU	10 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
11 SON BY FOUR SONY DISCOS A PURO DOLOR	11 ELVIS CRESPO SONY DISCOS LA NOCHE	11 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE.
12 EDNITA NAZARIO SONY DISCOS DEVUELVEME	12 LUIS FONSI UNIVERSAL LATINO MI SUEÑO	12 LOS TIGRES DEL NORTE FONOVISIA NECESITO MI LIBERTAD
13 CHAYANNE SONY DISCOS CANDELA	13 TONNY TUN TUN KAREN/UNIVERSAL LATINO TU ME PROVOCAS	13 JOAN SEBASTIAN MUSART/BALBOA UN IDIOTA
14 LUIS MIGUEL WEA LATINA Y	14 SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA	14 LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
15 LUIS FONSI UNIVERSAL LATINO MI SUEÑO	15 HUY DUNBAR SONY DISCOS YO SI ME ENAMORE	15 LUPILLO RIVERA SONY DISCOS DESPRECIADO

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 song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.

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International singer songwriter
RICARDO MONTANER

Panelist confirmed . . . so far

- ♦ Charly Alberti, Founder, Yeyeye.com
- ♦ Kevin Baxter, Arts Editor, The Miami Herald
- ♦ Luis Brandwayn, Founding Partner, Batanga.com
- ♦ Manolo Diaz, President, Universal Music Latin America
- ♦ Javier Fernández, President, Artistas Creativos Inc.
- ♦ Little Judy, Executive Producer, LaMusica.com
- ♦ Rodolfo Lopez-Negrete, VP Latin Region, BMG
- ♦ Manuel Montero, Chairman & CEO, Fiera, Inc.
- ♦ Gilberto Moreno, General Manager, Fonovisa
- ♦ Jorge Naranjo, VP Touring, Cardenas, Fernandez and Assoc.
- ♦ Javier Rabago, CEO, Latinoise.com
- ♦ Lupillo Rivera, artist, Sony Discos
- ♦ Totty Saizarbitoria, Creative Director, Deston Songs
- ♦ Iñigo Zabala, President, Warner Music Latin America

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CANCELLATIONS

All cancellations must be received in writing by April 1 and are subject to a \$150 administrative fee. No cancellations accepted after April 1 and no refunds will be paid. Substitutions may be made at anytime.

Artists & Music

NOTAS

(Continued from page 46)

ing pop, regional Mexican, and *nortena* acts.

The first three releases to fall under the new distribution deal are discs by norteño group **Los Amigos de Durango**, pop singer **Martín Méndez**, and *ranchera* singer **Manuel Vargas**, all due this month.

"There's a huge market for pop, and that's why we have both [pop and regional Mexican]," Rosario says. "But really, our bread and butter is the regional Mexican market."

EL PASO GETS OLDIES OUT-LET: Hispanic Broadcasting Corp.'s (HBC) KAMA El Paso, Texas, formerly a Tejano station, has changed to an oldies format and renamed itself Radio Recuerdo. Although a change had been contemplated for some time, the format was determined through audience research, PD **Pete Skaggs** notes.

He says this is HBC's third Radio Recuerdo station (the other two are in Los Angeles and San Antonio) that plays hits from the '50s, '60s, and '70s in their original versions. The station will also feature the show *Noches de Rocanrol* on Saturday nights and *Noches de Serenata*, featuring trio music, on Sundays. HBC's other El Paso station is in the Latin contemporary format.

IN BRIEF: **Julio Iglesias** continues touring, with stops in Argentina and Mexico planned for March and April. A concert at Mexico City's Auditorio Nacional will benefit the Teleton Foundation. The singer recently shot a video of "Dos Corazones, Dos Historias" with **Alejandro Fernández** (with whom he sings the duet on his album *Noche de Cuatro Lunas*). The song will be

the main theme of *Amantes del Desierto*, a soap opera to begin airing in the U.S. March 19 on the Telemundo network. Also on tour are **Los Temerarios**, who are slated to visit Guatemala, Honduras, and Mexico this month. U.S. stops are planned for April.

In other Mexico news, ex-**Menudo** member **Johnny Lozada** is starring in the soap oper a *Amigas y Rivaldes*, which is currently airing in Mexico and will probably be exported to other markets. Loza-

da is also working on a solo album slated to be finished in June. . . **Marco Antonio Muñiz** is recording a new album, as yet untitled, produced by **Roberto Livi**. BMG is planning a world release in Puerto Rico.

Teresa Aguilera contributed to this column from Mexico. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

Virgin Spain To Release 2nd Collection Of Cuban Label's Rare, Old Recordings

BY HOWELL LLEWELLYN

MADRID—Virgin Spain world music imprint Yerbabuena has released its second 15-album collection in the "Sonora Cubana" series of rare and old recordings selected from the archives of Cuban state record label Egrem. Also, Yerbabuena will be the first non-Cuban label to launch the largely unreleased material on the island in an exclusive deal with Egrem.

The first release, *Sonora Cubana Volumen 1*, came out in late 1999. Virgin Spain director general Lydia Fernández, herself a Cuban, says the success of the launch in most of Europe and Latin America spurred the second collection.

Sonora Cubana Volumen 2 covers recordings made in the 1950s, 1960s, and 1970s in the old Egrem studios in Havana, where Ry Cooder produced the Buena Vista Social Club album in 1996. Before Fidel Castro's 1959 revolution, the facility was owned by RCA Victor.

Included in the new release are such acts as César Portillo de la Luz, Ajo y Su Organo Oriental, Ela Calvo, Freddy, La Lupe, and Mercedes Valdés as well as previously unreleased material by El Cuarteto Patria recorded before Eliades Ochoa became the band's director in 1978. Today, of course, the group has achieved international popularity and has garnered nominations for both the Grammys and the Latin Grammys.

"Virgin Spain must be congratulated for backing this project, because it is very difficult to make a commercial success of such collections, even though they are musical jewels," says Sonora Cubana artistic director Rubén Caravaca, who traveled to Cuba to select the material.

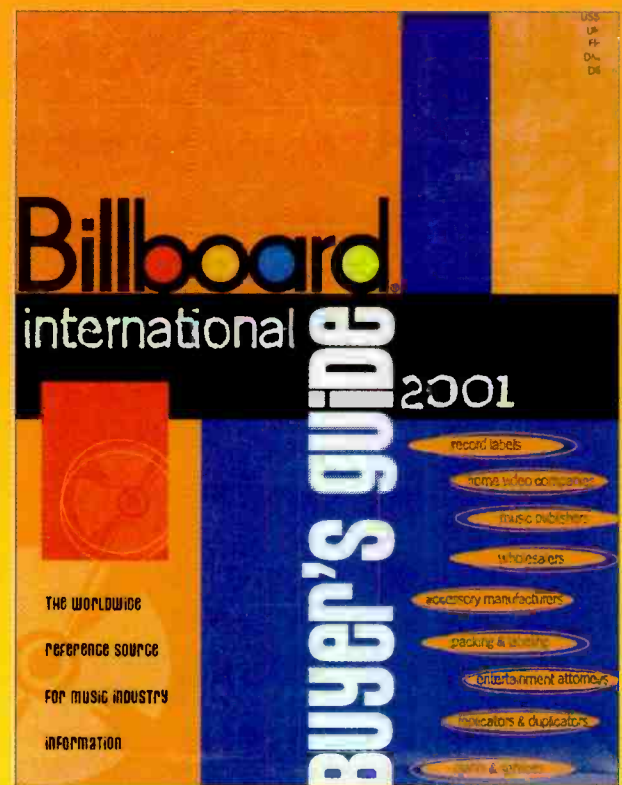
The new collection was released Jan. 22 in Spain and will be released in Japan, Turkey, and New Zealand, as well as most of Europe and Latin America. The first collection was not released by Virgin in the U.S. or U.K., but Yerbabuena promotion director Inma Grass said Virgin Spain will seek distribution deals with world music labels in both territories if Virgin is not interested.

"This music is unique to Yerbabuena and is part of our policy of rescuing jewels of Cuban music that have been hidden in Egrem archives for up to 50 years," says Yerbabuena director Rafael Prieto. "We have conserved the original sound with some remastering and with redesigned covers."

Marketing director José Ramón del Río says Yerbabuena will sign a deal with Egrem this month under which the Cuban label will distribute Yerbabuena's "Sonora Cubana" product in Cuba, as well as recent material by Yerbabuena acts such as Eliades Ochoa y El Cuarteto Patria and Vieja Trova Santiaguera.

This unique distribution deal will be presented formally at the May 16-20 Cubadisco music trade fair in Havana. "Much of the 'Sonora Cubana' material is simply unavailable in Cuba because of the country's particular circumstances," Del Río says. "And so we asked Egrem director Julio Ballester to distribute our Cuban product, and he readily agreed."

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

By:Larm Aims To Boost Norway Biz | SOCAN Co-Founders Int'l Music Venture

BY KAI R. LOFTHUS

TROMSØ, Norway—The domestic sales of local repertoire in Norway—the world's 20th largest market—may be low (20%), but the quality of internationally marketable artists from the country is arguably on an upturn.

That was one of the conclusions reached by local industry executives at the fourth annual By:Larm (translation: City:Noise) industry gathering, held Feb. 22-24 in this northern city. Although such Norwegian acts as Lene Marlin, M2M, Bel Canto, Espen Lind, Biosphere, Jan Garbarek, and Sissel have achieved international recognition, the industry infrastructure is less developed here than in many other northern European markets.

As a result, the By:Larm conference—held in a different Norwegian city every year—is credited with helping foster a sense among local executives from various labels that they are all part of a single industry.

By:Larm is an increasingly important showcase for new music, and in the last two years appearances there have helped such bands as Big Bang, Katthult, and Briskeby land deals with Warner Music Norway, Bonnier Music, and Universal Music Norway, respectively. Among the international guests at

By:Larm this year—in addition to the 600 local industry representatives and some 70 acts—were Mute Records president Daniel Miller, International Federation of the Phonographic Industry general counsel/executive director Allen Dixon, and World Intellectual Property Organization copyright law division director Jørgen Blomqvist. Also attending were journalists from the U.K. and Germany.

The lack of radio support for Norwegian acts and a lack of music outlets on domestic TV were among the topics discussed by delegates at this year's seminars.

Universal Music Norway managing director Petter Singaas said, "Norway hasn't got any TV shows for showcasing artists, the radio scene is indifferent, and we haven't got any music magazines. It's really difficult to get the ball running."

With regard to a low domestic A&R share and the need for even higher international visibility, Singaas added, "With today's competition, there needs to be an underlying idea behind releases. Clarity hasn't really been a trademark within the Norwegian industry. There's a lot of competent musicians, but that doesn't automatically lead to sales."

Possibly inspired by Swedish Trade Minister Leif Pagrotsky and his relations with that country's

music industry, Tore Sandvik, the secretary of state at Norway's Ministry of Trade and Industry, pledged support to the music industry at the event.

"Music has a given position in our policy," he told attendees. "Officials can't select what can be

(Continued on page 56)

BY LARRY LeBLANC

TORONTO—André LeBel, CEO of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) is excited about two initiatives announced March 1. First, his organization is a found-

ing partner of the International Music Joint Venture (IMJV). Second, SOCAN has formed a subsidiary for the acquisition, conversion, and process of audiovisual musical information from production companies, broadcasters, and others.

SOCAN has joined three other leading rights societies—ASCAP, the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS) Alliance, and the Netherlands' BUMA/STEMRA—as an owner of the IMJV, whose database will contain the majority of the world's repertoire of copyright music.

The Netherlands-based IMJV was launched two years ago as a joint venture among the three rights bodies and will serve as a joint administration center for both mechanical and performing rights (*Billboard*, March 27, 1999).

"Our decision to be a founding partner was pragmatic and cost-driven," says LeBel. "The amount of money we would have

each had to spend in the future to effectively all do the same thing was immense. Plus we need a database large enough to handle the zillions of transactions necessary in digital content management. To build that kind of infrastructure is beyond SOCAN's means, beyond BUMA/STEMRA's—and even ASCAP and MCPS/PRS would find it difficult to do on their own."

Located in Hoofddorp, Netherlands, the IMJV will be fully operational by the second half of 2002. A key part of the transformation plan is the transfer over a three-year period of database operations from the founding partners to the IMJV's head office.

Clients and founding partners will be charged a cost per transaction. It is anticipated that the IMJV will eliminate duplication of individual societies' efforts to collect royalty fees, cope with the increasing number of transactions, and provide international leadership in intellectual property right processing.

EMI Music Publishing Canada president Michael McCarty notes that the partnership "stems from performing right societies world-

(Continued on page 54)



Destined To Be. Prior to its show-stopping appearance at the Brit Awards Feb. 26 in London, Columbia act Destiny's Child was presented with triple-platinum awards, which marked more than 900,000 in U.K. sales of its current album, *The Writing's on the Wall*. Shown, from left, are Sony Music U.K. chairman/CEO Rob Stringer; Destiny's Child members Kelly Rowland, Beyoncé Knowles, and Tenitra Williams; and Columbia U.K. managing director Blair McDonald.

House Of Commons Weighs Harsher Piracy Punishments

BY TOM FERGUSON

LONDON—Representatives of the U.K.'s record and video industries have applauded the introduction of an anti-piracy bill in the House of Commons that would seriously increase the penalties for copyright theft here.

In recent years, consistent action by labels' body the British Phonographic Industry (BPI) has helped keep music piracy at one of the lowest levels in the world; in 1999, the BPI estimated it was around 1% of the legitimate market. Recently published market figures for 2000 (*Billboard*, Feb. 24) put the value of U.K. music shipments at a record 1.17 billion pounds (\$1.64 billion).

Billboard understands, however, that piracy figures for 2000 from

the BPI due to be published within the next few weeks will show an increase of around 150% in the level of U.K. piracy, largely due to CD-R copying.

The Copyright, Etc., and Trade Marks (Offences and Enforcement) Bill was introduced March 1 by Labour Party Parliament member Andrew Miller. It would raise the maximum penalty for music piracy and similar copyright-infringing crimes from the current maximum of two years' imprisonment to 10 years and/or unlimited fines.

Among its other main provisions, the bill would make copyright theft a crime punishable by arrest for the first time; it would also give rights owners greater authority to obtain forfeiture of pirated goods.

(Continued on page 56)



YEATES

The bill 'highlights the real economic damage that piracy causes to the creative industries.'

—ANDREW YEATES,
BRITISH PHONOGRAPHIC
INDUSTRY

E-Tailer Launches In Malaysia

Site Has Local Focus, Sells Major, Indie-Label Music

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—Malaysia's first large-scale online music retailer, *cdpremier.com*, launched Feb. 28.

The site offers a selection of some 50,000 titles from such labels as EMI, BMG, Warner, Universal, Sony, and Pony Canyon, as well as local labels New Southern Records, Positive Tone Records, and Suria Records.

Material by Malaysian artists makes up about 30% of the product available on the site, which is owned by entertainment/information technology company Infoman Sdn Bhd.

Infoman Sdn managing director Ahmad Kamal Khamis says, "We are in discussions with Western CD [retail] sites to link with our site, as

they currently do not offer Malaysian repertoire."

Ahmad says that the company is absorbing the cost of the physical delivery of CDs and is "trying to follow" Malaysian labels' recommended retail prices, which range from 35-43 ringgits (\$9.20-\$11.30). The site also includes music reviews, charts, and news.

Meanwhile, online music community and services provider Cyber Music Asia is relaunching its *xsmusic.com* retail Web site in the second week of March. Cyber Music Asia managing director Johan Nawawi says, "I believe that we were the first to carry Malaysian releases online. We currently have 5,000 local titles but are slowly working toward becoming a full-fledged online music store."

cdPremier.com

Boxed Set Celebrates Canadian Music

2nd Volume Of 'Oh What A Feeling' To Coincide With 30th Juno Awards

BY JILL PESSELNICK

Put together in honor of the 30th anniversary of the Canadian record industry's Juno Awards, the four-CD, 76-track boxed set, *Oh What a Feeling 2*, has met with an enthusiastic response from Canadian labels, retailers, and consumers.

The boxed set, created by the Canadian affiliates of Warner Music, Universal Music, EMI Music, Sony Music Entertainment, and BMG Music in conjunction with Canadian independent labels, was issued Feb. 20, ahead of the annual Juno ceremony held March 4. It debuted at No. 6 on the Soundscan Canadian albums chart for the week that ended Feb. 25, with sales of 9,220 units.

Oh What a Feeling 2 highlights



the past three decades of Canadian music, featuring tracks by such artists as Celine Dion, Sarah McLachlan, Joni Mitchell, and Neil Young. Produced by the Canadian Academy of Recording Arts and Sciences (CARAS) and executive-produced by Universal president/CEO Randy Lennox along with *Billboard* contributor Larry LeBlanc, the set is distributed by Universal Music Canada.

Indie labels such as Anthem, Duke Street, True North, and Alert contributed to the project, which is supported by the Canadian Music Publishers Assn. (CMPA).

The new set is a follow-up to CARAS' 1996 four-disc boxed set, *Oh What a Feeling*, released to commemorate the Juno Awards' 25th anniversary. That set, only available as a limited edition, garnered sales of 250,000 copies in a seven-week market run, making it the most successful boxed set in

Canadian history. No such time cap has been put on the current set.

"To have not only four discs of Canadian repertoire five years ago [but] now a sequel that is equal—is not stronger—is something we should be complimenting ourselves on as an industry," says Don Oates, senior VP of sales at Sony Canada. "You take a look at the tune-stacking here, and the recognition factor is immense. To see repertoire from all the major labels is very heart-warming."

The previous set heightened awareness among Canadians of the country's home-grown music, along with creating a hunger for more. CARAS president Daisy Falle says, "Part of the reason for doing this follow-up box is the 30th anniversary of the Juno Awards, but consumer appetite for another set had been building since the first one."

The original *Oh What a Feeling* raised \$2.8 million Canadian (\$1.8 million) for the charities CARAS Music Education Fund, Starlight Foundation Canada, and the Safe-haven Project for Community Living. Proceeds from *Oh What a Feeling 2* will also benefit these charities, plus the Canadian Music Therapy Trust Fund.

Oh What a Feeling 2 initially lists for \$39.99 Canadian (\$26) and will sell at \$49.99 Canadian (\$32.50) after reaching sales of 100,000
(Continued on page 54)

Universal Claims Six Trophies At Netherlands Edison Awards

BY MENNO VISSER

HILVERSUM, the Netherlands—Universal scooped up more awards than any other label at this year's Edisons, the Dutch record industry awards ceremony, which took place Feb. 27 in Amsterdam.

The Edison Music Awards are the Dutch equivalent of the Grammys and are based purely on artistic merit rather than sales. For the first time, they were presented alongside the Netherlands' other industry awards, the Gold and Silver Harps (*BillboardBulletin*, Jan. 2).

The evening was billed as a "celebration of Dutch national music." Public broadcaster TROS televised the Edisons element of the awards ceremony March 1. A second show featuring the Harps will follow March 22.

Despite Universal's bagging a total of six of the 19 awards, the most successful individual acts were on other labels. French jazz act St. Germain (Blue Note/EMI) and Dutch country singer Ilse Delange (WEA) each netted two awards. St. Germain topped the dance and instrumental act categories; Delange was named best national female and Dutch artist.

The latter was one of two categories voted on by members of the

public. The other was for best single, presented to Dutch singer Anouk for her rock ballad "Michel" (Dino).

The remainder of the Edisons, which are organized by local labels' body NVPI, are voted on by a music industry panel.

Out of the winners in the international categories, only Anastacia (Epic) was present to collect an award, for international newcomer. She performed that night, as did fellow Epic artist Sade.

Golden Harps for artistic achievement by Dutch artists went to musical star Simone Kleinsman and songwriter Han Kooreneef. The Golden Harp recognizes an artist's entire catalog, while the Silver Harp celebrates new talent.

Silver Harps were handed out to alternative rock band Krezip (WEA), cabaret group Niet Uit Het Raam (VIA), and sample-based pop act Bauer (Partners in Crime).

The Dutch Export Award was won by dance act the Vengaboys (Violent). The Harps and the export prize are organized by the Conamus Foundation, in cooperation with Dutch royalty-collecting society BUMA. Conamus promotes Dutch music globally.

newsline...

VANCOUVER-BASED Nettwerk Management has expanded with the launch of an office in London's Regent's Park. The office has an initial staff of five, including Sam Kenward as U.K. representative. The company already handles such British acts as Dido, Coldplay, and Groove Armada for North America. Kenward joins from U.K. company Decent Management and will continue managing Go.Beat-signed British duo Ben & Jason. Gary Levermore—who has acted as U.K. label manager for the company's record division, Nettwerk Productions, since 1994 in conjunction with his own consultancy Tora!—will continue in that role from the new office. The label has distribution by Pinnacle in the U.K., where its priorities are rock act Jet Set Satellite and fellow Canadians Delerium, whose "Silence" single with Sarah McLachlan sold 250,000 copies in Britain late last year; according to Levermore. Nettwerk Management has satellite offices in Los Angeles and New York. **PAUL SEXTON**

WARNER MUSIC EUROPE president Paul-René Albertini has made his first major appointment since joining the company late last year (*Billboard*, Nov. 4, 2000). Yan Philippe Blanc, currently managing director of Mercury/Island France, is expected to take "a senior executive position," according to a Warner statement. A start date could not be determined. Details of Blanc's role within Warner Music Europe will be disclosed in the near future, but it is understood that he will be replaced at the helm of Mercury/Island France by Santi Casariego, current managing director of Universal Music Publishing France. Universal Music France president/CEO Pascal Negre declined to comment, and Albertini was unavailable for comment. Warner Music Europe is based in London and oversees Warner Music International affiliates in some 20 countries. **EMMANUEL LEGRAND**

TURIN, ITALY-BASED online distributor Vitaminic posted revenue of 3.632 billion lire (\$1.7 million) in 2000, according to its year-end figures. Fourth-quarter revenue reached 1.3 billion lire (\$617,400), up 68% from the third quarter. Advertising and direct promotion accounted for 72% of the fourth-quarter revenue; content/infrastructure services for 27%. The remainder, 18 million lire (\$8,549), is attributed to sales. In the fourth quarter, consolidated gross operating margin was negative 11.4 billion lire (\$5.4 million), vs. negative 8.384 billion lire (\$3.97 million) in the third quarter. An extraordinary sum of 4.7 billion lire (\$2.2 million) came from a flotation in October on Milan's Nuovo Mercato exchange (*BillboardBulletin*, Oct. 4, 2000). **KAI R. LOFTHUS**

ZOMBA RECORDS SPAIN has signed its first domestic act, Las Hijas Del Sol, eight months after opening its offices in Madrid. The act, originating from the former Spanish colony of Equatorial Guinea in Africa, released three albums on Madrid world music label Nubenegra between 1995 and 1999. The act's Zomba debut, *Pasaporte Mundial*, is due April 23 in Spain, with distribution by Virgin. Zomba Records Spain managing director Andrés Ochaíta says if the album sells well, it will be offered to other markets and will be rerecorded in English and French. "I am not going to change their world music sound at all," says Ochaíta, "but will give them the launch and the backing they deserve." Ochaíta adds that he aims to make two or three domestic signings each year. **HOWELL LLEWELYN**

GERMAN TV RATINGS for the first four weeks of this year (published by market research company Infas) indicate that local music network Viva has surged past its longtime rival, MTV. According to Infas, Viva reached 5.17 million viewers each day in the survey period, giving it a daily market share of 14.4%. MTV achieved penetration of 3.65 million, or 10.2%. Average viewing duration at Viva is 63 minutes, compared with 47 minutes for MTV. MTV briefly overtook Viva in German ratings last year, according to another local research firm (*BillboardBulletin*, July 17, 2000). **WOLFGANG SPAHR**

SWEDISH LABEL GROUP Music Network Records (MNW) reported a nearly 200% annual profit increase in 2000, to 28.5 million Swedish kronor (\$2.8 million). The improvement over 1999 came when the publicly listed label group restructured its operations, ended a distribution deal with Roadrunner, and reduced the number of labels it represents from 300 to 100. As a result, revenue for 2000 was down 22% to 164 million Swedish kronor (\$16.5 million). During the year, the company's market share decreased from 6.8% to 6%. MNW has affiliates throughout Scandinavia and represents repertoire from such international sources as Rykodisc, Palm Pictures, and World Circuit, as well as its own House of Kicks label. **KAI R. LOFTHUS**

FORMER EMI INTERNATIONAL executive and Boxman CEO Tony Salter has joined London-based Kobalt Music Group as CEO. Kobalt was launched in January at Midem. Prior to becoming CEO of Boxman in 1999, Salter spent 12 years as managing director of EMI Greece and president of EMI Eastern Europe and Turkey, subsequently heading all of EMI's European acquisitions. In a related move, Kobalt's music publishing division, headed by former EMI/Chrysalis A&R head Sas Metcalfe, has changed its name to Kojam Music, with Dan Britten appointed as creative manager. Britten was previously ASCAP's director of membership, U.K./Europe. **DAVID STARK**

In Hong Kong, All Systems Gogo For Online Label

BY WINNIE CHUNG

HONG KONG—Asian online music label gogo.com is looking to use a combination of local physical and region-wide online distribution for the release next month of its debut signing—the first act to emerge from the company's Green Room "incubation project."

The act in question is Hong Kong dance duo Digital Cutup Lounge, which consists of American bassist/producer John von



Seggern and British DJ/producer Stephen Ives.

Although Hong Kong-based gogo.com founder/CEO David Loiterton declines to reveal the terms or length of the contract, he says the act will release its first album simultaneously online and via traditional channels in April. Plans call for a second album this summer.

Digital Cutup Lounge has built up a local following for its online dance music-sampling cut-ups. Gogo.com's Green Room project is designed to nurture young artists. Gogo.com currently has material from about 50 acts available in the Green Room on its gogo.com site.

"They had come to us with an album that was pretty much done, and we agreed that it would be the first piece of production under the deal," says Loiterton, who has 13 years of music industry experience—
(Continued on page 54)



The President's Men. BMG president/CEO Rolf Schmidt-Holtz, center, and president of BMG Entertainment U.K. and Europe Richard Griffiths, left, took time out from a recent BMG managers' meeting in Munich to congratulate newly appointed BMG Germany/Switzerland/Austria division president Christoph Schmidt on his promotion.

Scandinavian Countries Hand Out Awards; Denmark's Renamed Ceremony Welcomed

This story was prepared by Charles Ferro in Copenhagen, Johan Lindström in Stockholm, and Siri Stavenes Dove in London.

Late February and early March saw the traditional spate of awards ceremonies in Scandinavia's three largest music markets—Sweden, Denmark, and Norway. However, there was a fresh look for one of the events this year, as the annual Danish awards re-emerged with a new identity.

Last year, Denmark's record industry lost the right to call its awards ceremony the Danish Grammys. But celebrations were in order following the enthusiastic reception given its successful revamp of the annual show as the Danish Music Awards (DMA) March 3.

In September 2000, the U.S.' National Academy of Recording Arts and Sciences won a three-year-long trademark-infringement lawsuit against the Danish arm of the International Federation of the Phonographic Industry (IFPI) over the latter's use of the Grammy name. Subsequently, MusicMatters, the company that organizes the annual event for IFPI Denmark, announced the new name for the former Danish Grammy Awards (**Billboard Bulletin, Oct. 30, 2000**).

In the run-up to the show, IFPI Denmark recruited two corporate sponsors, brewer Tuborg and Yahoo!, to help bang the drum. Local media also played its part, notably national channel TV 2, which broadcast a series of warm-up programs, titled *Foreplay*, on the preceding five Saturdays.

Such was the success of the pre-show publicity that in the days leading up to the event, the local media were describing the awards as a "national party." Also, the 6,500 seats at the Forum—Copenhagen's largest concert venue—were sold out several weeks in advance.

The event was broadcast live in

prime time on TV2. Viewing figures show that 17% of the total Danish population over the age of 3 watched it. MTV will run the show on its Europe and Nordic channels as part of a "Danish Special" Tuesday-Saturday (12-17).

"We had a good lineup on-stage," MusicMatters managing director Jesper Bay notes. "Lots of local talent, along with Anastacia and Manic Street Preachers, while the Olsen Brothers and Aqua were among the nominees. It had broad appeal, and the formula worked."

Jan Degner, chairman of the DMA committee/Sony Denmark managing director, says, "Even the foreign minister was on hand to present an award [to Aqua, for export sales]."

Degner adds that the public excitement about the show had virtually eclipsed the 25 awards themselves.

In key categories, EMI-Medley rock act D:A:D collected four awards, including best band and best album. Aqua (Universal) won in the pop album and video categories, along with the special export prize. In other main categories, Madonna (Maverick/WEA) was the only multiple winner, taking awards in the international categories for best album and single. Epic artist Anastacia was named best international newcomer. The winners were chosen by 200,000 popular votes and an industry/media panel.

The Danish awards may have changed their name, but there were no such difficulties for their Swedish equivalent, which took

(Continued on page 56)



DEGNER

APRA Award Aims To Aid New Writers

75-Year-Old Australasian Society Debuts Prize For Professional Development

BY CHRISTIE ELIEZER

SYDNEY—As part of its yearlong 75th anniversary celebrations, the Australasian Performing Right Assn. (APRA) has initiated an awards scheme aimed at encouraging new songwriting talent.

The Professional Development Awards will recognize seven novice songwriters and composers aged 18 to 25, who will share in a total of \$70,000 Australian (\$36,500) worth of prizes, including cash and travel. The inaugural awards will be presented May 14 in Sydney, two weeks before the annual APRA music awards.

The new awards are separate from APRA's regular grants program, which allocates funds—normally to organizations, competitions, awards, and festivals around Australia—for promoting the use and/or recognition of works written by its 27,000 members. Explains Sally Howland, APRA's director of member services, "These awards are more specific than the grants program, in that they're aimed at giving a kick-start to the next generation of composers and songwriters."

The awards will assist up to seven individuals by providing overseas travel to attend songwriting workshops and seminars, participate in co-writing opportunities, or be present at other events relevant to their genre of music.

Says Howland, "APRA sees itself as a conduit. We can use our resources to get young composers out there and use our contacts with [similar associations] in the U.S. and Europe to get them to meet the right people." The genres are divided into rock, pop/dance, country, jazz, film, classical, and world music.

Nominations of competitors are being made by a dozen organizations and institutions involved in the representation or education of writers around the country. These include the Australian Music Centre, the Country Music Assn. of Australia, the Australian Guild of Screen Composers, and the National Indigenous Arts Advocacy Assn., as well as various state-

based grass-roots music groups. The final choices will be made by an APRA panel.

Established songwriters like Jenny Morris and Eric McCusker have applauded the initiative, saying composers are generally ignored in funding programs. Morris, a multi-platinum artist here in the



MORRIS

'90s on Warner Music, is about to issue her first album in five years on the indie Odd Man Out label. "In Australia, we don't have the overall support that creative people in the U.S. or the U.K. have," she says. "Possibly songwriting is not considered as worthy a pursuit."

"Getting an award like this gives you that assurance that what you're doing is worthy, that you can make a living out of it, and that you're adding to the cultural fabric

of society," she adds. "Having that extra confidence means you're more willing to push the creative envelope."

Morris believes more can be done for novice composers, especially in government funding.

McCusker, whose "State of the Heart" was a U.S. hit in the '80s for both his band Mondo Rock and for Aussie expatriate Rick Springfield, agrees that sending young writers overseas to network, make contacts with record producers and managers, and learn to pitch songs is a positive step. However, he cautions, "In Australia there's not much room for a specialist songwriter. Most bands write their own material, so there are not many people out there looking for songs except in the country and pop fields."

"I lecture to young composers," McCusker continues. "In the end you can teach them everything—except the actual process of writing a song, because you don't know where that comes from."

Indian Industry Remains Optimistic About Internet Ventures

BY NYAY BHUSHAN

NEW DELHI, India—Recent months in India have seen a string of high-profile online companies either falling by the wayside or merging, prompting speculation that the dotcom bubble may have burst here even before it reached any appreciable size.

However, that has not dampened the enthusiasm for E-commerce of a domestic music industry that remains keen to experiment with the online world to find new ways of selling music.

A recent study by U.S.-based information-technology market research company International Data estimates that India's Internet user base will reach 22.5 million by 2004, compared with its current 2.1 million. With Net penetration highest among the 18-to-35 age group, the Indian music industry might be optimistic about its online potential,

but the current lack of secure payment systems is proving a major obstacle to turning the Net into a revenue engine in a market already hampered by narrow bandwidth and a poor telecommunications system.

Probably the highest-profile domestic E-commerce firm is Fabmart, a pioneer Indian E-tailer (fabmart.com) based in the southern city of Bangalore, launched in 1999. Since then, it has signed up more than 20,000 registered shoppers attracted by its 8,000-plus music titles, more than 4,000 books, and numerous gift items.

Singapore-based digital-download retailer Soundbuzz launched its India service last August, and Indian record labels are also venturing online with their own Web

properties, even if they are not strictly following a digital delivery model.

Former EMI licensee Saregama launched a customized CD site last November, hamaraad.com (hamara CD is Hindi for "our CD"), drawing on the company's rich catalog of music from Indian film, pop, folk, regional, classical, devotional, and other genres. Saregama already has an E-commerce presence with the transactional site saregama.com, which focuses on the huge diaspora of overseas Indians, estimated



LAZARUS

at 20 million—the main target audience for most Indian online ventures.

Indeed, until companies can start making some real money from online sales of music, the Indian industry is working on a

"click-and-mortar" model. Promoting artists online and then selling their albums in the real world seems to be the best compromise at this point for most labels here.

As Sony Music A&R director Shridhar Subramaniam explains, "For our latest soundtrack, *Zubeidaa*, the film's site received a million hits in the first five weeks of going online. We [shipped] 250,000 units of the soundtrack since its launch last October through traditional retail before the film was released in mid-January."

Even an online company like Fabmart ventured into the "real" world when it successfully partnered with former Virgin licensee Milestone Entertainment for a co-branded dance compilation last summer.

Last September, labels' body (Continued on page 56)

HITS OF THE WORLD

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JAPAN			(Dempa Publications Inc.) 03/07/01
THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN YOU KEEP A SECRET? HIKARU UTADA TOSHIBA-EMI	
2	NEW	BABY! KOINI KNOCK OUT! PUCCHIMONI ZETIMA	
3	NEW	AINO MELODY V6 AVEX TRAX	
4	4	ASHITAGA ARUSA URUFURUZO TOSHIBA-EMI	
5	3	HATSUKOI AIKO PONY CANYON	
6	5	BOKUNO SENAKANAWA HANGA ARU KINKI KIDS	
7	NEW	MIDNIGHT NIGHTENGAL MARIYA TAKEUCHI WARNER MUSIC JAPAN	
8	2	KOIKO SHICAYAAMASHITA! TANPOPO ZETIMA	
9	NEW	FISH! FIGHT! YAEN AVEX TRAX	
10	7	MIRACLES KEN HIRAI DEFSTAR	
11	10	OHIOKAKAE OTOIRO KIYOSHI HIKAWA COLUMBIA	
12	8	MEMAI CHIHIO ONIZUKA TOSHIBA-EMI	
13	6	GRACEFUL WORLD EVERY LITTLE THING AVEX TRAX	
14	9	EVOLUTION AYUMI HAMAZAKI	
15	NEW	SORANO MUKOUJADE YUJI ODA UNIVERSAL	
16	17	DD YOU REMEMBER ME KITAKIMAYU SONY	
17	12	MINIMONI, JANKENPYON! MINIMONI ZETIMA	
18	11	TSUMETAU UM/START IN MY LIFE MAI KURAKI GIZA STUDIO	
19	NEW	SHOOTING STAR MY LITTLE LOVER TOY'S FACTORY	
20	15	COME AGAIN M-FLO RHYTHM ZONE	
ALBUMS			
1	NEW	DA PUMP DA BEST OF DA PUMP AVEX TRAX	
2	NEW	PORNO GRAFFITTI FOO? SONY	
3	NEW	AYUMI HAMASAKI AYU-MIX III NON-STOP MEGA MIX VERSION AVEX TRAX	
4	1	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	
5	NEW	AYUMI HAMASAKI AYU-MIX III ACOUSTIC ORCHESTRA VERSION AVEX TRAX	
6	3	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA	
7	5	LOVE PSYCHEDELIC THE GREATEST HITS VICTOR	
8	NEW	ERIC CLAPTON REPTILE REPRIS	
9	4	JUDY & MARY WARP EPIC	
10	2	DO AS INFINITY NEW WORLD AVEX TRAX	
11	NEW	YUKI KOYANAGI KOYANAGI THE LIVE IN JAPAN 2000 WARNER MUSIC JAPAN	
12	7	THE BEATLES 1 CAPITOL	
13	6	ZARD TOKI NO TSUBASA B-GRAM	
14	NEW	HIDEAKI TOKUNAGA INTRO III KING	
15	NEW	DREAM DEAR . . . AVEX TRAX	
16	8	KURURI TEAM ROCK VICTOR	
17	12	THE GOSPELLERS SOUL SERENADE K/100N	
18	NEW	JANNE DA ARC Z-HARD CUTTING EDGE	
19	11	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN	
20	NEW	MAKOTO KAWAMOTO GOBBLEDYGOOK ANTINOS	

GERMANY			(Media Control) 03/07/01
THIS WEEK	LAST WEEK	SINGLES	
1	1	DAYLIGHT IN YOUR EYES NO ANGEL ZEITGEIST/POLYDOR/UNIVERSAL	
2	3	SONNE RAMMSTEIN MOTOR/UNIVERSAL	
3	2	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA	
4	7	X 'XZIBIT EPIC	
5	6	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
6	17	JIM OSTEN NIEMANN BERLIN	
7	NEW	WIN THE RACE MODERN TALKING HANSA/BMG	
8	NEW	\$#!* ON YOU D-12 AFTERMATH/INTERSCOPE/UNIVERSAL	
9	5	WHAT A FEELING DJ BOBO & IRENE CARA METROVINYLS/EAMS	
10	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI	
11	14	ONE MORE TIME DAFT PUNK VIRGIN	
12	15	HEY BABY DJ OETZI EMI	
13	10	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC	
14	11	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL	
15	9	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	
16	NEW	WHY OH WHY ATC KINGSIZE/HANSA/BMG	
17	4	WHAT HAPPENED TO ROCK'N'ROLL THOMAS GOTTSCHALK & DIE BESORGTEN VATER WEA	
18	13	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	
19	21	WENN DAS LIEBE IST GLASHAUS MERCURY/UNIVERSAL	
20	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA	
ALBUMS			
1	1	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA	
2	2	DIDO NO ANGEL ARISTA/ARIOLA	
3	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	
4	20	MICHELLE BEST OF EMI	
5	NEW	A*TEENS TEEN SPIRIT STOCKHOLM/UNIVERSAL	
6	5	JENNIFER LOPEZ J.L.O EPIC	
7	4	THE BEATLES 1 EMI	
8	NEW	PROJECT PITCHFORK DAIMONION EAST WEST	
9	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
10	NEW	PARADISE LOST BELIEVE IN NOTHING EMI	
11	7	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
12	9	CREED HUMAN CLAY EPIC	
13	10	DJ TOMEKK RETURN OF HIP-HOP PIONEERS PROJECT FILA	
14	12	LINKIN PARK (HYBRID THEORY) WEA	
15	15	VANESSA AMOROSI THE POWER UNIVERSAL	
16	18	ANASTACIA NOT THAT KIND EPIC	
17	19	WESTERNHAGEN SO WEIT—THE BEST OF WEA	
18	8	SUGABABES ONE TOUCH EASTWEST	
19	16	DJ BOBO PLANET COLORS METROVINYLS/EAMS	
20	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	

U.K.			(CIN) 02/04/01 Supported By worldpop
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	
2	1	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	
3	2	MS. JACKSON OUTKAST LAFACE/ARISTA	
4	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
5	NEW	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR	
6	4	TEENAGE DIRTBAG WHEATUS COLUMBIA	
7	3	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR	
8	NEW	SO WHY SO SAD MANIC STREET PREACHERS EPIC	
9	NEW	FOUNT THAT SOUL MANIC STREET PREACHERS EPIC	
10	7	HERE WITH ME DIDO CHEEKY/ARISTA	
11	NEW	PARADISE KACI CURBLONDON	
12	5	FEELS SO GOOD MELANIE B VIRGIN	
13	8	AMERICAN DREAM JAKATTA RULIN	
14	12	DANCING IN THE MOONLIGHT TOPLoader SONY S2	
15	10	THE LADYBOY IS MINE STUNTMASTERZ EASTWEST	
16	NEW	THE VISION MARIO PIU BXR	
17	9	SHUT UP AND FORGET ABOUT IT DANE ARISTA	
18	NEW	HE DON'T LOVE YOU HUMAN NATURE EPIC	
19	13	BACK HERE BMAK TELSTAR	
20	11	ROLLIN' LIMP BIZKIT INTERSCDPE	
ALBUMS			
1	1	DIDO NO ANGEL ARISTA	
2	8	COLDPLAY PARACHUTES PARLOPHONE	
3	10	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	
4	2	ANASTACIA NOT THAT KIND EPIC	
5	NEW	FUN LOVIN' CRIMALS LOCO CHRYSALIS	
6	4	TOPLoader ONKA'S BIG MOKA SONY S2	
7	13	DAVID GRAY WHITE LADDER EASTWEST	
8	16	CRAIG DAVID BORN TO DO IT WILDSTAR	
9	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	
10	3	EVA CASSIDY SONGBIRD BLX STREET/HOT	
11	NEW	JAMES A. JOHNSTON WORLD WRESTLING FEDERATION—THE MUSIC 5 KOCH	
12	20	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	
13	15	MADONNA MUSIC MAVERICK/WARNER BROS.	
14	12	DAVID GRAY LOST SONGS 95-98 EASTWEST	
15	NEW	THE MONKEES THE DEFINITIVE MONKEES WARNER/ESP	
16	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	
17	11	TEXAS GREATEST HITS MERCURY	
18	RE	RUSSELL WATSON THE VOICE DECCA	
19	14	DR. DRE DR. DRE—2001 INTERSCOPE	
20	19	SHAGGY HOTSHOT MCA	

FRANCE			(SNEP/IFOP/Tite-Live) 03/07/01
THIS WEEK	LAST WEEK	SINGLES	
1	1	SEUL GAROU COLUMBIA	
2	3	WASSUUP! DA MUTTZ WEA	
3	2	DADDY DJ DADDY DJ M6 INT./SONY	
4	4	SOLAAR PLEURE MC SOLAAR EASTWEST	
5	6	ELLE TE REND DINGUE DADDY NUTTEE DELABEL/VIRGIN	
6	5	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	
7	8	R&B 2 RUE MATT BARCLAY/UNIVERSAL	
8	7	L'ALIZE ALIZEE POLYDOR/UNIVERSAL	
9	NEW	L'HISTOIRE D'UNE FEE, C'EST . . . MYLENE FARMER POLYDOR/UNIVERSAL	
10	9	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL	
11	10	TU VAS ME QUITTER HELENE SEGARA ORLANDO/EAUTWEST	
12	14	SUPREME ROBBIE WILLIAMS EMI	
13	11	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L./SONY	
14	13	LA BAS ASSIA VIRGIN	
15	NEW	NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY	
16	15	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	
17	17	MOI . . . LOLITA ALIZEE POLYDOR/UNIVERSAL	
18	16	SI JE M'EN SORS JULIE ZENATTI COLUMBIA	
19	20	7 DAYS CRAIG DAVID EDEL	
20	NEW	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN	
ALBUMS			
1	1	GAROU SEUL COLUMBIA	
2	2	MC SOLAAR CINQUIEME AS EASTWEST	
3	5	DIDO NO ANGEL ARISTA/BMG	
4	4	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL	
5	3	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN	
6	NEW	LIANE FOLY ENTRE NOUS . . . VIRGIN	
7	6	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL	
8	8	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST	
9	7	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL	
10	19	LYNDA LEMAY DU COQ A L'AME WEA	
11	9	ISABELLE BOULAY MIEUX QU'ICI-BAS V2	
12	12	ST. GERMAIN TOURIST BLUE NOTE/EMI	
13	16	ANASTACIA NOT THAT KIND EPIC	
14	13	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL	
15	11	CRAIG DAVID BORN TO DO IT EDEL	
16	17	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL	
17	18	BDND BORN DECCA	
18	10	MUSICAL ROMEO & JULIETTE (VERSION INTEGRALE) MERCURY/UNIVERSAL	
19	15	MADONNA MUSIC MAVERICK/WEA	
20	NEW	ARIELLE DOMBASLE LIBERTA TRISTAR/SONY	

CANADA			(SoundScan) 03/17/01
THIS WEEK	LAST WEEK	SINGLES	
1	1	WALK ON U2 INTERSCOPE/UNIVERSAL	
2	2	ONE MORE TIME DAFT PUNK VIRGIN/EMI	
3	4	SANDSTORM DARUDE POPULAR	
4	5	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL	
5	NEW	IT'S OVER NOW 112 BAO BOY/ARISTA/BMG	
6	NEW	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	
7	NEW	JADED AEROSMITH COLUMBIA/SONY	
8	3	NO MEANS NO RICKY J WARNER	
9	6	DON'T TELL ME MADONNA MAVERICK/WARNER	
10	9	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK	
11	8	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	
12	10	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY	
13	7	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	
14	14	AROUND THE WORLD (LA LA LA LA) ATC KINGSIZE/BMG	
15	11	BEAUTIFUL DAY U2 ISLAND/INTERSCOPE/UNIVERSAL	
16	13	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2	
17	15	FEEL THE BEAT DARUDE POPULAR/EMI	
18	RE	LET'S GET MARRIED JAGGED EDGE SO SO DEF/SONY/COLUMBIA/SONY	
19	12	MUSIC MADONNA MAVERICK/WARNER	
20	16	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY	
ALBUMS			
1	NEW	DAVE MATTHEWS BAND EVERYDAY RCA/BMG	
2	1	SHAGGY HOTSHOT MCA/UNIVERSAL	
3	2	VARIOUS ARTISTS GRAMMY NOMINEES 2001 GRAMMY/CAPITOL/EMI	
4	NEW	M.C. MARIO M.C. MARIO MIXDOWN 2001 SONY	
5	4	DIDO NO ANGEL ARISTA/BMG	
6	6	VARIOUS ARTISTS OH WHAT A FEELING 2 EMI/BMG/SONY/WARNER/UNIVERSAL	
7	3	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	
8	8	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL	
9	9	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	
10	7	JENNIFER LOPEZ J.L.O EPIC/SONY	
11	16	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI	
12	13	SOUNDTRACK COYOTE UGLY CURB/WARNER	
13	11	THE BEATLES 1 APPLE/CAPITOL/EMI	
14	10	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER	
15	15	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	
16	NEW	DJ CLUE DJ CLUE? THE EXPERIMENTAL 2 ROC-A-FELLA/DEF JAM/UNIVERSAL	
17	RE	GAROU SEUL COLUMBIA/SONY	
18	12	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL	
19	NEW	CRAZY TOWN THE GIFT OF GAME COLUMBIA/SONY	
20	14	O-TOWN O-TOWN J/BMG	

NETHERLANDS			(Stichting Mega Top 100) 03/05/01
THIS WEEK	LAST WEEK	SINGLES	
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL	
2	2	PUF/SCHUDDEN DEF RYMMZ VIRGIN	
3	3	YOU JUDITH DIMO	
4	4	JELLE SLIMME SCHEMER FEATURING TIDO ROADRUNNER ARCADE MUSIC	
5	5	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
6	7	HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO	
7	6	HOW MANY LICKS LIL' KIM FEATURING SISQO WARNER	
8	9	\$#!* ON YOU D-12 INTERSCOPE/UNIVERSAL	
9	8	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	
10	NEW	WHERE THE NIGHTINGALES SING BZN MERCURY/UNIVERSAL	
11	13	KOMODO/SAVE YOUR SOUL MAURO PICOTTO MEDIA	
12	16	X 'XZIBIT EPIC	
13	20	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL	
14	10	THINGS I'VE SEEN SPOOKS EPIC	
15	12	LUNA ALESSANDRO SAFINA ULM/UNIVERSAL	
16	14	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	
17	18	BOLLETJES IN MIJN HOL HOLLAND & HOLLAND POLYDOR/UNIVERSAL	
18	15	AROUND THE WORLD (LA LA LA LA) ATC BMG	
19	19	POP YA COLLAR USHER LAFACE/ARISTA/BMG	
20	11	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	
ALBUMS			
1	1	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	
2	4	ANASTACIA NOT THAT KIND EPIC	
3	6	ST. GERMAIN TOURIST BLUE NOTE/EMI	
4	NEW	BZN OUT IN THE BLUE MERCURY/UNIVERSAL	
5	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	
6	5	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	
7	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
8	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	
9	2	ENYA A DAY WITHOUT RAIN WARNER	
10	16	DIDO NO ANGEL CHEEKY/ARISTA/BMG	
11	9	KANE AS LONG AS YOU WANT THIS BMG	
12	12	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
13	11	LENNY KRAVITZ GREATEST HITS VIRGIN	
14	13	THE CORRS UNPLUGGED 143/LAVA/WARNER	
15	15	THE BEATLES 1 EMI	
16	10	JENNIFER LOPEZ J.L.O EPIC	
17	14	GOLEEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV	
18	17	MADONNA MUSIC MAVERICK/WARNER	
19	18	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	

HITS OF THE WORLD

CONTINUED

EUROCHART (03/17/01) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MS. JACKSON OUTKAST LAFACE/ARISTA
2	10	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
3	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
4	2	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE
5	3	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIS/POLYDOR
6	4	SEUL GAROU COLUMBIA
7	8	WASSUUP! DA MUTTZ ETERNAL/WEA
8	6	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
9	5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/VARIOUS
10	7	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
ALBUMS		
1	1	DIDO NO ANGEL CHEEKY/ARISTA
2	2	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE
3	3	ANASTACIA NOT THAT KIND EPIC
4	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
5	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
6	6	JENNIFER LOPEZ J.LO EPIC
7	5	THE BEATLES 1 APPLE
8	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
9	RE	COLDPLAY PARACHUTES PARLOPHONE
10	RE	CRAIG DAVID BORN TO DO IT WILDSTAR/EDEL

MALAYSIA (RIM) 03/06/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY
2	2	VARIOUS ARTISTS MEGAHIT 10 EMI
3	4	SITI NURHALIZA SAFA SUWAH
4	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
5	7	VARIOUS ARTISTS GRAMMY NOMINEES 2001 EMI
6	5	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
7	10	WESTLIFE COAST TO COAST BMG
8	6	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
9	RE	JENNIFER LOPEZ J.LO SONY
10	RE	JAMAL ABDILLAH, JAY JAY & HATTAN 3 DIMENSI POP LELAKI TERBAIK WARNER

IRELAND (IRMA/Chart Track) 03/02/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
2	3	TEENAGE DIRTBAG WHEATUS COLUMBIA
3	2	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
4	1	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR
5	5	MS. JACKSON OUTKAST LAFACE/ARISTA
6	4	ROLLIN' LIMP BIZKIT INTERSCOPE
7	NEW	DANCING IN THE MOONLIGHT TOPLOADER SONY S2
8	NEW	YOU I'M THINKING OF RELISH LIME
9	8	HERE WITH ME DIDO CHEEKY/ARISTA
10	6	KOMOOO/SAVE YOUR SOUL MAURO PICOTTO VC RECORDINGS
ALBUMS		
1	1	OIDO NO ANGEL CHEEKY/ARISTA
2	2	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	NEW	FUN LOVIN' CRIMINALS LOCO CHRYSALIS
4	5	ANASTACIA NOT THAT KIND EPIC
5	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
6	RE	TOPLOADER ONKA'S BIG MOKA SONY S2
7	7	COLDPLAY PARACHUTES PARLOPHONE
8	4	SAMANTHA MUMBA GOTTA TELL YOU WILD CARD/POLYDOR
9	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
10	8	DR. DRE DR. DRE—2001 INTERSCOPE

AUSTRIA (Austrian IFPI/Austria Top 40) 03/06/01

THIS WEEK	LAST WEEK	SINGLES
1	1	DAYLIGHT IN YOUR EYES NO ANGELS UNIVERSAL
2	2	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO ZYX
3	4	MS. JACKSON OUTKAST ARISTA/BMG
4	3	STAN EMINEM FEATURING DIDO UNIVERSAL
5	6	HEY BABY DJ OETZI EMI
6	8	THINGS I'VE SEEN SPOOKS SONY
7	7	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN SONY
8	9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI
9	5	OVERLOAD SUGABABES WARNER
10	NEW	SONNE RAMMSTEIN UNIVERSAL
ALBUMS		
1	NEW	GIGI D'AGOSTINO TECHNO FES VOL. 2 ZYX
2	1	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
3	4	OIDO NO ANGEL ARISTA/BMG
4	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
5	5	ANTONIA FEATURING SANDRA DIRNDLPOWER EMI
6	3	HARNONCOURT/WIENER PHILHARMONIKER NEUJAHRSKONZERT 2001 WARNER
7	NEW	MICHELLE BEST OF EMI
8	NEW	LINKIN PARK (HYBRID THEORY) WARNER
9	NEW	PETER MAFFAY HEUTE VOR DREISSIG JAHRERE BMG
10	8	THE BEATLES 1 EMI

SPAIN (AFYVE/ALEF MB) 03/01/01

THIS WEEK	LAST WEEK	SINGLES
1	1	LA OTRA DRILLA REINCIDENTES BOA
2	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
3	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 UNIVERSAL
4	4	CHASE THE SUN PLANET FUNK VIRGIN
5	7	STAN EMINEM FEATURING DIDO UNIVERSAL
6	5	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
7	NEW	HERE WITH ME DIDO ARISTA/AROLA
8	8	VESPA SPECIAL LUNA POP BLANCO Y NEGRO
9	NEW	CARNAVALITO EP KING AFRICA VALE
10	3	PERO ME ACUERDO DE TI CHRISTINA AGUILERA RCA
ALBUMS		
1	1	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN
2	2	LA DREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
3	3	ESTOPA ESTOPA ARIOLA
4	4	JENNIFER LOPEZ J.LO EPIC
5	NEW	PAULINA RUBIO PAULINA MUXIX
6	5	ALEJANDRO SANZ EL ALMA AL AIRE WEA
7	6	THE BEATLES 1 EMI
8	RE	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	8	M-CLAN SIN ENCHUFE DRO/WEA
10	7	JOAQUIN SABINA NOS SOBTRAN LOS MOTIVOS ARIOLA

GREECE (PricewaterhouseCoopers) 03/02/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
2	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
3	3	NATALIA OREIRO TU VENENO BMG
4	7	SUGABABES ONE TOUCH WARNER
5	8	CRAIG DAVID BORN TO DO IT EDEL
6	RE	ST. GERMAIN TOURIST EMI
7	4	DIDO NO ANGEL ARISTA/BMG
8	RE	MADONNA MUSIC M/VERICK/WARNER
9	6	JENNIFER LOPEZ J.LO SONY
10	RE	ENYA A DAY WITHOUT RAIN WARNER

BELGIUM/WALLONIA (Promuvi) 03/07/01

THIS WEEK	LAST WEEK	SINGLES
1	1	WASSUUP! DA MUTTZ WARNER
2	3	SOLAAR PLEURE MC SOLAAR WARNER
3	2	SEUL GAROU SONY
4	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
5	6	MS. JACKSON OUTKAST BMG
6	5	AVANT DE PARTIR EVE ANGELI AMC
7	7	STAN EMINEM FEATURING DIDO UNIVERSAL
8	8	SUPREME ROBBIE WILLIAMS EMI
9	9	LOVE DON'T COST A THING JENNIFER LOPEZ SONY
10	NEW	TU VAS ME QUITTER HELENE SEGARA WARNER
ALBUMS		
1	1	GAROU SEUL SONY
2	2	MUSICAL ROMEO & JULIETTE UNIVERSAL
3	3	MC SOLAAR CINQUIEME AS WARNER
4	4	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
5	5	HENRI SALVADOR CHAMBRE AVEC VUE VIRGIN
6	10	FRANK MICHAEL ESSENTIEL—20 SUCCES INOUBLIABLES AMC
7	8	ISABELLE BOULAY MIEUX QU'ICI-BAS v2
8	6	JENNIFER LOPEZ J.LO SONY
9	RE	HELENE SEGARA AU NOM D'UNE FEMME WARNER
10	RE	TEXAS GREATEST HITS UNIVERSAL

SWITZERLAND (Media Control Switzerland) 03/06/01

THIS WEEK	LAST WEEK	SINGLES
1	1	DAYLIGHT IN YOUR EYES NO ANGELS UNIVERSAL
2	2	MS. JACKSON OUTKAST ARISTA/BMG
3	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA SONY
4	4	STAN EMINEM FEATURING DIDO UNIVERSAL
5	7	LOVE DON'T COST A THING JENNIFER LOPEZ SONY
6	10	ONE MORE TIME DAFT PUNK VIRGIN
7	NEW	X XZIBIT SONY
8	6	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI
9	NEW	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA
10	NEW	SEUL GAROU SONY
ALBUMS		
1	1	GOTTHARD HOMERUN BMG
2	NEW	DJ ENERGY AIRCRAFT WARNER
3	6	DIDO NO ANGEL ARISTA/BMG
4	2	DJ BOBO PLANET COLORS METROVINYLI/EMI
5	3	JENNIFER LOPEZ J.LO SONY
6	4	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
7	9	ANASTACIA NOT THAT KIND EMI
8	5	MC SOLAAR CINQUIEME AS WARNER
9	NEW	PETER MAFFAY HEUTE VOR DREISSIG JAHRERE BMG
10	8	EROS RAMAZZOTTI STILELIBERO BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

ONE OF THE biggest surprises so far this year on the Japanese music scene is the success of *The Greatest Hits*, which despite its title is the debut album by rock duo **Love Psychedelico**. The record has sold more than 1 million copies since being released Jan. 11 by Victor Entertainment. The songs are replete with catchy hooks and riffs, and the production style is clean, bold, and gutsy—light-years away from the anemic sound typical of much Japanese pop/rock music. Love Psychedelico consists of **Naoki Sato** and **Kumi**, who also write all the material. About half of the lyrics in each song are in English, with the remainder sung in Japanese. The duo make their international debut Friday (16) in Austin, Texas, followed by live dates in New York, Chicago, Seattle, Los Angeles, and San Francisco, along with Japanese bands **Jerry Lee Phantom**, **Bleach**, and **Heart Bazaar**. **STEVE MCCLURE**



M-CLAN

THE WARMTH of the reception meted out so far to Scottish band **the Cosmic Rough Riders** and their album *Enjoy the Melodic Sunshine* (Popstones) was cold comfort for the band's sound engineer as he headed south for one of the act's highest-profile gigs yet Feb. 28. En route to a sold-out show at London's Borderline venue, severe weather conditions left the band's equipment truck stranded in snowdrifts for 14 hours some 400 miles from the venue. A few hours before the show was due to start, police reached the truck and rescued the driver, who by then was suffering from hypothermia. The band made the show by flying to London and using borrowed equipment for an impressed audience that included **the Black Crowes' Chris Robinson** and his wife, **Kate Hudson**. The band will make a brief U.S. trip to perform at a BMI showcase Wednesday (14) in Austin, Texas, but so far it is unsigned in North America. However, according to manager **Dougie Souness** of Glasgow, Scotland-based No Half Measures, a number of labels have expressed interest. **TOM FERGUSON**

THE SECOND ALBUM from **Minus**, a progressive, hardcore rock band from Reykjavik, Iceland, is titled *Jesus Christ, Bobby* and has received a warm welcome from such influential, European-based metal magazines as *Kerrang!* and *Rocksound*. Released domestically on Smekkleysa/Bad Taste, the label owned by the former members of **the Sugarcubes**, the album follows the group's 1999 debut, *Hey, Johnny!* The new recording was produced by "electro-noise soundscape" specialist **Curver** (real name **Birgirörn Thorodsson**) and has a guest appearance by ex-Sugarcube **Einarrörn Benediktsson**. Guitarist **Frosti Logason** admits the band's fans "are worried that we're getting a little bit commercial." But, he adds, "there's a lot going on in the hardcore scene, and we knew we were doing something which hadn't been done before." **BIRGIRÖRN STEINARSSON**

FOR 15 YEARS, pop/rock band **M-Clan** hovered near the top of the Spanish music

scene's second division. Then last year it made it to the first division with the album *Usar y Tirar* (Use and Throw Away) on DRO EastWest. Driven by a version of **Steve Miller's** 1976 hit "Serenade," titled here "Llamando A La Tierra" (Calling Earth), the album spent 24 weeks on the charts, reached No. 5, and sold some 150,000 units. M-Clan has now followed it with a live album, *Sin Enchufe* (Unplugged), also on DRO EastWest. It was recorded live in front of a Madrid studio audience last November. The choice of songs is unimaginative, with another version of "Llamando A La Tierra" and tame interpretations of **Rod Stewart's** "Maggie May" and **the Rolling Stones' "Paint It Black."** But *Sin Enchufe* has pleased the band's fans, entering the charts at No. 4 and going gold (50,000 units sold) within two weeks. Singer **Carlos Tarque** says, "We've worked hard, played for 30,000 pesetas [\$165], and toured without selling a damn record. Now we're reaping what we've sown." **HOWELL LLEWELLYN**

NOW IN ITS seventh year, the South African Music Awards will be held April 5 in Johannesburg. Nominations in the 39 categories reveal a number of new faces. Foremost among them is R&B newcomer **TK**, whose album *TKO* scored four nominations. **Bambata**, another new face, nabbed three nominations for the album *1906*. In the best male artist category, new solo performer **Kulu** (fresh from the Broadway production of *The Lion King*) is nominated alongside such established heavyweights **Don Laka**, **Vusi Mahlasela**, **Kabelo**, and **McCoy Mru-bata**. Also on the list is **Paul Hanmer**, who earned three nominations in all for his excellent album *Playola*. In the best female artist category, **TK** is up against **Lebo**, **Linda Kekana**, **Miriam Makeba**, and **Sibongile Khumalo**. **DIANE COETZER**

RAVI SHANKAR and his daughter **Anoushka** played a 90-minute charity concert titled "The Master and His Angel" to aid the Gujarat, India, earthquake victims. The performance took place Feb. 22 at the Mandarin Oriental Hotel in Kuala Lumpur, Malaysia, and more than 1,500 people attended. Organized by the Petra Group, the concert was Webcast on ras-mallai.com and will have a delayed telecast on satellite channel Astro on a date still to be confirmed. **STEVEN PATRICK**

BOXED SET CELEBRATES CANADIAN MUSIC

(Continued from page 50)

copies. The initial shipment for the new set totaled 102,000 units.

Bruce Mackenzie—senior buyer of Canada's Pindoff Record Sales, which operates the Music World chain—says, "We did extremely

well with the first boxed set, but everybody did. It wasn't long before there weren't many in the marketplace. Everybody was screaming for more, but they couldn't get it."

IN HONG KONG, ALL SYSTEMS GOGO FOR ONLINE LABEL

(Continued from page 50)

either with labels or as an artist manager—in Asia and Australia. Prior to joining Gogo.com a year ago, he was regional VP of BMG Music Publishing Asia.

"We'll be distributing the album on our Web site and through traditional distributors," Loiterton adds. "With the second album, we will first be releasing a series of singles on our Web site as downloads—some for free and some for a fee—to promote the songs before we release the album itself."

"The whole point of [that] exercise is to use the Net as a traditional A&R platform," he says. "We want to road-test as much as we can before we release the album."

Download fees—which have yet to be fixed—will be low, Loiterton promises. "We're coming from a point of view that price points [that] traditional record companies are operating on are quite high. We're not about to make our millions through digital downloads, so we will be keeping the

costs really low. We want to stimulate as much interest as possible."

Gogo.com claims to have already signed up physical distributors for the label in "most ASEAN [Assn. of Southeast Asian Nations] countries." Elsewhere in the region, the online label is working on deals with distributors in Hong Kong, Taiwan, Japan, and Korea.

Gogo.com was formed in February last year (Billboard, May 13, 2000) with a focus on music production, publishing, and distribution, as well as editorial content for syndication. Loiterton founded the company in partnership with Techpacific.com, a Hong Kong-based Internet investment company.

Gogo.com is negotiating to sign two Japanese bands that have also emerged from its Green Room project. One is a dance act; the other, says Loiterton, is a "female version of Nirvana." Gogo.com also plans to release seasonal compilations of the best cuts by Green Room acts, starting this spring.

The current set—supported by an estimated \$1 million Canadian (\$650,000) national media-buy campaign including TV, radio, and print—should boost a sluggish first quarter, according to many retailers.

Jason Sniderman, VP at the Canadian chain Sam the Record Man, suggests that the set should find particular favor with the 25- to 40-year-old demographic. "The track listing is stronger than the first set and more relevant to younger buyers," he says. "The retail industry, particularly with the doldrums of the last four or five months, is absolutely obligated to

run with this."

Mackenzie says his chain did a strong buy for the set, but he found the current collection inferior to the first. "It's a great package, but maybe not as strong as the first box," he says. "The first pulled the very cream of each of the artists. I also wonder, after the first 100,000 units [sell and] the list price gets bumped to \$49.99, how well it will do."

Oh What a Feeling 2 combines recent international smashes alongside lesser-known tunes. For example, the project includes late-'90s hits from Shania Twain, Diana Krall, Matthew Good Band,

and Len, all well-known outside Canada.

The early '90s are represented by tracks from Moxy Fruvous, Rheostatics, and Holly Cole; the '80s by Aldo Nova, the Spoons, and Jane Siberry; and the '70s by Mitchell, Lee Aaron, and Headpins.

"There's a sense of musical history in this set," says Denise Donlon, president of Sony Canada. "One day, the Canadian industry will do a third one. Canada has a wealth of talent, and anything that serves to [direct] the national consciousness in an optimistic and honoring way is a good thing."

SOCAN CO-FOUNDERS INT'L MUSIC VENTURE

(Continued from page 49)

wide looking to be more efficient. If they can administer rights cheaper, and more efficiently, there's more money in the pockets of songwriters and publishers."

With its headquarters in Toronto, SOCAN, with 70,000 members, is Canada's sole performing right collective. Through reciprocal agreements with affiliated societies worldwide, the repertoire it administers in Canada includes virtually the entire world's copyright of music, except popular

stage works covered by grand rights, which are negotiated with the publisher or copyright holder. In 1999 SOCAN collected more than \$114 million Canadian (\$74 million) in domestic license fees and royalties from affiliated international societies.

An agreement between the IMJV and SOCAN also sees the formation of a separate Toronto-based company called WeDoIt-Right for the acquisition, conversion, and processing of audiovisual musical information from produc-

tion companies, broadcasters, and others on behalf of the IMJV partners and clients. According to LeBel, the company will be running by mid-2002 with a minimum of 30 staffers.

"Depending on how much interest the company develops from other, non-IMJV affiliated societies, it could grow substantially," LeBel says. "Once we have the visual works of the IMJV partners, it could be quite attractive to BMI, for example."

"FEED THE FIRE"
the titled debut of Timothy's solo project, featuring the single, "You Are Everything". Hear it played first on a TouchTunes digital jukebox!

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-Rock Legend-

Linda Komorsky
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Appearing at SXSW March 17th

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**"'Jenny & the Ess-Dog'
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— *Mojo*

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— *Billboard*

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— *Us Weekly*

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— *People*

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of the 21st century"**
— *Shout*

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— *New York Times*

"instantly catchy"
— *Time*

"a revelation"
— *Time Out*

**"all we ever wanted from him
in the first place"**
— *Entertainment Weekly*

"a playfully brilliant generational icon"
— *W*

**"Stephen Malkmus' debut solo effort
has been selling extremely well and
is no surprise. Virgin Megastore and
Stephen Malkmus fit perfectly together."**
— Tom Fornario
Marketing Coordinator, Virgin Megastore

**"I love this record and can't wait to see
him live. The record is doing great for
us here without the benefit of any
major radio or video play."**
— Craig Swedin, Buyer, Warehouse Music

**"Outselling The Backstreet Boys at my
store by 3 to 1... and without any airplay."**
— Howard Krumholtz, Buyer, Tower Sunset

"One of my favorite albums of the year"
— Andy Sibray, Buyer, Borders Books & Music



www.matadorrecords.com

SCANDINAVIAN COUNTRIES HAND OUT AWARDS

(Continued from page 51)

place Feb. 19 in Stockholm. Live TV coverage of the Swedish Grammis paid swift dividends for the country's record labels, with award winners the Ark (Virgin) and Håkan Hellström (Virgin) both climbing back up the Swedish album charts (to Nos. 3 and 2, respectively) in the week following the Feb. 19 show. The current Columbia album by the ceremony's host, Magnus Uggla, also returned to the chart that week.

Some 1.1 million viewers saw TV4's live broadcast of the gala, held at Stockholm's Globe. TV4 has been broadcasting the Grammis since 1996. "We are very satisfied with how it turned out," TV4 executive producer Fredrik Arefalk says. Broadcasting live, he adds, "gave the show more of an attitude."

The biggest winners at the Grammis were rock act Teddybears STHLM (MNV) and hip hop/rock artist Thomas Rusiak (Led Recordings/Universal). Teddybears, which recently announced a switch of labels to Sony Music, scooped up the best album and pop/rock group awards. The band's producer, Fabian Torsson, was named producer of the year.

Rusiak, meanwhile, took home the male pop/rock, newcomer, and music video awards. The Ark was also a double winner, in the best artist and song categories. The awards are organized by IFPI Sweden; winners are decided by an industry panel.

The Swedish government's annual export award was presented to Abba founders Björn Ulvaeus and Benny Andersson by

International Trade Minister Lars Pagrotsky.

Universal act Briskeby was the undisputed winner at this year's Norwegian industry awards ceremony, Spellemannprisen, which took place March 2 in Oslo's Spektrum venue. An audience of 3,500 was present to see the band—whose debut album, *Jeans for Onassis*, was released in October 2000—win in the best act, pop group, newcomer, and song categories.

The show drew a TV audience of 734,000—47% of viewers in its slot—when broadcast nationally on NRK 1 March 3. In the key cate-

gories, veteran pop act a-ha (WEA) was given an honorary award and also collected the best video prize; Bertine Zetlitz (EMI) took the pop solo artist award; and Motorpsycho (Sony) was named best rock act.

Spellemannprisen is organized by IFPI Norway with independent labels' body FONO and Norwegian recording artists' association GramArt.

The winner in each category is decided by an industry jury, other than special awards—including artist of the year and the honorary prize—which are decided by the Spellemannprisen organizing committee.

PIRACY PENALTIES

(Continued from page 49)

Trade body coalition the Alliance Against Counterfeiting and Piracy (AACP), of which the BPI and the British Video Assn. are members, supports the bill, which has government backing and claims cross-party support.

BPI director general Andrew Yeates says the bill's introduction "highlights the real economic damage that piracy causes to the creative industries." He adds, "The provisions of the bill will help the industry and the authorities address the threats that piracy and counterfeiting pose both to creative businesses and to consumers."

Overall, counterfeiting and piracy costs the British industry more than 8 billion (\$11.5 billion) each year, according to the AACP. The alliance's chair, Lavina Carey—who also heads the British Video Assn.—says, "We are very pleased and grateful that Andrew Miller recognizes the importance of this issue . . . counterfeiting and piracy are serious issues."

The bill will be voted on in the House of Commons March 9, after its second reading; if successful, it must subsequently be ratified by a vote in upper chamber the House of Lords to become law.

INDIAN INDUSTRY REMAINS OPTIMISTIC

(Continued from page 51)

the Indian Music Industry (IMI) announced that it was offering online Webcasting licenses for an annual fee of 1 million rupees (\$21,500). IMI president/Universal Music India managing director Vijay Lazarus says, "Our norms are in line with [International Federation of the Phonographic Industry] norms, which cover Webcasting and simulcasting [online and on radio]. In addition to the annual umbrella fees, which cover a maximum of 2,500 songs from IMI member catalogs, we also offer smaller licenses with a minimum playlist of 300 songs at 1 [U.S.] cent per song per day."

Though Lazarus says IMI has issued licenses to about 10 companies, only a few Indian Web sites have started Webcasting, notably india.radio.com and indiafm.com.

Sony Music India is also readying its online presence, although no details are yet available. Notes Subramaniam, "Even if the Web has shortcomings like low bandwidth, it does provide a new platform in terms of A&R," he says. "Overall, the music industry has to have an open door policy [toward] Webcasting."

Virgin Music India managing director Mohan Mahapatra is also optimistic about Webcasting and feels that the obstacles of slow speed and secure payments "will get corrected in the next

six months." He adds, "After all, the industry stands to gain from additional royalties."

However, in a market severely affected by physical piracy, the Indian labels are only too aware of the threat posed by online infringements. When IMI filed charges against leading Indian portal Rediff.com last year for allegedly providing links to illegal MP3 sites (Billboard, April 22, 2000), the Indian industry got a firsthand look at how the Internet has become the latest battleground in the fight against music piracy.



Martell Foundation Lunch. Thomas D. Mottola, chairman/CEO of Sony Music Entertainment and this year's dinner chairman for the T.J. Martell Humanitarian of the Year dinner, recently kicked off the foundation's annual fund-raising effort with a special lunch at New York's 21 Club. During the meal, Mottola announced that this year's Humanitarian Award would go to Rosie O'Donnell. During its 26 years of operation, the T.J. Martell Foundation has raised more than \$155 million for leukemia, cancer, and AIDS research. Shown at the lunch, from left, are Tony Martell, founder and chairman of the T.J. Martell Foundation; Mottola; Dr. James F. Holland, scientific director of the T.J. Martell Foundation; and Frances W. Preston, president/CEO of BMI and president of the T.J. Martell Foundation board of directors.

Update

CALENDAR

MARCH

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 and Music Conference 2001**, Doubletree Club Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 19, **Heroes Award**, presented by the Philadelphia Chapter of the National Academy of Recording Arts and Sciences, Annenberg Center, Philadelphia. 215-985-5411.

March 21, **From Intern to Employee**, SESAC building, New York. 212-539-2689.

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, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

March 26, **Up Close & Personal With David Foster**, presented by the Los Angeles Chapter of the Recording Academy, Skirball Cultural Center, Los Angeles. 310-392-3777, ext. 224.

March 28-29, **2001 E.A.R.S. Talent Showcase**, Village Underground, New York. 718-385-0077.

March 31, **Hip-Hop and Politics**, National Black Theater, New York. 212-539-2689.

APRIL

April 1, **Second 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.

April 25, **10th Annual Ella Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 615-242-0303.

MAY

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 14-21, **Fourth Annual Hip-Hop Appreciation Week**, Riverside Church, New York. 201-521-9742.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Holland. 31-35-6254422.

May 31-June 2, **Forte Riga International Music Industry Forum**, International Exhibition Centre, Riga, Latvia. forte.lv.

JUNE

June 4-8, **Internet Security Conference**, Century Plaza Hotel, Los Angeles. 800-798-2928.

June 6, **Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-681-7205.

June 20, **Getting Your Music Heard**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

JULY

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

AUGUST

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

OCTOBER

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessehnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jppessehnick@billboard.com.

GOOD WORKS

BEAM BUCKS: Jim Beam Bourbon is awarding \$100,000 to unsigned musicians this year through its B.E.A.M. (Benefiting Emerging Artists in Music) program. The grant money, which will be distributed at three separate times during 2001, will help provide financial assistance for recording costs, rehearsal space, and equipment purchases. Applications are available at jimbeam.com or by writing to the B.E.A.M. Advisory Board, P.O. Box 5349, New York, N.Y. 10150. Deadlines for each round of grants are March 31, June 30, and Sept. 29. Contact: **Kelly Hopf** at 952-346-6343.

LIFELINES

BIRTHS

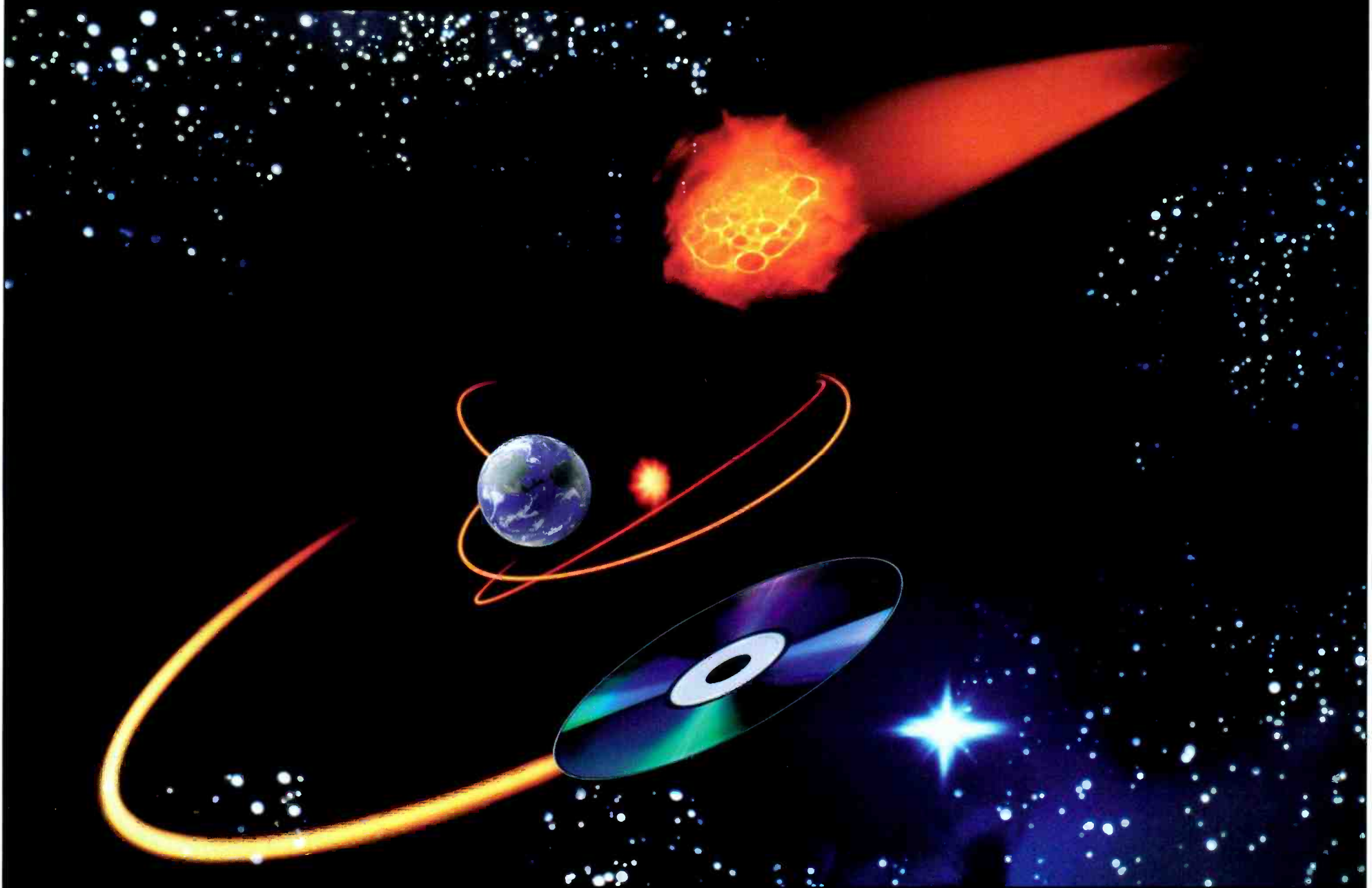
Boy, Gabriel Aaron, to **Cindy and Dean Brown**, Feb. 5 in Nashville. Mother is associate director, writer/publisher relations, for SESAC. Father is a multi-instrumentalist for Tim McGraw.

FOR THE RECORD

In "Duncan Sheik's Collaboration With Playwright Yields Nonesuch's 'Phantom Moon'" in the March 10 issue of *Billboard*, the release date for the album was incorrect. Nonesuch released the album Feb. 27.

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

NARM 2001



A MUSIC ODYSSEY

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NARM 2001 ORLANDO

ARTISTS PERFORMING AT NARM 2001

PRU - Capitol Records • Club NARM - Sunday Evening, March 11 - 10:30 PM

JENNIFER KNAPP - Gotee Records • Opening Session - Monday Morning, March 12 - 9:00 - 11:30 AM

BLUE MAN GROUP - Virgin Records • BROOKE ALLISON - 2K Sounds

Scholarship Dinner - Monday Evening, March 12 - 8:30 - 10:30 PM

NIKKA COSTA - Virgin Records • Awards Luncheon - Tuesday Mid-Day, March 13 - 12:15 - 2:30 PM

NARM 2001

AN EXPANDED MERCHANDISERS & MARKETING SUPERSESSION

NARM 2001: A Music-Retail Odyssey

Panels And Seminars Cover A World Of Topics

BY BRIAN GARRITY

The impact of industry consolidation, and the prospects for more in the wake of the Musicland/Best Buy merger; the continuing effect of the Internet on retailing strategies; and a host of legal issues surrounding the rise of the digital music distribution technologies will be among the leading topics of discussion at the 43rd annual meeting of the National Association of Recording Merchandisers (NARM).

The 2001 convention and trade show will be held March 11-14 at the Orlando World Center Marriott in Orlando, Fla., and is expected to draw 2,000 attendees. Highlights of the agenda this year include a keynote presentation from MTV Group president Judy McGrath, an extensive two-day super-session on the latest developments in digital-music technology and distribution, DVD-audio showcases and a panel discussion on the convergence of art, commerce and politics in the entertainment industry moderated by Al Franken.

However, says NARM VP Jim Donio, merger mania in the music industry—and its repercussions on the business landscape—promises to be front-and-center for many conference attendees.

DOWN TO BUSINESS

“To say one of the themes of the convention will be serious discussion and serious meetings about continued consolidation of the industry, on both the retail side and on the supply side, is a pretty safe bet,” Donio says. “The Best Buy purchase of Musicland is the big retail story right now, in terms of what the impact of that will be and the changes that will come about because of it. Suffice it to say, I don’t

ital music companies.

Donio says that, as part of its Internet super-session this year, NARM will be releasing the results of its own sponsored quantitative research and national focus groups in regard to online music. Donio says the studies will be focused on the consumer expectations for the format and whether or not they are being met at this time. Also to be addressed is how consumers are responding to available digital music offerings—file sharing and subscription services



NARM VP Jim Donio

and wireless technologies—at this early stage. “There’s a lot of talk out there about how quickly and easily we’re able to do all these things,” Donio notes, “but what are consumers really saying?”

KEYNOTE ADDRESS

One conference presenter with a proven feel for consumer music preferences, be they online or offline, is MTV’s Judy McGrath, who will officially open the confer-

into the retail business, through the build-out of e-commerce on its MTVi sites—MTV.com, VH1.com, Sonicnet and Country.com.

“They provide competition, as well,” says Donio. “But that’s part of the equation now. Retailers are suppliers; suppliers are retailers. There are people online and offline. The marketplace is not a simple marketplace anymore, and MTV is a huge brand.”

THE SONY SUIT

However, such blurring of lines in the digital age hasn’t come without its share of tensions at times. Sony Music Entertainment has announced that it will boycott the NARM confab for the second straight year, due to an ongoing lawsuit between the music giant and the trade group.

At the beginning of last year, NARM filed suit against Sony in the U.S. District Court for the District of Columbia, alleging unfair business practices. At the heart of the complaint is Sony’s bundling of exclusive promotions and hyperlinks to its own direct-sales outlets on Enhanced CDs sold in traditional retail stores. NARM contends retailers are unwittingly aiding Sony in depriving the stores of future business. Sony has countered that the NARM lawsuit is without merit, in part, because it was based on the assumption of a business environment that included a merger between CDnow and Columbia House (a deal that has since been terminated) and because there is no proof that its actions actually hurt competition.

After a year of legal motions and arguments, the fate of the matter is now being considered by the judge presiding over the litigation. The parties were still awaiting a ruling at press time.

INTERNATIONAL REPRESENTATION

One group that has expressed support for the legal battle against Sony is the international retail community, which will have an increased presence at the conference this year. A collective of retailers and retailer associations and organizations from eight countries, known as Global Entertainment Retail Alliance (GERA), was unveiled at last year’s NARM, and its representatives are expected to be in attendance this year.

GERA is focused on a consistent approach to global e-commerce for entertainment products, and its members represent more than 65% of the world’s music-retail market.

Founding members include representatives from Australia, Canada, Germany, Mexico, the Netherlands, New Zealand and the United Kingdom, as well as the United States.

ence on March 12 with the NARM keynote address.

MTV is celebrating its 20th anniversary this year and has been a longtime partner of NARM on retail promotions of its awards shows, as well as other special products and events.

“MTV has had a dramatic influence on all aspects of the business over the past two decades, through its impact with viewers and through the relationships forged on the label side and the retail side,” says Donio. More recently, MTV has moved

have a crystal ball, but I don’t think we have seen the last of those types of announcements.”

Meanwhile, in the business sessions, much attention will be given to dealing with the rapidly changing landscape in digital media. NARM has been active in sponsoring new-technology issue forums about the effect of the Internet on everyone from retailers to service providers to player companies. Earlier in the year, the trade group also put its support behind a terminology initiative to create a common language for dig-

Q&A With Pam Horowitz

The President Discusses The Pressing Issues For The Association And Its Confab

What has been the biggest change for the retail industry between last year’s NARM and this year’s?

It’s not so much that the issues have changed, but the atmosphere around looking at the issues has changed a little. I think there is still going to be intense interest in the Internet, even though it still represents only a small fraction of the business as a whole. What’s changed is that there was a lot of pressure last year for most companies to have an Internet plan, to have a Web site up and running, to be aggressively chasing partnerships and technology pieces, and getting ready to offer digital downloads. I think the message this year is: Slow down. You have time to breathe. Yes, the absolute explosion of Napster use has indicated that there is an audience out there willing to go to their computer to get music. But how you are going to deliver that offering is still a long way from sorted out.

Should retailers be concerned about the impact of Napster?

Napster is the proverbial 300-pound gorilla that you have to pay attention to. Retailers have to ask why are consumers using it and what is the message they are sending to the marketplace with that behavior. You want a service like that to be operating under the same rules and regulations that you as a record retailer are trying to play by. But, in acknowledging that business was softer than they might have liked [over the holidays], no one put the blame squarely on Napster. Everybody was cognizant of the fact that there were a lot of different variables in the marketplace this winter.

Do you think there will be a resolution to the controversy surrounding Napster?

I think it’s ultimately going to be taken care of. There are a lot of different ways it can be taken care of, however. You have the court piece, on the one hand, and you also have this fairly encouraging development of BMG working with Napster to try and monetize file-sharing in a legal way. So, whether it’s the courts that do it or whether it’s BMG, I think there will be a resolution to it one way or the other.

On another litigation front, what is the latest with the Sony lawsuit?

[As of press time] Everyone has filed their motions, done their

responses and made their oral arguments to the judge. Now we are all just waiting for the judge to rule.

What is your reaction to Sony’s decision not to attend the conference this year?

We are disappointed, of course. I think they are, as well. We would very much have liked them to be at the convention, and I think they would very much have liked to be at the convention themselves. But they’re paying lawyers and we’re paying lawyers, and if the lawyers advise you not to come, then you don’t ignore their advice.

The presidential election brought lots of scrutiny about the entertainment industry’s responsibility in marketing products to young people. What can be done to better inform parents about the music that’s out there?

Proportionally less of our time was spent with these kinds of con-



NARM president Pam Horowitz

cerns at the state level, and it shifted to the federal level. The whole government piece of the NARM agenda is a piece that has grown exponentially over the last year or two. It used to be that it was just First Amendment and lyrics related activities that were the focus of NARM’s government relations. But it is important to note that this year we really are stepping up to the plate in terms of recognizing that the way the laws are being written is going to shape the way that the music business develops in the digital world. We’re really trying to be vocal about retailer and consumer needs, so that we can help shape

(Continued on page 75)

One-Store Retailer

Indie Stores Put The Customer First And Foster Love Of Music

BY JILL PESSELNICK

Entering Baltimore's Reptilian Records is like stepping into a punk-music club. The atmosphere, frankly, scares parents away, but fans of punk and underground music feel very at-home. They can browse through bins of vinyl product and get music recommendations from Reptilian staffers in a space generously littered with punk memorabilia.

This one-store independent retail-



Reptilian Records in Baltimore

er is succeeding in a city dotted with music-chain outlets, such as Best Buy and Sam Goody, because it offers unique music and format selections and provides excellent customer service. According to a survey of independent retailers nationwide, these two factors continue to attract music buyers to their stores despite their sometimes higher prices.

SCRATCHING A NICHE

Reptilian Records caters to specific consumers unlikely to find their music picks at a retail giant. Owner Chris X says, "We are unique, and we fill a niche that nobody else touches. We also don't stock any major-label product."

Other independents carry product not typically featured in chains. "We are niche-oriented, though our niche is all niches," says Paul Epstein, manager of Twist & Shout in Denver. "We are serious about indie alt-rock, jazz, gothic, classical and avant-garde. Anybody who is serious about the Backstreet Boys shops at the chain stores."

What often goes hand-in-hand with a specialty inventory is the availability of more format choices. At Aron's Records in Los Angeles, for example, vinyl and used product, which aren't carried at most chain stores, are a critical draw to customers. "Over a quarter of our business is vinyl, and most of our business is used product too. We just carry more different things," says manager/buyer Dennis Lopez.

Independent stores also pride themselves on their one-on-one customer service. Many of the stores surveyed report that employees are usually hired for music knowledge and ability to advise customers.

Charles Walker, manager of Armand's Records in Philadelphia, says, "Most people at indie stores are here for the love of the music. A lot of chain stores are staffed with teenage kids and people who just need a paycheck."

"We work intimately with the customer," adds Mike Felten, manager of Chicago's Record Emporium. "We talk to everybody who walks in and suggest things to them. We kind of feed off our customers and try to tailor our inventory to them."

Assistant manager at Everybody's Records in Cincinnati, Harry Lushey says, "If someone asks a question of one of us, someone will have the answer. Each of us has knowledge in a particular area, and it's not just superficial knowledge. We deal with people who want one-to-one con-

versation."

Lushey, like many other surveyed retailers, also says that customers have the option of listening to any product before they purchase it. Along with stocking a listening station with sale items, he says, "We will play things over the speakers, and we'll play things that are used. We always give them the chance to listen to it."

Many retailers say these factors are crucial in attracting and keeping customers who may be paying a bit more to shop at their stores rather than at a large chain outlet. Mike Polk, manager of Dallas' Top Ten Records, says, "The bottom line for anything anymore is that larger companies are about what they want to sell, and we're about selling what people want to buy. Most of the chains don't have time to help you—it's all about the sell. We order anything that anybody wants."

But Polk must sell many CDs at their list price of \$18.98 because the discount deals offered to large retailers are not extended to him. Though chains may sell CDs for \$10.98, says Polk, he reacts by keeping prices consistent—a customer-friendly policy in the face of fluctuating sale prices at major chains.

Other stores, such as Armand's in Philadelphia, discount their CD prices but try to compensate by selling more product. Walker says, "It's getting harder and harder to stay in business, especially with downloading and the chain stores. We sell below the list price but try to sell quantity instead of a few at a higher price."

COMMUNITY SERVICE

Though higher prices can place independent stores at a disadvantage (Continued on page 62)

The State Of E-Commerce

Experience Counts, As Click-And-Mortar Retailers Give Online-Only Sellers A Race On The Super Highway

BY BRIAN GARRITY

The story of music and video e-commerce is one of a reversal of fortunes for the players involved in the industry, as the business as a whole continues to grow.

In March of last year, retailers met at NARM 2000 with brick-and-mortar merchants seemingly on the run: The stock market was roaring, fueled by heavy technology investing, pure-play Internet sellers of physical and digital product were proliferating, and traditional retailers were struggling to establish themselves online.

A year later, it's the much ballyhoed pure-plays on the defensive.



Daniel Blackman, Barnesandnoble.com

Cash is drying up for most Internet start-ups; many online companies are folding and/or paring back staff and marketing expenses in a drive toward profitability; music-industry consolidation is on the rise; free digital-music file-sharing is growing in popularity; and brick-and-mortar operations and media companies are starting to move more aggressively on to the Net to claim online consumers.

"Brick-and-mortar retailers are now perceived to be a major force in the game," says Eric Weisman, president/CEO of Alliance Entertainment, a leading fulfillment house for both pure-play and brick-and-click music retailers. "In '99, it was, 'Isn't it a shame the brick-and-mortar retailers lost their first-mover advantage?' But the first-mover advantage acquired by many of the pure-play retailers was not strong enough to eliminate the possibility of the brick-and-mortar retailers making a comeback."

Indeed, in this tortoise-and-hare scenario, the quick-footed online pure-plays have given up ground to the lumbering brick-and-click operations. They have particularly struggled with a backlash in the investment community's attitude toward Internet companies, experts say.

"If you go back a year, things like infrastructure and inventory management were not valued. And the contest seemed to be who could show their worth by piling up the largest loss," says Gil Wachsmann, former vice chairman of Minnetonka, Minn.-based Musicland Stores, a leading music

retailer recently acquired by consumer-electronics giant Best Buy. "Obviously, that has all changed and it's a more rational business now."

The return of rationality over the last 12 months has meant tough times for online-only retailers. In the past year, custom-compilation specialist Musicmaker.com has folded, CDnow has been acquired by Bertelsmann, and the likes of EMusic and ARTISTdirect have scaled back staff and spending to cut costs in a lean business environment. In addition, scores of smaller pure-play music start-ups have folded due to a combination of a lack of funds and a lack of consumer interest.

And consolidation is on the rise. Besides the Best Buy-making deal, Amplified, an Atlanta-based company that provides digital infrastructure services to music merchants operating online, recently acquired Checkout.com. With Checkout on board, the company adds a retail



Mike Haney, CDnow

platform for online merchants to its suite of services.

But, despite the volatility, online business continues to expand. Non-traditional stores—which include online merchants—more than doubled their sales during the 2000 holiday selling season, moving 4.6 million units, compared with 2.2 million in the corresponding time period last year, according to SoundScan.

Still, industry executives caution that the events of last year prove the market for music e-commerce is still an emerging market.

"You have to put this stuff in perspective," says Daniel Blackman, head of Barnesandnoble.com's music operations. "As sexy and compelling as the dream of digital distribution is, 2% to 3% of all CD sales are happening online. That is still a very small part of the overall picture."

CLICK-AND-MORTAR

But, while the online market still may be small in the context of all music sales, brick-and-mortar retailers are increasingly seeing greater opportunities for revenues via the Internet.

Over the holidays, the Web operations of companies like Best Buy and Wal-Mart ranked among the fastest-

growing destinations for Internet shoppers, according to a study by Jupiter Media Metrix.

And retailers argue that the market share owned by leading pure-play e-commerce sites like CDnow and Amazon.com equals the decrease in market share experienced by record clubs in recent years.

Meanwhile, physical retailers see their online businesses as add-on sales to their in-store traffic.

"In the click-and-mortar world, where it's brick-and-mortar and e-commerce together, there really is more business created," says Wachsmann. "We see customers who are shopping in our stores also shopping on the site. It seems to be very positive for customers to have those things from a single retailer."

Certainly, the ability to cross-drive traffic between physical and Internet locations is being perceived as a positive in the marketplace at large, as Internet-only operations begin to founder, retailers say.

"All you have to do is look at the landscape littered with Internet pure-plays to figure out why the brick-and-click strategy makes a whole lot of sense," says Barnesandnoble.com's Blackman. "When we started this business, everyone was so in love with the idea of the Internet pure-play and with the efficiencies and the frictionless economy. Well, it proved a hell of a lot harder to do. That's why those who have real retail experience are going to be among the few left standing."

NARM president Pam Horovitz echoes a familiar sentiment. "There's a huge fascination with the technology and its ability to bring all sorts of companies in contact with the consumer," she says. "But I don't think [technology alone] remotely begins to duplicate the complexity and skill that the typical retailer brings to that consumer relationship."

"How many resources they put into Internet retailing will tell the tale," says Mike Haney, senior director of merchandising at CDnow.

What's more, a brick-and-click retailer must be able to move an increasingly larger portion of in-store traffic onto the Internet, while driving its Web base to physical locations.

Weisman says he expects to see increasingly aggressive marketing on the part of brick-and-mortar retailers to introduce what they do on the Web in their stores. "The successful brick-and-click strategy will require the retailer to educate and convince the consumer that it is a value to them to confine their music-commerce decisions to one central retailer," Weisman says.

PURE-PLAY STRATEGY

Meanwhile, pure-play Internet music sellers are attempting to operate in a much different retail environment from a year ago. Today, it's their long-term presence on the Net (Continued on page 62)



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TRANS WORLD ENTERTAINMENT reports net income of \$40.1 million, or 89 cents per share, on sales of \$553.4 million for the fiscal fourth quarter that ended Feb. 3. In the same period a year ago, net income was \$60.6 million, or \$1.12 per share, on sales of \$517.9 million. Fourth-quarter comparable-store sales fell 3%. The Albany, N.Y.-based company also reported full-year net income of \$40.1 million, or 83 cents per share, on sales of \$1.4 billion. Sales were the same for fiscal 1999, but net income was \$61.4 million, or \$1.15 per share.

CIRCUIT CITY STORES, a consumer electronics chain, plans to lay off 300 staffers from its work force of more than 53,000 employees as part of a company cost-cutting effort amid soft sales in the first two months of the new year. "Since [December], we have experienced a general fall-off in sales across all categories," said CEO Alan McCollough in a statement. "As we look at the coming fiscal year, we must plan conservatively and assume that these patterns will not change dramatically during the first half." Circuit City made the announcement while previewing earnings results for the fourth quarter and fiscal year that ended Feb. 28. The company said it expects its core Circuit City business to post fourth-quarter earnings of 44 cents and annual earnings of 54 cents for the fiscal year that ended Feb. 28. Earnings will reflect one-time severance costs of \$5 million related to the work-force reduction. Those results do not include the performance of the company's used car business, CarMax Group. Circuit City expects to report full results April 2.

BUY.COM, a consumer electronics E-commerce site, has fired 125 staffers from its Aliso Viejo, Calif., headquarters as part of a restructuring plan to reduce annual cash-operating expenses by approximately \$29 million. Total cost-cutting initiatives—including previously announced programs—are expected to trim \$70 million from the company's annual operating expenses. Buy.com expects to record a first-quarter pre-tax charge of \$32 million to \$37 million in connection with the restructuring efforts.

MP3.COM has entered into a licensing and marketing agreement with Maverick Records for its streaming locker service, My.MP3.com. Under terms of the deal, MP3 can include music from Maverick on My.MP3, and Maverick will use MP3.com to help market and promote its artists.

LOUDEYE TECHNOLOGIES has completed its acquisition of Discover-Music, the privately held provider of online song samples whose customers include Amazon.com, BMG Direct, and Tower Records.

CDNOW reports that it has doubled its percentage of VHS and DVD sales in the last year. CDnow's movie area, which launched in December 1999, features more than 70,000 titles, along with film reviews, gift guides, lists of top 10 essential movies, and a daily updated list of top sellers.

CENTERSPAN COMMUNICATIONS reports that the new legal version of the Scour Exchange file-swapping service is expected to launch this month. The company also said more than 200,000 users have registered for the beta test of the service, surpassing expectations. According to Howard Weitzman, co-president of CenterSpan's Digital Media and Entertainment Group, the company expects to formally launch its subscription service in the third quarter.

STRAUSS ZELNICK has joined the board of directors of streaming music company Echo Networks. His holding company, zelnickmedia, has made an undisclosed cash investment in Echo. Zelnick, who exited as president/CEO of BMG Entertainment last year, will take "an active role" in Echo, according to a statement. San Francisco-based Echo operates a community Web site, echo.com, at which users can access streamed-music stations via the proprietary Echo Music Messenger player. They can then rate the music they hear, and the stream becomes tailored to users' preferences. The player can also be used for instant messaging to others in the community. Echo has a broad licensing deal with Warner Music Group and a narrower deal with Arista that covers certain promotional tracks. It is in talks with the other majors, according to executive VP of strategic development Tuhin Roy. Echo—whose investors include Revolution Ventures, eBay co-founder Jeff Skoll, and former Hollywood Records president Peter Paterno—plans to add digital lockers and a subscription service.

THE STATE OF E-COMMERCE

(Continued from page <None>)

being questioned and concerns about the ultimate threat of price competition from the brick-and-click players.

"We've seen an attrition of the pure-play retailers in the marketplace," says Alliance's Weisman. "The economics are difficult. Pure-play retailers don't have a brick-and-mortar customer base to rally around to sustain their business, and for most there is not enough volume to run through and over the costs that are required [to operate online]."

Indeed, the once-crowded field of online-only sellers has essentially dwindled to a pair of powerhouses—Amazon.com and CDnow—followed by a host of second-tier competitors, including ARTISTdirect, Buy.com, MP3.com, EMusic and Viacom's MTVi.

And even the healthiest pure plays, Amazon and CDnow included, are in the midst of restructuring and layoff initiatives.

Pure e-commerce operations are attempting to weather the market downturn by cutting back on traditional marketing and layering in a mixture of content features—ranging from Internet radio channels to artist chats to games and contests—on top of their commerce offering, to create an active relationship with customers. And they are further looking to compensate for decreases in marketing spending by increasing the amount of co-op ad dollars they receive from the majors.

CDnow's Haney says the company is looking to build up its label partnerships by creating special areas on its site specifically aimed at

promoting new artists or pushing selected back catalog, with pages dedicated to artists from certain well-known labels or from branded budget-line series.

"At brick-and-mortar, about the only thing you can do is put up an end-cap. We can show them something about an act's life and music before they have to make that retail decision," says Haney.



Eric Weisman, Alliance Entertainment

Haney insists that there is room for brick-and-click and pure-play online retail to co-exist.

"There's room for plenty of players. The music business is going to grow pretty significantly in the next 10 years, which it has not done in the last 10 years. That just means that there is more pie for everybody to take a piece of," he says.

COMMON BATTLE GROUNDS

But whether the operations are brick-and-click or online only, all e-

commerce retailers say much of their efforts remain centered on the user experience—continually tweaking everything from pricing to the site's user interface to the tools on the site to distribution strategies to the quality of customer service.

"A lot of it is about being as efficient as possible," says Barnesandnoble.com's Blackman.

But e-commerce executives say that true efficiency and immediacy, an all-important element for growing business, won't come until digital distribution—in the forms of downloading, streaming and subscription services—becomes a mainstream phenomenon.

In the meantime, some online retailers, including Amazon and Barnesandnoble.com, are experimenting with same-day delivery of physical product while the market waits on digital distribution.

And many online retailers are preparing for an eventual breakout of digital-distribution formats by exploring the feasibility of cutting their own subscription and locker licensing deals with the major labels to ensure that they remain the point of purchase for next-generation music formats.

But Horowitz cautions that there will be no one winning format. "The reason there are so many kinds of retail strategies, whether online or offline, is because consumer preferences aren't all the same," she says. "Not only is retail not going to disappear but its value add to the distribution chain is going to grow more important, not less."

ONE-STORE RETAILER

(Continued from page <None>)

in some cases, these stores can respond to musical trends much faster than chain stores can. "One thing that sets us apart is reaction time. We are able to react quickly to trends in the market, while chains are still figuring out what the trend is," says Epstein of Twist & Shout. "We can base our inventory on the region's individual sense of music. Our main thrust is serving the community."

Some independents also take this

service a step further by working with the community and sponsoring local talent. Record Emporium's Felten says, "We have bands play here every Saturday. For the most part, they're local bands that are trying to break through. We also have street fests here, and we try to get the entertainment."

Everybody's Records in Cincinnati also sponsors in-store concerts and a variety of other events. Lushey

says, "We're always involved in community projects. If there's a run or a new park being built, for example, we'll usually donate money."

In addition to working with the outside community, some stores focus on their inward appearance to differentiate themselves from the often sterile and homogeneous look of large retailers. At Reptilian Records, the punk decor is part of its appeal to younger customers. Chris X says, "Parents come in and automatically are afraid. Kids come in, and nothing fazes them."

And at Record Emporium, which focuses on rap, rock and jazz, "We've got old album jackets on the wall, and we've got vinyl and collectibles on display," Lushey says. "You walk into a mall store, and it's so bright. We have stuff up on the walls that makes it seem like it's your room. This is a comfortable place to shop."

All told, independent retailers are confident that they will continue to thrive in spite of a preponderance of chain stores. Their customer related policies differentiate them from their larger neighbors and allow them to compete for business in a much friendlier atmosphere.

EXECUTIVE TURNTABLE

DISTRIBUTION. **Pierre Loubet** is named VP of sales, advanced media, for Warner Media Services in Glendale, Calif. He was director of DVD sales for Sonopress.

Jim Scrogam is named special markets manager for Naxos of America in Franklin, Tenn.

NEW MEDIA. **Phil McGovern** is promoted to partner and president of digital strategies for Hal Bringham Public Relations in Los Angeles. He was VP.

Alex Scott is named VP of West Coast operations for Digital Media



LOUBET

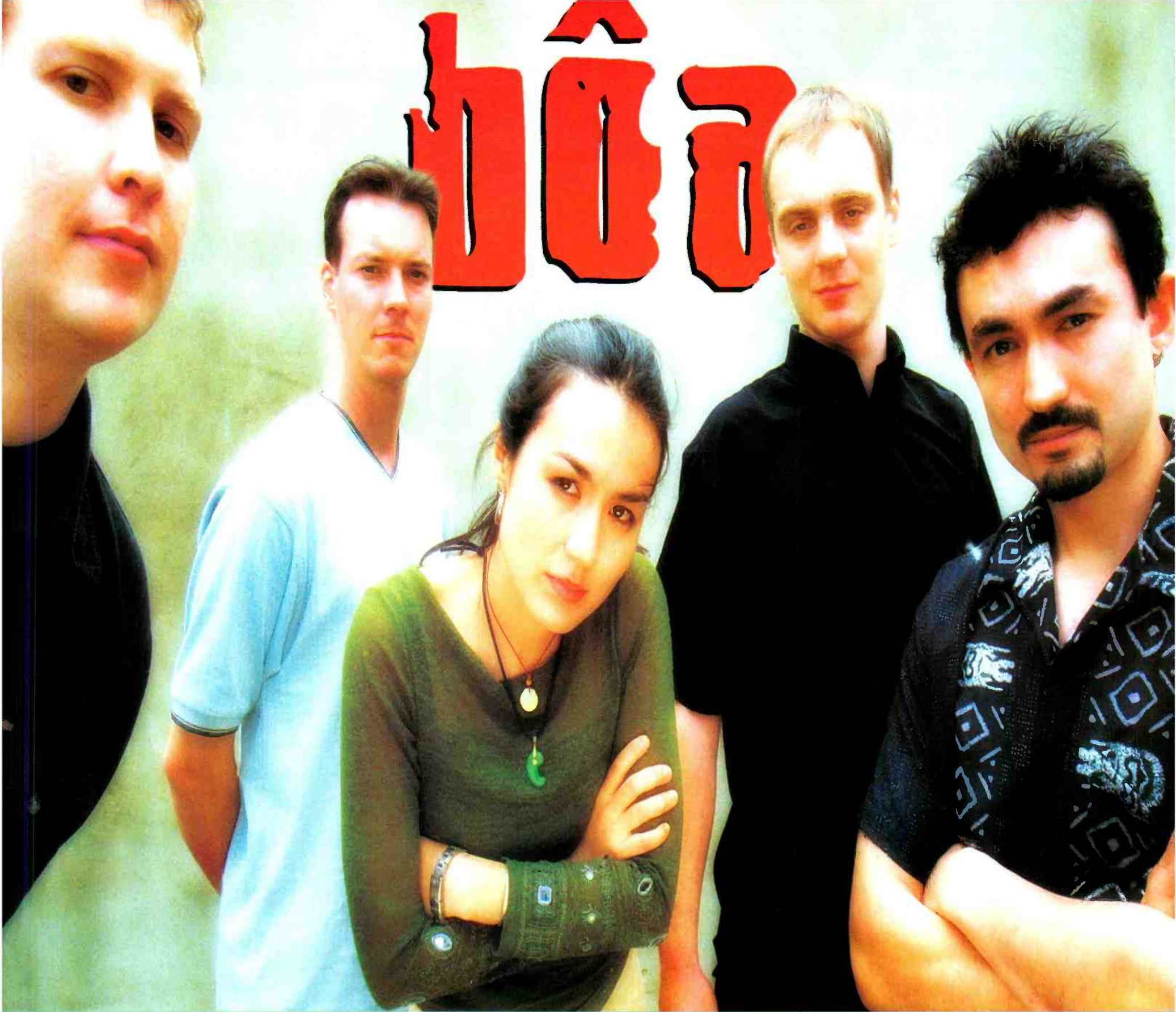


REINHARDT

on Demand in Los Angeles. He was an artist and tour manager.

MUSIC VIDEO. **Robin Reinhardt** is promoted to VP of celebrity talent and studio relations for MTV in New York. She was director of celebrity talent.

BOA



The long awaited and anticipated US debut of the popular British pop/rock band BOA has finally arrived. Having already sold thousands of units in the U.K. and Japan, their critically acclaimed album "Twilight" invades America on March 27, 2001.

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BOA "twilight" IN STORES MARCH 27, 2001

(BOA will be performing live throughout Southern California April 2nd - April 9th. Check your favorite music magazines for dates and venues.)

NARM Confab's Focus May Be Practical Rather Than Digital

WHEN D'YA GET IN: As I write this, the retail, sales, and distribution side of the industry is preparing for its annual pilgrimage to NARM—that's the National Assn. of Recording Merchandisers'

annual convention, for the uninitiated. This year's confab begins Sunday (11)—beyond press time—and is being held in Orlando, Fla., a favorite of the NARM staff because it gets the best atten-

dance draw, but certainly way down on Retail Track's list, since the Marriott Resort and Conference Center doesn't have a center of gravity, making it hard to find people.

While everybody else in the Western Hemisphere—especially the mainstream press—likely will continue to be preoccupied with Napster, convention-goers may consign the issue of digital distribution to the back burner for the first time in five years. Instead, their attention will turn to more practical industry issues, if a pre-convention survey of industry leaders can be believed.

Richard Cottrell, president of EMI Music Distribution, acknowledges that Napster will be a "point of conversation." But he adds that he doesn't think the overall topic of digital distribution will be a "major priority" at the convention. He says, "Last year it was about 'How do the accounts integrate their offerings online?' Now they all seem to have chosen their routes."

This year, Cottrell expects the main topics to be about the broad music-retail business. The main issues, he says, are "margin protection and cost-management focus."

Jim Urie, president of Universal Music and Video Distribution (UMVD), agrees. "Digital downloading was a hot issue last year, but [the accounts] are less interested now." He adds that Universal will be there talking about its

recent announcements, including the "flexx pricing" initiative, whereby some front-line catalog titles carry a rebate on each sale, and the Smash promotion, a game that has accounts setting up fantasy labels and choosing baby bands from the Universal orbit. UMVD will also initiate dialogue about squeezing costs out of doing business, Urie says.

mortar stores, including how to get DVD Audio going, stir up more catalog sales, and encourage incremental purchases by music fans.

In addition to DVD, DataPlay, the portable format that can store four hours of music, will also get plenty of attention at the convention, industry observers say. BMG Distribution president **Pete Jones** says the format could be a replacement for the cassette. Jones adds that, in addition to specific account issues, another topic that will emerge at the convention is the problem of bootlegging.

Elsewhere on the technology beat, source-tagging will still command a fair amount of dialogue as accounts try to get the majors to strengthen their commitment to the process (see story, page 70).

Larry Gaines, president of Torrence, Calif.-based Wherehouse Entertainment, says that at NARM, he wants to discuss the value-added premiums on hit titles, which "hurt the whole industry. All they do is displace sales. Why isn't the music enough?"

Also, Gaines still wants to try to persuade the labels to release more singles.

MAKING TRACKS: **Ron Nix**, who has been running Northeast One-Stop for Planet Entertainment, will switch coasts to run Pacific Coast for Magic Media Makers Inc., which acquired the company last December, according to sources. In addition to hiring Nix, the new owners are said to be expecting an infusion of new cash into the company, which should help calm some of the rough waters they have been experiencing since they took over Pacific Coast. Executives at Northeast One-Stop and Pacific Coast didn't return calls seeking comment.

LAST ISSUE, Billboard reported that as part of Best Buy's integration of Musicland, it let go 29 staffers, including at least six executives at the VP level. Also, it moved some of its executives to the music specialty chain—e.g., **Connie Fuhrman** as executive VP of merchandising and **Bruce Martin** as VP of marketing—and shifted 200 Musicland employees in the human-resources and real-estate departments to the Best Buy orbit.

Within Musicland, **Melissa Boughton** was promoted from managing director of real estate to VP of leasing, and **Rick Bateson** was promoted to VP of design and construction.

Among the Musicland executives let go were **Gil Wachsmann**, vice chairman; **Archie Beneke**, VP of marketing; **Heidi Hoard**, VP and general counsel; **Jim Nermyr**, VP and treasurer; **Keith Wanke**, VP of loss prevention; and **Steve Danker**, VP and chief information officer.

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Storm Gloor, director of music purchasing at Amarillo, Texas-based Hastings Entertainment, agrees. At NARM, he says, "both sides of the table will be looking at how to partner up to create value in these post-[minimum-advertised-price] days. It remains to be determined whether the benefit comes from lower costs along the distribution chain or a more cooperative effort in marketing and artist development."

EMI's Cottrell says he expects discussions about release schedules and how the industry can increase sales will be big at the convention, as does **Dave Mount**, chairman of WEA Inc.

Gloor says there certainly will be a lot of discussion about making the pie bigger in brick-and-

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What's In Your Midline Budget?

Labels And Retailers Battle To Sell Large Numbers But Maintain Margins

BY ED CHRISTMAN

Catalog marketers, beset by a plethora of issues, are struggling to grow sales for budget and midlines.

"The conundrum of the industry is how to arrange things so that certain product has impulse demand," says Mike Dreese, CEO of Boston-based Newbury Comics. A number of factors, however, are conspiring to dilute the effectiveness of a low-priced catalog strategy, say retail and label sales and distribution executives.

One of those factors, says Dreese, is that "opportunistic chains" have been pricing a large number of midline and budget titles at frontline pricing in order to achieve greater

of budget and midlines have been repriced to frontline, Dreese says.

Another reason why midlines seem depleted of hot titles is because one of the majors hired a consultant, whose study found that, if midline titles are fully priced, "you don't lose that much in sales," says a head of sales.

Warehouse's Gaines disagrees. "Midline and budget are still strong for us, and they become very strong when you go with aggressive pricing," he says. "You can really move the needle."

Not every major has been eliminating midline titles. If anything, Sony Music Distribution's midline has gotten bigger, says Curtis. "As we remaster and reissue older Nice Price [the budget line] catalog, we are repricing them to Best Value [the midline]. As for the Nice Price line, Curtis says it will still be around but will be more of a promotional line, with collections of hits from various artists rather than a standard deep-catalog line.

The weakness of the cassette, which last year fell below 10% of all album sales for the first time, also is hurting midlines. "We still see some strength on the budget cassette," says Curtis. "We have titles that are midline CD and budget cassette."

LOST WITHOUT MAP

Another thing impacting budget and midlines revenues is that the elimination of MAP has made hit pricing pretty close to midline pricing. "If the whole world is selling new hits at \$11.99 and \$12.99, and we sell midline at \$10.99, then it is not a value anymore," says Brian Poehner, VP of merchandising at Music for a Song, an Atlanta-based music chain. Discounters have their impact at all levels of the marketplace. In addition to the way their frontline pricing makes mid- and budget titles seem less attractive, Best Buy has been known to loss-leader the off-priced lines for as little as \$5.99, losing about \$1 from budget titles and about \$2 from midline titles. That Best Buy strategy "made competition gun-shy about doing promotions, because it looks like they are not competing," says one major-label distribution executive.

On the other hand, label executives complain that, when merchants do midline promotional sales, they are using them to boost margin—through exorbitant demands for cooperative advertising funds. "Retailers shoot themselves in the foot when they charge a lot of money for midline sales for titles that don't have a lot of velocity," says one label executive. The executive is not complaining about the sales, but rather the amount of promotional dollars that retailers are asking for, which he says is disproportionate to the revenue generated by the sale.

RELUCTANT PROMOTIONS

But even with demands for

greater cooperative advertising funds, retailers still seem reluctant to do sales because of margin issues, label executives note.

Not only are merchants more reluctant to do catalog promotions, but when they do them, they are cutting back on the number of titles. Instead of doing a promotion for, say, the entire Sony midline, merchants might focus on only 40 titles. "With only 30 or 40 titles featured," says Curtis, "it is hard to push the depths of the catalog."

Also, midline and budget lines are losing some prime real estate on the speed tables. Speed tables are being used for the no-name,

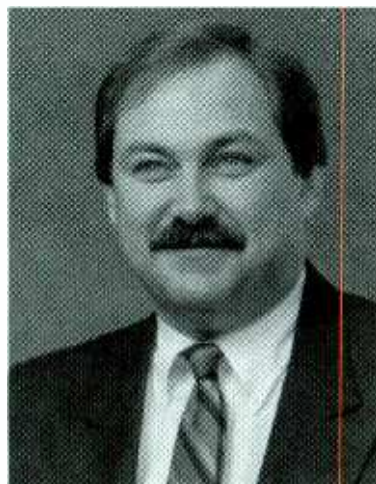
high-margin, super-budget titles, like mellow new-age samplers and re-recorded hit packages. "We understand that this is where they are doing volume and marking margin," Curtis laments.

In addition to addressing retailers' margin issues, which would help gain midline and budget lines more real estate, retailers think that the labels should devalue more catalog, which would help boost sales and get people back into collecting the entire catalog of an artist.

"The price of the midline needs to come down," says Music for a Song's Poehner. "We would like to see some midline going into budget. What's

lacking is that people don't build catalog nowadays. Say, for Jimmy Buffett, they buy the greatest hits, and one or two key titles. If we could get the rest of Buffet at a low price, we could get great sales."

Newbury Comics has come up with an unusual strategy to sell more budget product. It removes the shrink-wrap and sells it in its used-CD section, reports Dreese. He wonders if there is a way for labels to sell budget product one-way with no dog-bone, at a reduced price, so that the chain can sell it as used product for \$8.99. "If that were to happen, then we would really have something for the consumer," he says.



Larry Gaines, Warehouse Entertainment

profit margins and make up for loss-leader pricing of new hit product.

While this type of pricing strategy has been a factor for the last decade, as the lower-margin CD has displaced the high-margin cassette, it has accelerated now that the FTC has eliminated minimum-advertised-pricing policies, notes Dave Curtis of Sony Music Distribution. "As MAP has gone away and as retailers try to find the right margin, there has been more pressure on catalog to make up the margin," he says.

Larry Gaines, president of Warehouse Entertainment, notes that when mid- and budget lines are put on sale, "it really sells. But even with the acceleration, margin drops into the high 20s, and you can't live on that year-round." Merchants typically like to achieve about a 35% profit margin from music. Gaines poses this question: "How do we get credible margin and keep prices at an attractive level? It is something the industry should address."

SHARE THE WEALTH

However, label executives don't appear to be addressing the issue the way Gaines would like. Instead, label executives see what retailers are doing and decide that if certain titles are going to be priced at frontline levels, then why shouldn't they enjoy in the extra profits, too.

Consequently, over the last few years, a lot of greatest-hits type packages that have been mainstays

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Former Platinum Executives Land New Jobs At Pacific Coast One-Stop; Fahey Label Lives

PACIFIC COASTING: Even as Platinum Entertainment attempts to sort out the resolution of its bankruptcy (Declarations of Independents, Billboard, March 10), two former Platinum executives are resurfacing at Simi Valley, Calif.-based wholesaler Pacific Coast One-Stop, where they will lead the company's new distribution and label units.

Sources say **Brent Gordon**, the one-time president of Platinum's now-shuttered distribution company PED, will head Magic Music Maker, Pacific Coast's distribution operation. After exiting PED, Gordon was briefly executive VP at Bayside Entertainment Distribution in West Sacramento, Calif.; he left that post in late November.

Jeff Gordon, Brent's son and likewise a veteran of both PED and Bayside, will serve as VP of sales and marketing at Magic Music Maker, according to a source.

Plans call for Magic Music Maker to employ 10-12 regional sales reps. The company will take advantage of Pacific Coast's infrastructure for many back-office services. Gordon is reportedly talking to several labels about joining the new firm, but no contracts have been signed.

Pacific Coast's in-house label, Smooth Voyage Records, will be topped by **Hank Caldwell**, the former senior VP/GM of Platinum's black music division and a veteran of such other labels as Death Row, Atlantic, Solar, and Epic. Despite Caldwell's long history as an exec at rap and R&B labels, Smooth Voyage is being styled as a multi-genre imprint.

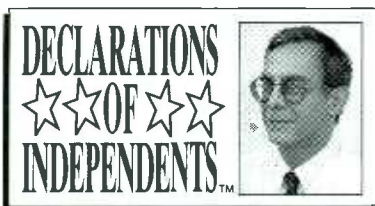
A knowledgeable source anticipates that the distributor and label will be up and running by the beginning of April.

Gordon and Caldwell could not be reached for comment. Pacific Coast COO **Marvin Wilcher**—who was instrumental in arranging the one-stop's purchase by Magic Media Makers last fall—did not return a call from Declarations of Independents.

REVENANT LIVES ON: Revenant Records, one of the most distinctive indie labels of recent years, will remain in business despite the death of its founder and guiding light, guitarist **John Fahey**, Feb. 22 (Billboard, March 10).

"The next five years of [Revenant] projects are plotted out," says **Dean Blackwood**, the Austin, Texas-based attorney who serves as Revenant's label manager. "The idea is to continue the label and to honor [Fahey] and his work... His fingerprints are on everything."

Devoted to the uncompromis-



by Chris Morris

ing sounds that Fahey termed "raw musics," Revenant has issued several elaborate collections, including a hardbound volume of banjoist **Dock Boggs'** complete '20s recordings, a five-CD **Captain Beefheart** box, and an elegant two-CD edition of the unreleased fourth volume of **Harry Smith's Anthology of American Folk Music**. The label's next two projects, both scheduled for this year, will be similarly lavish.

In a curiosity of timing, a four- or five-CD collection of Fahey's 1958-65 recordings for Washington, D.C., collector **Joe Busard's** Fonotone label will be released "sometime soonish," Blackwood says. These rare sides—originally pressed as limited-edition 78s under the handle "Blind Thomas"—reveal Fahey's unique fingerpicking style in its formative stages.

Due in September or October is the collection Blackwood calls "Fahey's dream project": a seven-CD boxed set devoted to **Charlie Patton**, the founding father of Mississippi Delta blues. Not only will the set include Patton's Paramount recordings, but it will also feature performances by Patton contemporaries and collaborators **Son House**, **Willie Brown**, **Son Sims**, **Bertha Lee**, and **Buddy Boy Hawkins**; tracks by artists who were influenced by Patton (like **Howlin' Wolf**); and a CD-length interview with Patton's protégé **Booker Miller**.

The compilation is being designed to resemble an old album of 78 rpm discs and will include the complete text of Fahey's master's thesis about Patton, which was published in book form in 1971.

FOR THE RECORD: In the March 3 issue, we incorrectly identified Arhoolie Records among the labels distributed by DNA's new arm, Emerge. Arhoolie is exclusively distributed by Koch International; the Berkeley, Calif., label appears on Emerge's vendor list only because it sells several import labels' product to the company.

FLAG WAVING: **Eric Taylor** demonstrates why he was one of the leading lights of the Houston singer/songwriter scene with his label debut for Eminent Records,

Scuffletown, which arrives from the Nashville-based company March 20.

Georgia native Taylor (who today lives in Columbus, Texas, between Austin and Houston) moved to Houston in the early '70s and became part of a musical circle that included such talents as **Townes Van Zandt**, **Guy Clark**, and **Nanci Griffith**.

"Houston was the place where the writers were," Taylor recalls. "There were no lines in the sand. We all hung out together, we all played together."

Taylor recorded his first album in 1981 and shortly thereafter disappeared from the music scene. "Back in '83, I kinda quit the business," he says. "I was strung out. I cleaned up, went back to school, and I became a licensed professional counselor."

In 1995, Taylor returned to the studio and cut an album for Austin's Watermelon Records; a set for Koch Records followed three years later.

Scuffletown is a distinguished addition to Taylor's discography. He applies his husky voice to nine strong, original songs that are subtly linked thematically. "I've never set out to write a concept album," says Taylor, who acknowledges the influence of Southern fiction writers like **Harry Crews**, **Carson McCullers**, and **Flannery O'Connor** on his work. "There's probably a theme of the South in it... The way we eventually put it together was sort of [as] an emotional travelogue, a trip somebody goes on."

Taylor also covers a pair of Van Zandt's songs, "Nothin'" and "Where I Lead Me." He was inspired to record the latter number after hearing a punk band in Oslo perform it in a set that also included a couple of Taylor's own songs.

In all, *Scuffletown* is a powerful, dark, and affecting record, enhanced by the drama of its stark sound. (The musician produced the album himself.) "I was looking for as much feeling as I could get, to go with the words," Taylor says.

The week that *Scuffletown* is released, Taylor will begin a tour of the South and Southeast, with dates in the Midwest and East to follow in June and July. He will play solo on some dates and appear with supporting musicians on others. Of his other road plans, he says, "I'd like to get out to California, but that's a tough nut to crack."



TAYLOR

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		PROJECT PAT HYPNOTIZE MINDS 1950/LOUD (12.98/17.98) ^{NS}	MISTA DON'T PLAY EVERYTHANGS WORKIN' 1 week at No. 1
2	1	2	JIM JOHNSTON SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
3	2	32	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) ^{NS}	WHO LET THE DOGS OUT
4	3	3	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
5	4	13	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
6	5	15	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) ^{NS}	N.Y.C. UNDERGROUND PARTY VOLUME 3
7	6	6	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
8	NEW		LORDS OF ACID ANTLER SUBWAY 6969*/NEVER (17.98 CD)	FARSTUCKER
9	7	16	CAPONE -N- NOREAGA TOMMY BOY 31110* (12.98/18.98)	THE REUNION
10	13	3	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME
11	NEW		JOHN DIGWEED BOXED 019/STUDIO K7 (18.98 CD) ^{NS}	LOS ANGELES—GLOBAL UNDERGROUND
12	11	60	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) ^{NS}	SLIPKNOT
13	NEW		PAT GREEN & CORY MORROW WRITE ON 2000/GREEN HORSE (15.98 CD) ^{NS}	SONGS WE WISH WE'D WRITTEN
14	8	16	PRODIGY OF MOBB DEEP ● INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
15	9	3	STEPHEN MALKMUS MATADOR 444* (16.98 CD) ^{NS}	STEPHEN MALKMUS
16	15	38	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
17	16	4	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) ^{NS}	GHETTO THEATER
18	12	7	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH
19	21	39	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
20	20	2	BOY GEORGE LONDON-SIRE 31147 (17.98 CD)	ESSENTIAL MIX
21	18	21	BIG MOE WRECKSHOP 4441 (11.98/16.98) ^{NS}	CITY OF SYRUP
22	10	2	TORTOISE THRILL JOCKEY 089* (15.98 CD) ^{NS}	STANDARDS
23	17	20	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
24	23	22	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) ^{NS}	PERFECTO PRESENTS ANOTHER WORLD
25	32	6	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) ^{NS}	USEFUL MUSIC
26	22	4	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) ^{NS}	SING LOUD SING PROUD
27	25	11	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) ^{NS}	GOOD TIME
28	29	9	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) ^{NS}	NICKEL CREEK
29	NEW		MAC MALL SESSED OUT 1535/BAYSIDE (11.98/16.98)	IMMACULATE
30	14	2	THE ATARIS KUNG FU 78782 (14.98 CD) ^{NS}	END IS FOREVER
31	19	3	JONATHA BROOKE BAD DOG 60801/KOCH (17.98 CD) ^{NS}	STEADY PULL
32	38	23	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
33	24	46	NICKELBACK ROADRUNNER 8586 (11.98/17.98) ^{NS}	THE STATE
34	26	3	DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD) ^{NS}	AUDIO UNDERGROUND V 1
35	35	18	SPINESHANK ROADRUNNER 8563 (8.98/13.98) ^{NS}	THE HEIGHT OF CALLOUSNESS
36	NEW		BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
37	31	15	LOS TIGRES DEL NORTE ● FONOVISA 6092 (8.98/12.98) ^{NS}	DE PAISANO A PAISANO
38	40	21	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
39	NEW		RAMON AYALA Y SUS BRAVOS DEL NORTE REDDIE 71815 (8.98/14.98)	EN VIVO...EL HOMBRE Y SU MUSICA
40	37	15	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) ^{NS}	PLEEZBALEEVIT!
41	30	17	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
42	42	47	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
43	RE-ENTRY		NOTHINGFACE TVT 5880 (9.98/11.98) ^{NS}	VIOLENCE
44	41	29	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) ^{NS}	TANTO TEMPO
45	NEW		CHEAP TRICK CHEAP TRICK UNLIMITED 2001 (24.98 CD)	SILVER
46	28	3	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID
47	RE-ENTRY		LOS PALOMINOS FONOVISA 10131 (6.98/10.98)	OBSESSION
48	43	60	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) ^{NS}	SPIT
49	RE-ENTRY		TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE
50	36	17	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US

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: C) 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 EG and most CD prices are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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Sixty 6, Sixty 1
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THREE 6 MAFIA: "When The Smoke Clears - Sixty 6, Sixty 1" "Hypnotize Camp Posse" "Chapter 2: World Domination"
TEAR DA CLUB UP THUGS: "Crazyndalazdayz" • **PROJECT PAT:** "Ghetty Green" • **GANGSTA BOO:** "Enquiring Minds"



MISTA DON'T PLAY
Contains
the ghetto anthem
"CHICKENHEAD"
featuring
THREE 6 MAFIA
IN STORES NOW!!!



(NEW)
THREE 6 MAFIA
ALBUM COMING
SUMMER 2001



(NEW)
GANGSTA BOO
ALBUM COMING
SPRING 2001



"CHOICES"
MOVIE &
SOUNDTRACK
COMING
SUMMER 2001

EXECUTIVE PRODUCERS: DJ PAUL & JUICY "J" THA CHECKWRITERS FOR HYPNOTIZE MINDS



DVD: Business As Unusual

Rising Above Expectations, DVD Wins Over Viewers' Hearts And Retailers' Shelves

BY EILEEN FITZPATRICK

While DVD accounted for nearly 20% of retail revenues in 2000, some dealers report that—in just four years since the debut of the format—it represents 50% or more of their video revenues.

During the holiday buying season, DVD sales doubled 1999 figures and represented 55% to 60% of Tower Video's overall video sales. In contrast, VHS sales were off about 20%, according to Tower VP John Thrasher.

Musicland also reported that DVD exceeded all sales expectations and represented more than 40% of the chain's overall video revenues during the holidays.

Best Buy's VP Joe Pagano notes that DVD outsells VHS by two to one, which is a complete reversal from just a year ago.

A popular destination for online shoppers, DVD became such a proven commodity that Amazon.com broke out a separate store for it last year. Selling DVD at between 25% and 30% off suggested list, Amazon has racked up some impressive numbers. DreamWorks Home Entertainment's

Gladiator pre-sold 95,000 units last year, and others, such as Warner Home Video's *The Matrix* and Paramount Home Video's *Braveheart*, have each sold 40,000 units at Amazon.

"It's amazing how many DVD buyers are collectors," says Amazon founder and CEO Jeff Bezos. "When people who had been buying VHS switched to DVD, they increased their buys by a factor of four. Consumers who never were VHS collectors are for DVD."

CHALLENGING VHS

Overall, DVD sell-through revenues totalled \$4 billion in 2000, according to the Adams Media Research statistics. DVD rentals kicked in another \$600 million. The figure represents a 269% increase over 1999.

Videocassettes, though, are still king of the hill, with \$11.67 billion in sales according to Adams Media and \$7.7 billion in rentals according to the Video Software Dealers



Roman Holiday

Assn.'s Vidtrac statistics. More than 90 million households have VCRs, according to the Consumer Electronics Assn.

Unit shipments of both hardware and software continue to soar above expectations, as well, according to numbers released by the DVD Entertainment Group (DEG).

DEG estimates that DVD player sales have exceeded 14 million since the product's launch in 1997. The figure is 2 million more than the original estimate a year ago. In December 2000 alone, consumers purchased 3.5 million DVD players—the total amount purchased in all of 1999.

"Based on the empty shelves over the holiday season, if manufacturers could have produced more players, retailers could have sold more," says Panasonic Consumer Electronics GM and DEG board member Rusty Osterstock.

DVD hardware shipments are expected to exceed 13 million this year. DEG reported that more than 182 million movies and music titles shipped in 2000, a 90% increase over 1999. Nearly 80 million units shipped in the fourth quarter of 2000.

MAKE ROOM FOR DVD

As DVD continues to grow,

retailers are making adjustments. Pagano, for example, says that the chain has increased shelf space for DVD by 50% over last year. Most of the space is being taken from that allotted to VHS, he says.

And unlike VHS, which is a hit-driven business, retailers are stocking DVD titles that are new, old, action, family, foreign, music and from all possible genres. "Basically, we're selling across all genres," says Pagano, "and we have noted a tick or two up in family titles."

Over the past year, Buena Vista Home Video has actively promoted its Disney DVD family line and on Oct. 9 will release *Snow White and the Seven Dwarfs* on the format. The title is part of the studio's Platinum Collection, which will see the release of one Disney classic on DVD each year. Other titles slated for the program are *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Bambi*, *The Jungle Book*, *Cinderella*, *The Little Mermaid*, *Lady and the Tramp* and *101 Dalmatians*.

(Continued on page 72)

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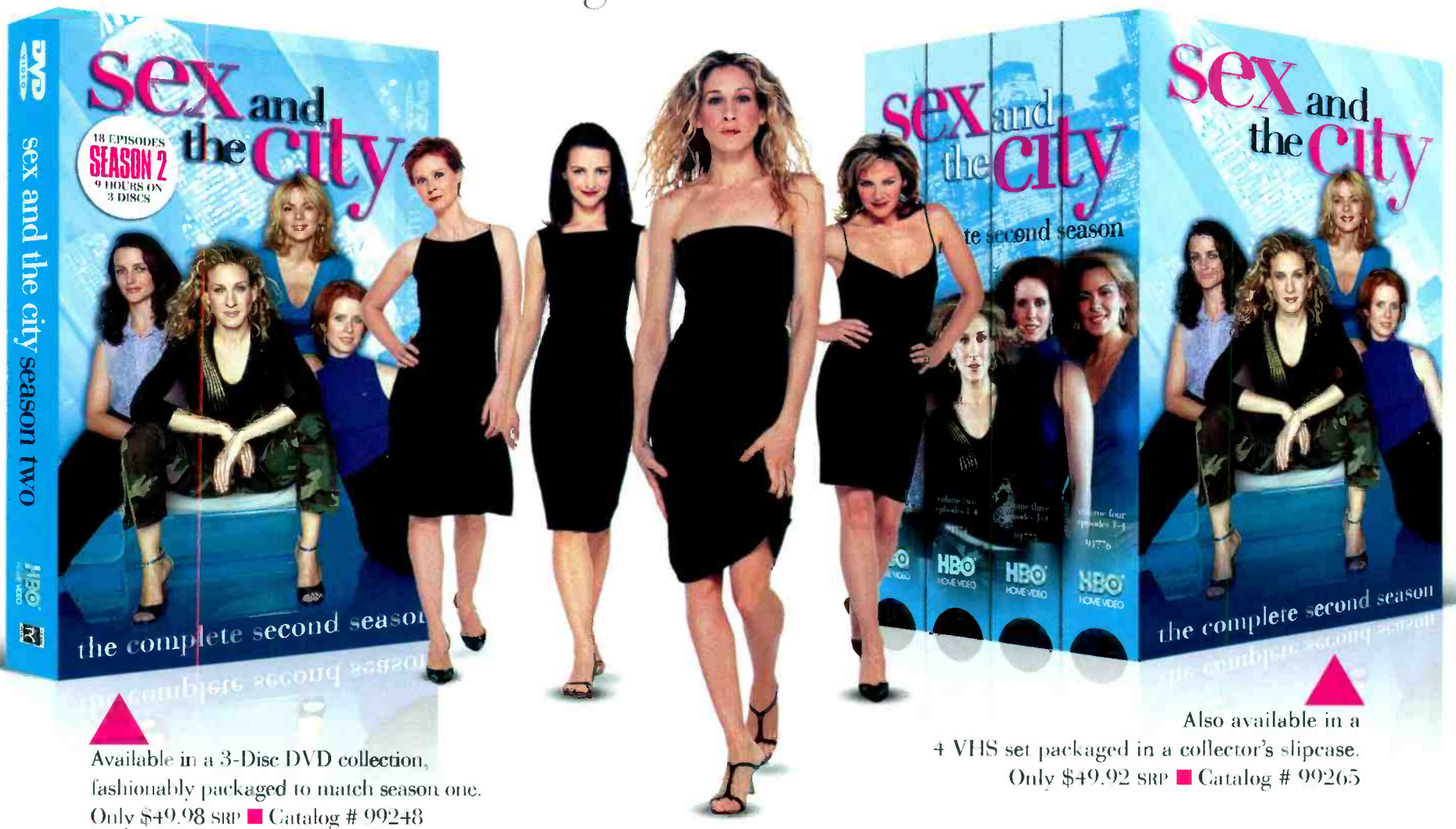
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EAS Update

Labels To Source-Tag One-Third Of Product, But Retailers Don't Feel Secure

BY ED CHRISTMAN

While most retailers are happy that the industry appears to be heading toward the National Assn. of Recording Merchandisers' goal of source-tagging one-third of all newly manufactured CDs, many of them are having second thoughts about the NARM-recommended percentage, saying that the level should be increased to at least 50%—if not 100%—of all CD units. A higher percentage of the placement of electronic article surveillance (EAS) tags within jewelboxes during the manufacturing phase is essential if they are to feel secure enough to take CDs out of keepers (also known as trays and safers) and convert to "live" merchandising.

The initiative to place EAS tags inside CD jewelboxes as they are manufactured began about 15 years ago and was a long, drawn-out process creating deep divisions among NARM retailers, which urged different solutions, and ultimately involving lawsuits. Eventually, acousto-magnetic technology won out and the manufacturers were supposed to begin implementing source-tagging in the fall of 1999, but a shortage of said tags stymied the

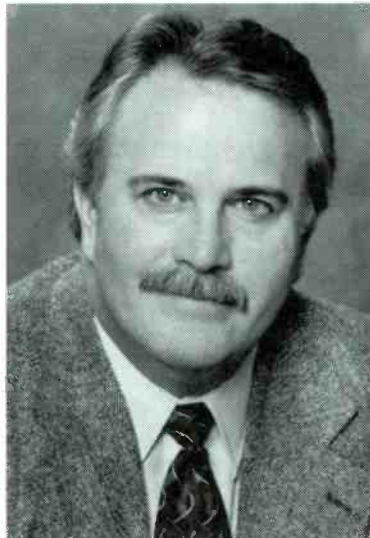
rollout. It wasn't until the spring of 2000 that the tag supply could meet demand, at which point source-tagging began penetrating store inventory to any degree.

While waiting for the source-tagging ratio to get higher, most retailers are still applying their own tags to the outside of jewelboxes, where they can easily be torn off by thieves. In order to prevent the removal of tags, most chains merchandise CDs in plastic keepers, which offer double protection because such devices can be larger than the jewelbox, making it difficult to conceal stolen CDs. Most chains are still incurring the expenses of placing their own tags on product and putting it in keepers—costs that the industry anticipated would be eliminated with the implementation of source-tagging.

WHO'S ON BOARD

Currently, all five majors are placing EAS tags inside jewelboxes at the point of manufacture, but at varying degrees.

Executives at BMG Distribution, Universal Music and Video Distribution and Sony Music Distribution say they are now at the one-third



Bob Schnieders, UMVD

level, while WEA didn't return calls on the subject.

Bob Schnieders, executive VP of operations at UMVD, says, "We started with new releases and gradually started doing catalog in new production. As of September [2000], we were doing fractional source-tagging for about 90% of our front-line catalog. So, we feel we have tagged one-third of catalog."

Larry Hicks, senior VP of marketing, at Sony Music Distribution, says that, from the start, the company has been "source-tagging one out of three on all production, regardless of price point and have not backed off on that."

Retailers say that EMI Music Distribution lags behind the other majors in implementing source-tagging, but the company's president, Richard Cottrell, says that it will expand its efforts in that area this year. Currently, he says it is source-tagging about one-third of its releases, which is not to be confused with one-third of units.

Keith Wanke, VP of loss prevention at the Minnetonka, Minn.-based Musicland Group, has been involved in this initiative for the last 15 years and says significant progress has been made on source-tagging. "I couldn't be happier with where we are at," he says. But he warns that there is still "a lot left to do."

Wanke says that, in auditing source-tagging, four of the majors are in the 31% to 33% range, in terms of compliance, and he encourages EMD to step up its progress in the placement of EAS tags.

But, considering that EMD is not

up to speed and that most independent labels haven't even begun to source-tag, Dale May, VP of loss prevention at Albany, N.Y.-based Trans World Entertainment, says that the overall effort is well below the 33% level. While the source-tagging initiative represents "a great opportunity, certainly, it still is in its infancy, and, because of inconsistent penetration levels from labels, we are still far away from where we need to be," May says. "I would prefer that the industry goes to 100% [source-tagging]. But, if the industry got to the one-third level, then we can selectively take keepers out of stores."

This could be another chicken-and-egg problem, because Cottrell responds that EMD has been achieving a higher ratio of source-tagging for those accounts that are converting to "live" merchandising.

EAS IMPACT

Like May, Musicland's Wanke says he too wants a higher percentage before Musicland would consider going to totally "live" merchandising. But he says that source-tagging has already had an impact on shrinkage and adds that the chain has begun "responsibly" converting stores with low shrinkage rates out of keepers.

According to the "most prominent retail shrinkage survey, which is conducted by the University of Florida," shrinkage for music and video retail-

(Continued on page 73)



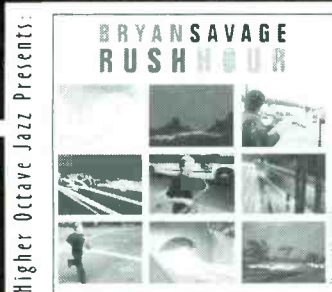
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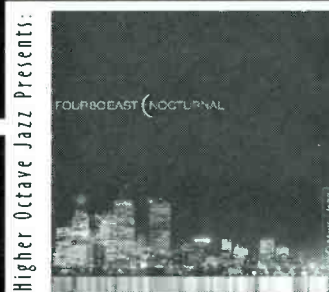
Eat Static - Crash and Burn!

Eat Static delve into their collective cultural melting pot, resulting in an album where elements of World music, loungecore and exotica rub shoulders with 21st century technology.



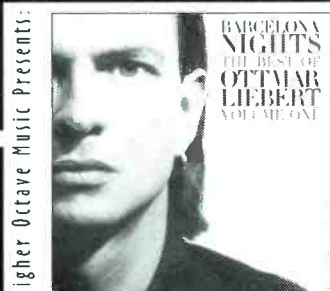
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DVD BUSINESS

(Continued from page 68)

THE MUSIC IN IT

Among one of the most rapidly growing genres for DVD is music video, and BMG Entertainment has been leading the charge. During the holiday buying season, the supplier teamed with Pioneer

Electronics, 500 Wherehouse and 810 Trans World Entertainment stores to promote more than a dozen music DVD titles. Consumers who entered a sweepstakes drawing either in-store or online could win a Pioneer DVD

player and assorted BMG titles. Approximately 90 consumers received prize packages as a result of the contest, which received in-store and Web site advertising.

"DVD has rejuvenated music-

video sales by making concerts an exciting home-entertainment experience," says BMG VP of music programming Mindy Pickard. "This was the first time music DVD received prime real estate in major music-retail outlets during a peak

buying season." *Santana: Supernatural Live*, *Dave Matthews Band: Listener Supported*, *Whitney Houston's Greatest Hits*, *Sarah McLachlan: Mirrorball* and *Christina Aguilera: Genie Gets Her Wish* were among some of the titles in the holiday promotion.


With the introduction of Sony's PlayStation 2, which also plays DVDs, BMG is hoping to capture the teen audience with the February releases *Britney: Live and More* and **NSYNC: Making of the*

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Tour, as well as *Backstreet Boys: Around the World* on March 20.

OLD TITLES GIVE NEW LIFE

Catalog titles are also being reissued with plenty of extras that are also driving sales for the format.

Universal Studios Home Video's *Jaws*, for instance, sold more than 1 million units since its release last summer. Several other titles, such as *Ghostbusters*, *Jurassic Park* and *Terminator 2: Judgment Day*, have sold nearly a million units or more propelled by the bonus features on the discs.

This year, Warner Home video will release the Charlton Heston classic *Ben Hur* on March 13 with commentary from the star; newly discovered screen tests of Leslie Nielsen, Cesare Danova and Haya Harareet; the seldom-heard overture music and other bonus features. The extras add up to 68 minutes of additional material. The film is also shown in side-by-side widescreen and pan-and-scan comparisons to educate viewers on how much of the film image is lost when transferred to VHS tape.

Paramount Home Video is prepping an Audrey Hepburn collection of first-time DVDs for release on April 10, priced at \$29.99 each. Titles include *Sabrina*, *Funny Face*, *Roman Holiday*, *Breakfast at Tiffany's*, *My Fair Lady* and *Paris When it Sizzles*. Bonus features include a retrospective documentary about Paris in the 1950s on *Funny Face* and a behind-the-scenes documentary about the making of *Sabrina*.




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EAS UPDATE

(Continued from page 70)

ers was 2.19% of sales in the 1997 survey and 2.14% in 1998, Wanke reports. In 1999, there was no survey, but, according to the 2000 report, shrinkage had dropped to 1.63%, a 26% reduction.

Meanwhile, all 17 categories of retail tracked in the survey (with music and video just being one category) had a combined shrinkage of 1.77% in 1997 and 1.69% in 2000.

For all the combined retail sectors, that represents a 4% drop in shrinkage, which means that music and video retailers have "more than quadrupled the overall retail reduction in shrinkage," Wanke says. "That's a pretty dramatic drop, and I attribute that in part to source-tagging."

Nonetheless, Larry Gaines, president of Warehouse Entertainment in Torrance, Calif., says, "Our shrink isn't any different, and we haven't stopped doing anything that we hadn't been doing before. We are still keeping nearly 100% of the product, and we are still putting our own tags on it."

Gaines says he would like to see the industry strive to source-tag 100% of CDs, the same way the video industry is source-tagging 100% of DVD titles and has begun source-tagging all DVD audio titles.

But the chain would settle for at least a 50% to 60% ratio to begin testing merchandising product without keepers.

Similarly, Kellie Martin, VP of operations at the Virgin Entertainment Group, says that the one-third number just doesn't cut it. "We need more product source-tagged before we think about taking off the safers," she says. "If we could get it to the 50% to 75% range, then we could pull back on our efforts with safers. Safers aren't pleasing and aren't operationally friendly. We would like to migrate out of them."

WAIT AND SEE

Despite the fact that retailers are urging for, at the very least, an increase in the percentage of units that are source-tagged, the music manufacturers would rather wait until the industry hits the 33% level before considering where to go from there.

Sony's Hicks points out that, so far, source-tagging has had a "staggered rollout," with one major just beginning to ramp up, another major excluding some of its hit titles from source-tagging, and the independents not even thinking about it yet. Considering that, "how can you make an accurate assessment of the valid-

ity of fractional source-tagging?" he asks.

Hicks suggests that fractional source-tagging will be successful, with no need to go further. Moreover, he suggests that mass merchants already appear satisfied that it will work, as he reports that "Wal-Mart has about 700 stores out of the keepers, and Kmart has told us that it will have 800 stores out of keepers by Sept. 1."

Universal's Schnieders says that he doesn't think that Universal would increase the percentage, unless it became a strong recommendation from NARM. "If we went to 100% tomorrow and everyone else was one-third, it wouldn't solve the problem; it needs to be an

industry-wide issue," he says.

NARM president Pam Horovitz says, "Several of the retailers are starting to push for upping the percent of tagged product for CDs to 100%, at least on key new releases. Best Buy has been pitching that since last fall. NARM hasn't formally taken a position on it yet, pending more data coming out of the Loss Prevention Committee to support the recommendation."

If NARM recommends a higher percentage, who would foot the bill? Joe Pagano, VP of merchandising for music and movies at Eden Prairie, Minn.-based Best Buy, a big proponent of moving to the 100% goal, couldn't be reached for this story. But he has said that Best Buy would

be willing to share the cost.

Gaines says he guesses "that the cost will be passed back to us, although I am not saying that I want it."

But Tower's Stan Goman argues that the majors should bear the cost. "The record companies are making enough money; they can afford it. They have already raised the price enough since they first started source-tagging."

Wanke reports that the majors would benefit even if they pick up the costs. If a higher percentage "prevents more product from being stolen," then they will benefit. "After all," he adds, "we can't reorder something that is stolen, because we don't know it is out of stock."

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NARM 2001

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In-Store Kiosks

Retailers Weigh Options To Improve Service And Increase Sales

BY STEVE TRAIMAN

Music retailers have seen the information database for their customers—and employees—to look up albums and singles evolve from the old Phonolog weekly print updates to the Muze in-store catalog kiosk and listening station to the new online digital kiosks that also offer Internet downloads for creating CDs “on demand” from Liquid Audio and RedDotNet.

Waiting in the wings are such new technologies as DataPlay (Billboard, Jan. 13 issue), which offer the promise of portable or kiosk-based Internet streaming of songs from a new album and the opportunity to “unlock” that title and others on a tiny 1 5/16-inch-diameter optical disc for in-store purchase.

The bottom line for all these “new and improved” proposals is which will deliver more bonus sales to the retailer at the lowest cost.

EMPOWERING EMPLOYEES

Muze has dominated the in-store music-sampling and database-searching market since the mid-1990s, and most retail outlets have at least one station. All 22 Boston-based Newbury Comics stores have Muze units, which CEO and co-owner Mike Dreese describes as “empowerment tools for our employees who are less knowledgeable but can use it to answer any customer’s question on a song or album.”

Compact Disc World (CD World) president Dave Lang certainly agrees, noting that all 11 of his chain’s stores have Muze. “An employee helps a customer find the answer by showing them how to use the kiosk, which lets them become more proficient,” he says. Lang is also using the Muze special-order option, which prints out a bar code for a requested album. If it’s not in stock, the customer can place the order immediately.

Tower Records COO Stan Goman calls Muze a good reference tool and is looking into a special-order option that also would allow a link to each of the 114 stores’ point-of-sale (POS) systems.

John Sullivan, CFO of the 1,000-plus Trans-World Entertainment group, has Muze units in all the stores and is considering the added value of special-order service.

Virgin Entertainment is taking things a step further for its 20 North American megastores, and Anthony Deen, VP, retail development, says Muze is “very clearly a bonus for customers to self-shop. We’re working with Muze to develop a digital-preview system that would be integrated with our POS and inventory system to allow customers to shop and special order very easily.”

DIGITAL KIOSKS

Digital on Demand/RedDotNet, a wholly owned subsidiary of Alliance

Entertainment Group, and Liquid Audio, the two proponents of digital online kiosks, have both had tough going with prototype in-store tests. Both Alliance president Eric Weisman and Paul Melnychuck, Liquid Audio VP, sales and marketing, acknowledge that a lack of major-label commitment for kiosk licensing is the big obstacle. While both have licenses for downloads of some major labels’ top artists’ songs that allow for creating compilation CDs that can be “burned” at the store, they lament that, until recent catalog albums are available in depth, the kiosk market won’t develop.

RedDotNet was set to roll out a major test just before the holidays (Billboard, Nov. 15, 2000, issue), but Weisman pulled back because, he says, “The critical mass of major-label content wasn’t available.” He is reassessing their kiosk business model and expects to meet with key retail accounts at NARM to demonstrate the new smaller kiosk, Mercury Dot technology, which will be driven by the Alliance All Music Guide’s “meta-data” and a recently created song-clip database. It will be similar to the Liquid Audio approach, which delivers “kiosks that are branded by each chain as their system with our software,” Melnychuck explains.

“The ‘sweet spot’ is finding the right blend with the kiosk as a component of the overall marketing strategy,” observes Joe Pagano, VP, music and movies, for the 415-plus Best Buy stores. “We see the digital kiosk as a sophisticated form of

special-order service. It can be a stimulus to on-site packaged goods sales. A customer has the confidence that if the album they want isn’t in the store, it’s available another way.”

While Virgin was the first retailer to test a RedDotNet kiosk, rolling out “Virgin on Demand” in its Columbus, Ohio, megastore in July 1999, the company has created its own search engine. It hopes to test a proprietary kiosk in its L.A. Sunset Blvd. store this spring, which, according to Deen, is “designed to use our front-end system and Liquid Audio’s back end. We’ll have the added benefits of bringing in audio clips and Muze data, so we can help our customers build their own music libraries,” he says. “We’ll also be integrating our Virgin All-Access value-added program, which will offer discounts and specials to loyal customers this summer. Our own brand [kiosk] is very important.”

Tower has been testing two Liquid Audio kiosks for about 18 months at one location, with customers mostly buying compilations from the 18,000 to 20,000 “active tracks” from a total catalog of about 170,000 songs from more than 1,500 indie labels. “The experiment has not gone well,” Goman observes. “Consumers don’t seem to want to pay for downloads either online or in-store at 99 cents a track. The whole issue is that the consumer has been trained that this stuff is free. My feeling is that our customer wants a prerecorded CD with nice graphics in a jewelbox, and

(Continued on page 77)

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PAM HOROVITZ Q&A

(Continued from page 59)

policy in such a way that retailer consumer rights are protected going forward. That's a piece of our agenda that's been really small in the past.

What is at stake for those represented by NARM?

We are strong believers in copyright law and the need for strong law. We also are supporters of the notion that technology and secure digital delivery has a role to play with respect to copyright law going forward. But we believe strongly in consumer rights too. Therefore, we think there needs to be an appropriate balance between technology and copyright law, so that the ability of a retailer to innovate new business models—business models that are lawful, though not necessarily authorized by the content owner—is protected.

What do you think of all the consolidation going on in the marketplace?

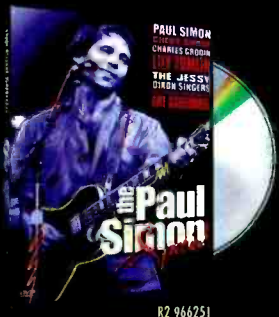
In terms of more or less opportunity for small companies, the pendulum swing is always a function of what that individual retailer is willing to do and get done. The biggest rethinking that retailers are going to have to do, in terms of consolidation, is that they are going to have to redefine who their competition is. Competition used to be defined in terms of your geography. And while, to a certain extent, physical locations are still important, I also think we are going to see a fairly conservative marketplace in terms of the number of new store openings big and small. On the other hand, Internet niches that may not have been do-able for a small company before the Internet may now be possible.

Where is the debate on pure-play Internet retailing vs. so-called bricks-and-clicks?

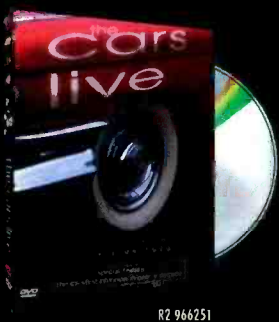
There is no monolithic right approach for retail. Does that mean because Amazon was first to the market with books, or CDnow first with music, there was no advantage to them being first? No. Clearly there is an advantage. For companies that got into [e-commerce] quite a while ago, the learning curve is really much further along. On the other hand, does that mean a company like Wal-Mart has been asleep at the wheel? Certainly not. They have been very busy and active behind the scenes in recognizing that their consumer is not necessarily Amazon's consumer. Therefore, the way they approach the Internet in order to do it correctly for their customers has to be a different approach.

And that is "Retailing 101"—defining who your customer is and mapping out a strategy that fits the niche you are seeking. Part of NARM's challenge for the coming year is to get back out there, advocating to everybody the importance of a diverse retailer offering to the consumer as one that will best serve everybody. —BRIAN GARRITY

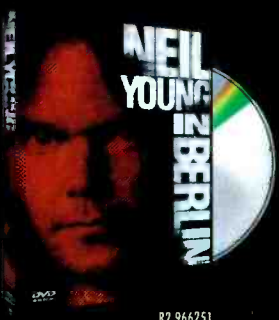
What do these artists have in common?



R2 966251



R2 966251



R2 966251



R2 976641

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Getting To The Point With Point-Of-Purchase Materials

Retailers And Labels Wonder How Much Is Too Much

BY ED CHRISTMAN

In addition to point-of-purchase (POP) materials getting more costly to make and more expensive to place, label and distribution POP professionals have another obstacle to deal with: Record stores are allotting less space to promotional materials.

Stan Goman, executive VP and COO at West Sacramento, Calif.-based Tower Records/Video/Books, says, "Our stores use minimal amounts; we usually make our own. The labels could cut back on making POP."

Kellie Martin, VP of operations at the Los Angeles-based Virgin Entertainment Group, adds that "the quality of label displays isn't good enough to withstand the amount of traffic in our stores."

In addition to the superstores not being infatuated with record-label POP, even the mall-based chains are taking in less POP as they strive for a more uniform look.

George Valvidiez, WEA's national director of marketing, says that chains "are now very sensitive to their overall look and have scaled back on space available" for POP.

In addition, Jana Levin, director



Jana Levin, BMG Distribution

of marketing and merchandising at BMG Distribution, points out that "accounts are going to more uniform display fixtures," which discourages labels from having creative displays. But that doesn't stop the BMG family of labels from coming up with creative and "crazy" pop displays, as long as such displays conform to the realities of the marketplace, which in many instances could mean meeting different criteria as specified by various accounts.

One account that still likes to use label promotional material is Torrance, Calif.-based Wherehouse

Entertainment, but chain president Larry Gaines emphasizes that it needs the artwork sized to accommodate the chain's display space. "We try to use as much of the available POP as possible," reports Gaines. "But we talk to the industry and tell them to make it a certain size."

CUSTOM FIT

Independent merchants are still bastions of POP, and the labels make many pieces for those stores, including mobiles, stickers and window clings.

Creating customized art is one way for labels to get their POP materials into chain stores, says Levin.

Valvidiez agrees and adds that one way to ensure that accounts truly do get customized art is to allow the local distribution branches—the people in the organization that know the stores in their territory best—to make custom POP for the accounts they service. He says that WEA is as flexible as possible for the company's local field offices. For instance, he points out, "Our marketing manager can create it locally in Boston. We give them a digital image, and they can create custom-size images" for

their accounts.

Sony Music Distribution also allows for local customizing, reports Deb Berman, senior director of merchandising for the company. "The branches have certain equipment that allows them to [customize] artwork," she says. "They didn't have it two years ago; they do now, and it gives them quite an edge."

Another way to get POP materials into stores is to make "higher premium" items that will last longer in stores. In addition to foamcore (blow-up poster boards), labels are making a lot more artwork out of vinyl and cloth.

"The labels are spending more money on doing different things for different accounts with the hope that it is staying up longer in their stores," reports Levin. The downside to that is that "it is more expensive."

POP COSTS

But the escalating expenses for materials is nothing compared to the skyrocketing costs to get promotional materials into stores—something that was once free.

"We used to be able to do things inexpensively, if not free," says Valvidiez. "Now everything has a price

tag; so there is a premium for space." For example, floor units now have a cost to obtain placement, he reports.

Considering the cost and competition to place POP materials in stores, labels want to make sure that they are getting a bang for the buck, Levin reports. That's why "we use digital cameras in the field," she says. "We can shoot displays and send them right back to the labels, so they can have instant gratification that their materials are being used."

While declining to discuss costs, Gaines points out that there are other issues associated with floor bins. "It needs to be something that really showcases the product, not just a big box with the label's name on it," he says. "It has to feature enough product that it is a good merchandising tool but does not block the store."

Gaines adds that labels and distribution spend too much time concentrating on high-profile POP and not enough on making materials for the door. "Catalog is not going out the door the way we would like, so we need to get customers into the bins," he says. "More work needs to be done for bins and browsers."

For example, Wherehouse has been featuring bayonette-type signage that highlights a sale on an artist and shows where other releases by the artist are located in the store.

Gaines would also like to see more

DELUXE Edition

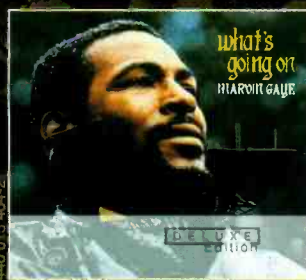
The DELUXE EDITION series features legendary albums, newly remastered and/or remixed, along with unreleased bonus tracks and other surprises. Special packaging will feature an extensive booklet, complete with new essays, detailed annotations and rare, never-before-seen photos.



**BOB MARLEY AND THE WAILERS
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**MARVIN GAYE
WHAT'S GOING ON**

Released in conjunction with the album's 30th Anniversary, this 2-CD set expands the original landmark recording to include two extra hours of material. It features an unreleased LIVE version of the album as well as an unreleased mix and much more.



**PETER FRAMPTON
FRAMPTON COMES ALIVE!**

The 25th Anniversary Edition of the original album! Newly remixed and remastered with significant contributions from Peter Frampton himself, this includes four previously unissued performances in addition to the original 14 tracks.



**BLIND FAITH
BLIND FAITH**

Newly remastered and includes 1 1/2 hours of previously unreleased recordings featuring several different versions of the classic songs as well as 5 stellar studio jams. Eric Clapton, Steve Winwood, Ginger Baker and Rick Grech have never sounded so good!



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labels provide header cards with information about the artists. "I would like to see recommendations, which get the customer to spend a little time in the browser and works as a silent salesman," he states.

Sony's Berman says that such material is a favorite marketing tool, noting, "We like to place browser cards and header tent cards in the bins two weeks before streetdate, saying when a new release is coming out."

Sony takes the same approach with floor bins, sometimes creating displays for an artist that can accommodate catalog and alerting shoppers that a new release is coming.

But, even as labels and distributors maneuver their way through the POP minefield, the main problem industry professionals face is similar to the one faced by salespeople.

"All of us are putting out so many releases, where is the space for all the POP to support them?" wonders one executive. "Does it all fit in? Sometimes it does, and sometimes it doesn't. All of our releases need coverage, so at times we make too much [POP material]."

IN-STORE KIOSK

(Continued from page 74)

we can get the music to them cheaper than any online kiosk can."

Lang has RedDotNet kiosks in two CD World stores and is looking to the promise of major-label commitment of thousands of top artist albums later this year: "The Mercury Dot technology seems interesting," says Lang. "And the test kiosk at Barnes & Noble in Manhattan had a nice small footprint and a scan device that worked well. It could take off if the content is there and the price is right."

DATAPLAY PROMISE

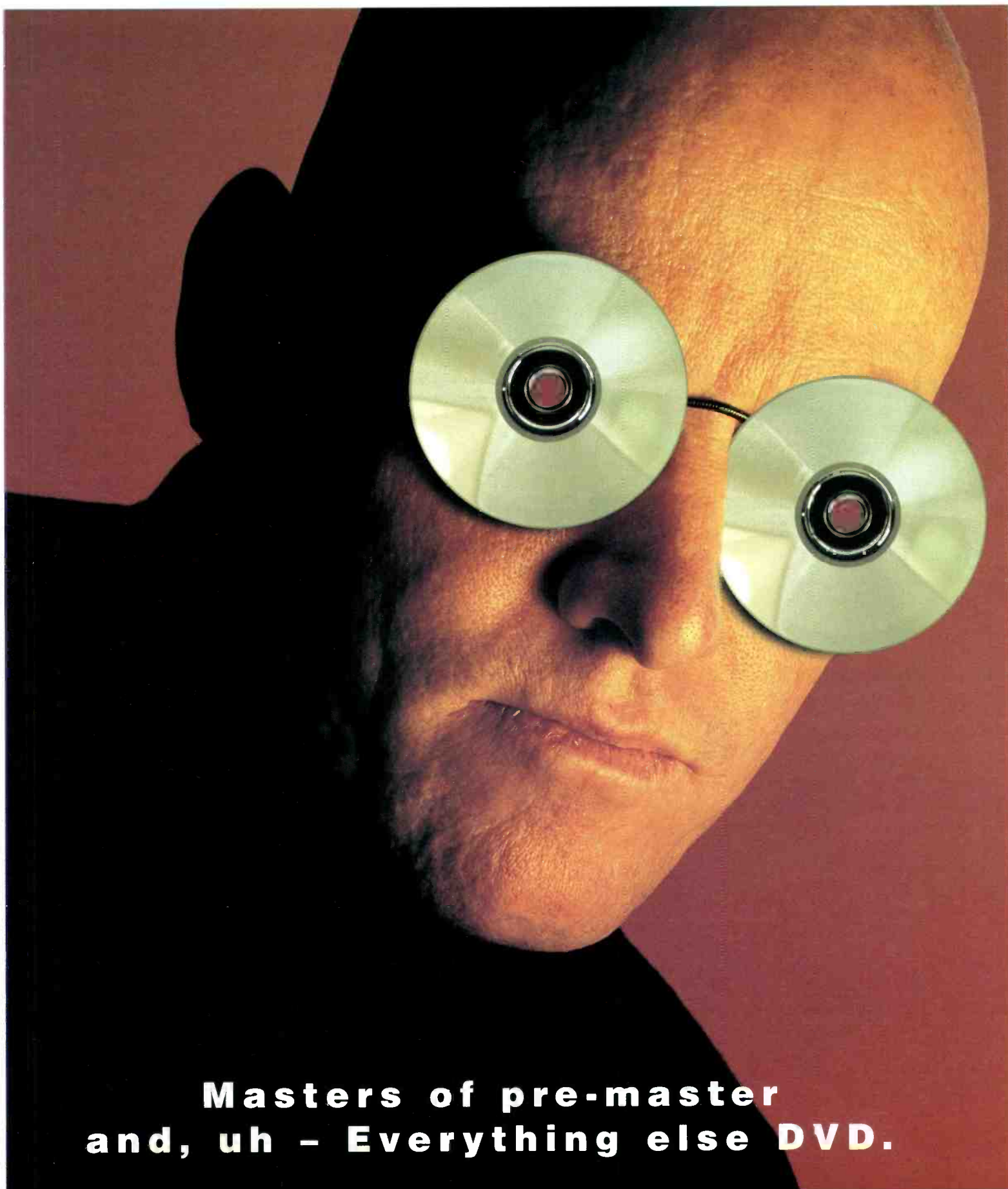
Retailers who saw the DataPlay media demonstration and prototype kiosks and hardware at the January Consumer Electronics Show are mostly impressed. "It's awesome," says Virgin's Deen. "Everyone who is using digital music will have to back up and look."

CD World's Lang also is bullish. "We're very excited, and it's probably a home run with great sales potential," he says. "It could bode well for retailers if the labels allow us to be fully involved in sharing the revenue."

Not everyone is that impressed. "They made it just large enough so that you can't swallow it," says Tower's Goman with tongue in cheek. "It's another pipe dream that is just too costly. Our customers want collectible albums on their shelves with graphics, not a string of tiny discs."

Newbury's Dreese sees a number of issues for DataPlay to succeed. "It assumes consumer acceptance and adoption of a new hardware and software technology," he says, "and that will take three to five years or more."

Goman is typical of most music retailers today, stating, "We're reevaluating everything we're doing related to digital and online technology, including all the customized kiosk options. There's a lot out there for everyone to consider."



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New Web Services Clue Labels, Stations In To Consumers' Tastes

This issue's column was prepared by Christopher Molanphy.

AFTER DECADES of relying exclusively on phone surveys and research from focus groups to test the hit potential of songs, some label marketers and PDs are now experimenting with a new crop of online testing services that specialize in tracking music-listener preferences to help find the next big single. But can the Internet actually make determining the right songs to promote any less of an art (i.e., more scientific) than it is now?



BURNS

Led by Pick the Hits (pickthehits.com)—a research firm founded by radio veteran **Alan Burns**—these Web-based consultants are offering clients a novel approach to research. The test audience is larger and composed of self-selected music and radio fans—people who choose to participate in the research—rather than recruits. One company, BuzzHits (buzzhits.com), combines

Web and E-mail capabilities with old-fashioned telephone calls to make it as easy as possible for consumers to take part in its research.

"Radio just can't get a good test with a six- or 10-second sample played down a telephone line," says Burns, a 30-plus-year radio veteran whose résumé includes founding his own radio-consulting firm, Alan Burns and Associates, and a stint as PD at WRQX Washington, D.C.

On the other hand, he contends, the Internet is unsurpassed in gathering and disseminating information. "And that's what we do," he says. "We tell the labels what consumers think about music."

For consumers, such sites provide an easy and—in contrast with Napster—industry-sanctioned way to hear new music and get information about current and potential hits, while allowing them to give feedback to radio and the labels. Songs are streamed to users' PCs rather than downloaded in full.

Labels are particularly impressed by the new methodology, saying they have used the research to drive their marketing efforts to PDs and even help settle internal debates or disputes with acts' management over which songs to push over the airwaves.

VISITORS to the Pick the Hits home page are immediately offered the chance to listen to new singles by current or emerging artists like **Shawn Colvin, Samantha Mumba,** and **Vitamin C**, either in their entirety or just by hook. Links are also offered to such format-specific pages as top 40, modern rock, and rap/hip-hop. Songs are rated on a one-to-five scale. When visitors click to send votes to Pick the Hits, they are asked to register and provide basic demographic information. Registered users are then periodically sent E-mail inviting them back to the site to hear the latest offerings.

Ten labels committed immediately to try songs on Pick the Hits when the site launched last July, and since then 21 labels have used the service. Some labels are experimenting with putting multiple tracks by the same act into rotation on Pick the Hits to determine the best candidate for the act's next single.

Current hits given early exposure on Pick the Hits include singles by **Evan & Jaron, Dream,** and **Lenny Kravitz**. A recent E-mail to registered users invited them to sample two new songs from breaking **J Records** act **O-Town** and "help select the next single from their debut album."

Burns says his site, which charges labels several thousand dollars to spotlight a song and began turning a profit in January, has not made any song into a hit singlehandedly. Nevertheless, he says, it has proved instrumental when labels receive early negative feedback on singles from PDs.

"We've used it on various projects in the last eight to 10 months. And



it's not only helped us with our marketing; it's given us a way to combat callout research on radio," says **Jive Records** senior VP **Joe Riccitelli**.

Riccitelli points to research the label did with the recent **R. Kelly** hit "I Wish." Though the track was an early chart-topper on Billboard's Hot R&B/Hip-Hop Airplay chart, Riccitelli says, the label believed the



record had crossover potential, a suspicion confirmed by Internet testing. "We had it on Pick the Hits for 18 weeks, and there was a perception change on that record," with more top 40 and rap fans rating it highly, he says. "We saw it had potential as a mass-appeal hit, and it just reaffirmed our belief that we were going in the right direction."

Burns points to **Bon Jovi's** Island/Universal hit "It's My Life" as another example. "The reaction from radio [on the song] was almost universally 'Not interested—[this band is] from the '80s.' But the reaction from Pick the Hits was 'Hey, this is a great record.' The people liked it. Eight weeks later, it was on the radio."

Pick the Hits overcomes potential radio skepticism about the nascent methodology by carefully tailoring its reports by region and demographic. Burns says his team also emphasizes the quality of the sample group, which is made up of enthusiastic participants. "Traditionally, people have been exposed to hooks of songs—maybe the whole song one time—then asked to rate it," he says. "We get ratings from people who listen to full songs multiple times."

Artemis Records president **Daniel Glass** notes that another advantage of the service is that it humanizes its data as much as possible. "The types of reactions you get, the likes or dislikes, are the kind of things a fan would say," he says.

ATACKING DIRECT-RESPONSE RESEARCH from another angle, San Francisco-based BuzzHits also draws consumers to actively participate in its research. But the new service markets itself to consumers as a handy tool for them, similar to the popular Moviefone service, rather than as an industry-feedback mechanism. It also partners more closely with radio than with labels.

Radio listeners can use BuzzHits, via either an 800 number or the Web, to help pinpoint the title and artist of a song (or the advertiser behind an

ad) they heard on a participating station. Radio stations that partner with BuzzHits advertise the number, 800-777-BUZZ, to listeners, who call and identify what station they were listening to. BuzzHits will play clips and ask the user to identify the song he or she is calling about.

If the user provides an E-mail address, BuzzHits will send an E-mail with the name of the song and links to the BuzzHits Web site, at which the user can hear the song and others from the album and then buy it from retail partner barnesandnoble.com. Users gradually build a Web-based locker of songs and artists about which they inquired. BuzzHits, which currently covers the entire San Francisco market, plans to be in 20 markets by the end of the quarter.

BuzzHits VP of business development **Sammy James** says the company markets itself to radio stations as a more advanced way to target their most loyal listeners, also known as prime (P1) listeners, aggregating data on what stations they listen to and what songs receive the most inquiries. James says BuzzHits can even provide data to one station on songs a directly competing station is playing that are getting an unusually high number of inquiries—allowing the station to jump on a reaction record earlier than it otherwise might.

Additionally, he says, BuzzHits plans to sell its services to labels. It has already partnered with Sony, helping it track inquiries on **Crazy Town's** current Columbia hit, "Butterfly," at KITS (Live 105) San Francisco.

MEANWHILE, BURNS SAYS, Pick the Hits plans to move in the other direction, from helping the labels to assisting radio stations. The company has already provided research to several stations, including **KMXZ (Mix 93.3)** Kansas City, Mo.

KMXZ operations manager **Jon Zellner** says Pick the Hits helped the station gauge the response of its younger listeners. "I would equate [Internet research] with requests, which represent the more active part of a radio audience," he says.

But Zellner cautions that it's too soon to give up time-tested methods like auditorium research, in which up to 100 listeners are recruited to sit in a room and listen to potential hits. "I don't think we'll ever give up callout research and auditorium tests, because I can't think of a better way to find out who's listening to your radio station, who's spending more or less time with your station, and why," he says. "But the good side [of Web testing] is you get thousands of responses every week vs. maybe 100 people in our test."

Billboard

MARCH 17, 2001

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		EVERYDAY RCA 67988	DAVE MATTHEWS BAND	1
2	1	18	ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2	15
3	2	9	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK	14
4	7	13	TWO AGAINST NATURE ● GIANT 24719/WARNER BROS	STEELY DAN	70
5	4	24	NO ANGEL ▲ ³ ARISTA 19025	DIDO	5
6	3	16	1 ▲ ⁷ APPLE 29325/CAPITOL	THE BEATLES	6
7	NEW		WHO I AM DREAMWORKS (NASHVILLE) 450248/UNIVERSAL	JESSICA ANDREWS	22
8	5	15	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS	ENYA	33
9	6	19	GREATEST HITS ▲ ² VIRGIN 50316	LENNY KRAVITZ	10
10	8	9	HOTSHOT ▲ ³ MCA 112096*	SHAGGY	2
11	11	14	WHITE LADDER ▲ ATO 69351/RCA	DAVID GRAY	50
12	9	18	MUSIC ▲ ² MAVERICK 47598/WARNER BROS	MADONNA	36
13	10	16	LOVERS ROCK ▲ ² EPIC 85185	SADE	24
14	15	35	PLAY ▲ ² V2 27049*	MOBY	40
15	18	7	PARACHUTES ● NETTWERK 30162/CAPITOL	COLDPLAY	51
16	13	2	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 ▲ HIDDEN BEACH 62137*/EPIC	JILL SCOTT	19
17	19	31	BREATHE ▲ ⁵ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	39
18	12	6	ALL THINGS MUST PASS ▲ ⁶ APPLE 30474/CAPITOL	GEORGE HARRISON	—
19	RE-ENTRY		LITTLE SPARROW SUGAR HILL 3927	DOLLY PARTON	129
20	NEW		JUDY AT CARNEGIE HALL ● CAPITOL 27876	JUDY GARLAND	—

● 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 multiple platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available; ■ indicates past and present Heatseekers titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

TRAFFIC TICKER

Top Online Retail Sites

Unique Visitors (in 000s)

TOTAL VISITORS AT WORK & HOME	
1. amazon.com	17,158
2. barnesandnoble.com	5,504
3. cdnow.com	4,047
4. bmgmusic.com	3,898
5. walmart.com	3,559
6. columbiahouse.com	2,837
7. bestbuy.com	2,631
8. buy.com	2,333
9. musicmatch.com	692
10. towerrecords.com	531

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	4,061
2. barnesandnoble.com	1,261
3. walmart.com	1,258
4. bmgmusic.com	1,067
5. cdnow.com	1,008
6. columbiahouse.com	779
7. bestbuy.com	734
8. buy.com	577
9. musicmatch.com	202
10. towerrecords.com	143

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	6,691
2. barnesandnoble.com	1,944
3. bmgmusic.com	1,560
4. cdnow.com	1,435
5. walmart.com	1,246
6. columbiahouse.com	1,055
7. bestbuy.com	867
8. buy.com	801
9. musicmatch.com	219
10. towerrecords.com	197

Source: Media Matrix, January 2001. Sites categorized by Billboard. Media Matrix 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 Matrix sample.



Home Video

MERCHANTS & MARKETING

Police Seize Counterfeit Videos In Largest-Ever U.K. Piracy Bust

BY SAM ANDREWS

LONDON—An alleged video piracy lab that has flooded the market with more than 1 million VHS tapes since last summer was busted by British police and anti-piracy investigators last month. Officials say the bust is the largest ever in Britain and one of the largest in Europe.

On Feb. 7, local police and investigators from the Federation Against Copyright Theft (FACT) and the U.K. arm of the Motion Picture Assn. of America (MPAA) seized a record 40,000-plus counterfeit videocassettes, including *Gladiator*, *Mission: Impossible 2*, *Saving Private Ryan*, *The Green*

'The copies were priced just right. They were at an attractive price but not too low to attract suspicion.'

—SPENCER MOTT, FEDERATION AGAINST COPYRIGHT THEFT

Mile, *American Pie*, *The Matrix*, and *Mickey Blue Eyes*.

Several premises were raided in

the county of Norfolk, a largely rural area in the East Anglia region of the U.K., and a man said to be the managing director of a small duplicating plant was arrested. If convicted, he could face three to five years in jail under U.K. copyright infringement law.

In a statement, MPAA chairman/CEO Jack Valenti hailed the bust. "The criminals behind this sophisticated operation were duping consumers across the U.K. into purchasing or renting counterfeit videocassettes and stealing business away from the legitimate distributors who work hard to compete fairly in a competitive

market," he said.

FACT senior investigator Spencer Mott says that public complaints tipped them off to the operations. "The plant was running 24 hours a day and could potentially produce up to 10,000 VHS copies a day," says Mott.

Mott confirmed that at least two major video wholesalers had purchased tapes from the alleged illegal operation and sold them to retailers. "The copies were priced just right," he adds. "They were at an attractive price but not too low to attract suspicion."

The packaging of the videos was

good enough to fool Garry Elwood, a sales director at video wholesaler Golds. Elwood saw some of the tapes seized in the raid.

"I looked at both legal and illegal copies of three films," Elwood says. "They were very, very difficult to tell apart from the packaging." Golds did not purchase any of the counterfeit tapes.

The investigators also confiscated 1,120 VCRs, 600 of which were copying *Halloween 5* at the time of the raid.

FACT estimates that the pirates had made profits in the region of 500,000 pounds (\$725,000).

Media Companies Battle DeCSS In Court; Leonard Maltin's DVD Magazine Premieres

UNITED WE STAND: Twenty-six entertainment companies have filed a friend-of-the-court brief opposing an appeal by the distributors of DVD hacking device DeCSS.

Filed Feb. 27 with the U.S. Court of Appeals for the 2nd Circuit in New York, the brief lists everyone from the Recording Industry Assn. of America to the National Football League, representing the cable industry, the computer software industry, actors, writers, producers, composers, and even college athletics. All parties have a vested interest in protecting copyrighted material recorded on DVD devices, the brief says.

Last August, the U.S. District Court for the Southern District of New York ruled that the hacking system was an illegal circumvention device under the guidelines of the Digital Millennium Copyright Act (DMCA). **Eric Corley**, aka **Emmanuel Goldstein**, and 2600 Enterprises are defendants in the case.

In the brief, the organizations dismiss the notion that the DeCSS technology falls under any First Amendment rights, which was argued by the defendants before the District Court.

"The appellants turn the notion of the First Amendment protection on its head," the brief states. "The DMCA was enacted to protect First Amendment rights... What the DMCA does do is forbid trafficking of a cybernetic burglary tool whose primary purpose is to destroy digital protection of copyright material and to facilitate piracy of that material."

The brief goes on for about 20 pages supporting that summary argument, citing about a zillion cases, including the recent *Napster* rulings, to prove it. Oral arguments in the case are expected to take place before the appeals court sometime this spring; no date has been scheduled.

NETFLIX OFFERS LEONARD: New subscribers to online DVD rental retailer NetFlix will receive a free copy of the new DVD magazine *DVD Preview With Leonard Maltin*. The disc was also bundled with the February issues of *Schwann's DVD Advance* and *Film Score Monthly*. The magazines have a combined circulation of

55,000 subscribers.

Valley Media will also distribute the Maltin disc to traditional retail as well. Consumers can also order it through the Barnes & Noble and Best Buy Web sites, as well as Amazon.com.

DVD Preview With Leonard Maltin features reviews of current titles, behind-the-scenes interviews, and the latest in home theater improvements. The premiere disc has an interview with *October Sky* director **Joe Johnston** and news from the set of *Jurassic Park 3*.

BALLERINA BODY: You might not be able to be a ballet dancer, but you can attempt to have the body of one with the *New York City Ballet Workout* video.

Available from Palm Pictures March 27, the video and DVD features four dancers from the renowned company demonstrating the exercises.

The title also boasts a diary of the dancers' daily routines, from picking

their kids up from school to performing onstage. The program is introduced by *Sex and the City* star **Sarah Jessica Parker**.

DVD extras include a making-of documentary, DVD-ROM links, a glossary of ballet terms, and Dolby Digital Surround Sound.

Distributed by Ryko, the title retails for \$14.95 (VHS) and \$24.95 (DVD).

ANTI-PIRATE KING: The International Recording Media Assn. (IRMA) has named **Anthony Perez** as the new full-time director of its anti-piracy compliance program.

Perez, a 30-year replication executive, will oversee the trade organization's 2-year-old program to protect intellectual copyrights at the plant level. He replaces part-time director **Rusty Capers**, who has announced his retirement.

The anti-piracy program requires replication plants to meet a list of security procedures when processing and handling master CD and DVD recordings. IRMA has certified 10 plants worldwide, and 30 have applied for certification this year.

Perez was a plant manager for Technicolor Packaged Media Group.

PICTURE THIS

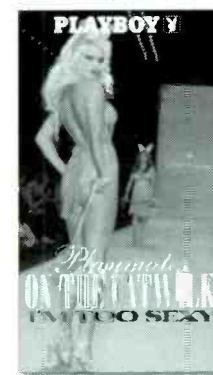


by Eileen Fitzpatrick



King's Court. The Original Kings of Comedy star Steve Harvey, seated, poses with his entourage during an autograph-signing session at the Warehouse in Los Angeles. Harvey appeared at the event to promote the release of the Paramount Home Video title, which arrived in stores Feb. 27. The Spike Lee film chronicles Walter Latham's comedy tour, which has showcased African-American comedians since 1997.

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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	5	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
2	2	29	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
3	3	6	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	10	4	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
5	6	12	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
6	5	14	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
7	7	5	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
8	12	22	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
9	18	15	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
10	4	7	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
11	NEW ▶		PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
12	19	3	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
13	NEW ▶		LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
14	8	7	THE UP IN SMOKE TOUR ▲²	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
15	23	35	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
16	9	10	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
17	27	9	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
18	22	21	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
19	13	15	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
20	20	4	AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	2000	NR	14.98
21	16	5	HIGH FIDELITY	Touchstone Home Video Buena Vista Home Entertainment 21901	John Cusack Jack Black	2000	R	19.99
22	14	14	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
23	17	53	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	9.98
24	11	16	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
25	40	3	ANY GIVEN SUNDAY	Warner Home Video 18322	Al Pacino Dennis Quaid	2000	R	19.95
26	15	40	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
27	24	12	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
28	NEW ▶		INCREDIBLE ADVENTURES OF WALLACE & GROMIT	BBC Video Warner Home Video	Animated	1996	NR	19.98
29	34	6	E.	Interscope Video Universal Music & Video Dist. 60819	Eminem	2000	NR	19.95
30	37	18	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
31	NEW ▶		BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
32	28	115	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
33	33	15	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
34	31	7	JUBEI-CHAN THE NINJA GIRL: VOLUME 4	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98
35	NEW ▶		DIGIMON: THE MOVIE	FoxVideo 2001138	Animated	2001	PG	19.98
36	29	10	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
37	36	2	MAKING THE TOUR	Jive/Zomba Video BMG Video 41726	'N Sync	2001	NR	19.95/ 24.97
38	32	5	BATMAN BEYOND: RETURN OF THE JOKER	Warner Home Video 18173	Animated	2000	NR	19.96
39	21	16	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
40	25	20	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99

● 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.

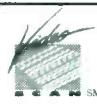
Top Video Rentals™

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	4	4	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
2	3	14	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
3	NEW ▶		THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader
4	9	3	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
5	1	7	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
6	2	2	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
7	8	6	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
8	11	2	GET CARTER (R)	Warner Home Video 18583	Sylvester Stallone
9	13	20	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
10	10	7	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
11	5	8	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
12	14	3	DINOSAUR (PG)	Walt Disney Home Video Buena Vista Home Entertainment	Animated
13	7	8	HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
14	16	4	DISNEY'S THE KID (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21426	Bruce Willis
15	12	5	CECIL B. DEMENTED (R)	Artisan Home Entertainment 10835	Melanie Griffith Stephen Dorff
16	NEW ▶		BLAIR WITCH 2: BOOK OF SHADOWS (R)	Artisan Home Entertainment 11573	Jeffrey Donovan Erica Leerhsen
17	NEW ▶		WOMAN ON TOP (R)	FoxVideo 2001238	Penelope Cruz
18	20	6	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
19	18	10	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
20	6	2	BLESS THE CHILD (R)	Paramount Home Video 327964	Kim Basinger

◆ 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.

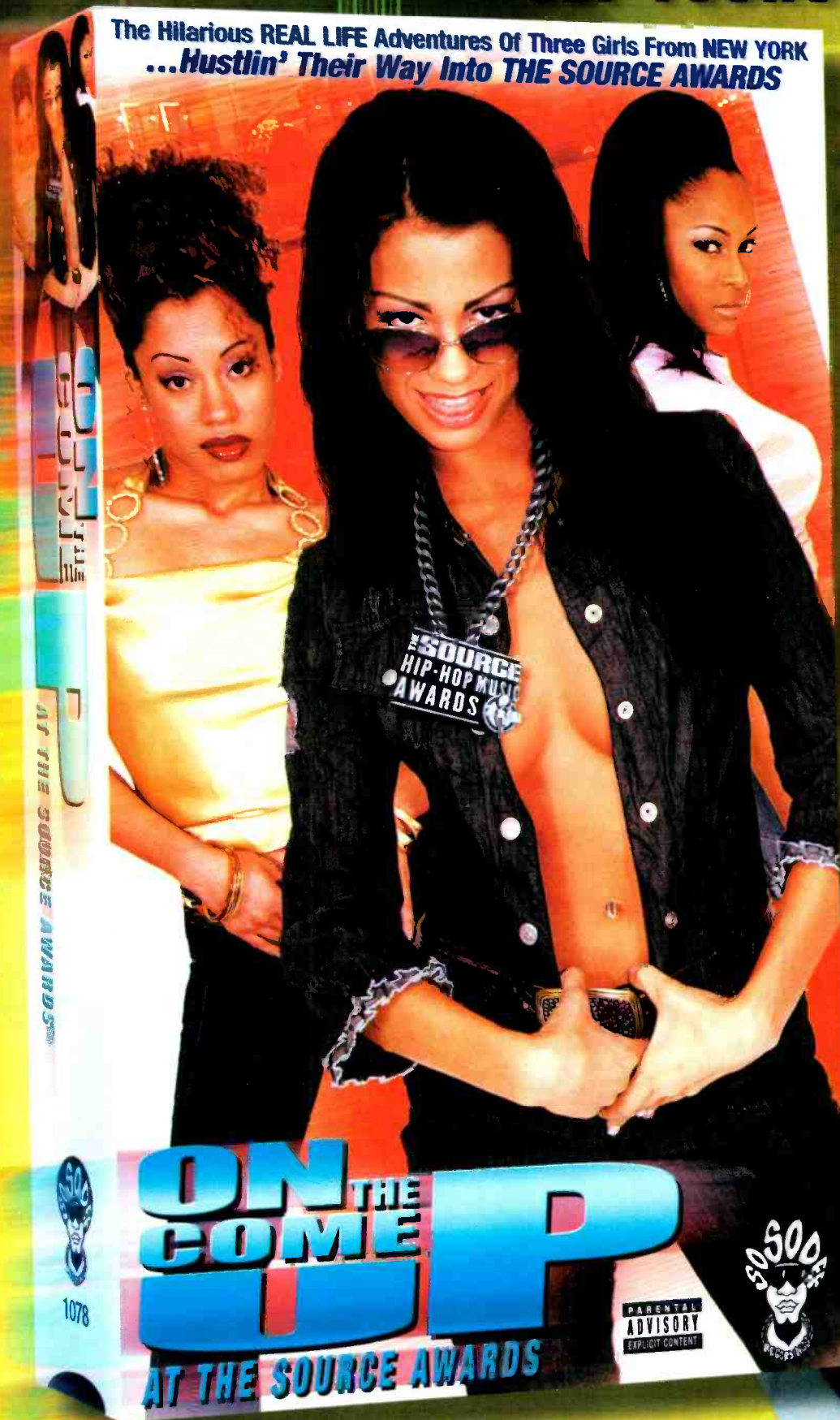
Top DVD Sales™

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 ▶		LADY AND THE TRAMP II: SCAMP'S ADVENTURE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21228	Animated
2	NEW ▶		THE ORIGINAL KINGS OF COMEDY (R) (29.99)	Paramount Home Video 339244	Steve Harvey D.L. Hughley
3	4	15	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
4	2	3	BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst
5	1	2	THE WATCHER (R) (26.98)	Universal Studios Home Video 21137	Keanu Reeves James Spader
6	3	5	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
7	5	5	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
8	6	6	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
9	NEW ▶		LOST SOULS (R) (24.98)	New Line Home Video/Warner Home Video 5207	Winona Ryder Ben Chaplin
10	7	13	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
11	9	7	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
12	10	76	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
13	8	2	HIGHLANDER: ENDGAME EXCLUSIVE NEW CUT (NR) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 21661	Adrian Paul Christopher Lambert
14	11	3	GET CARTER (R) (19.98)	Warner Home Video 18583	Sylvester Stallone
15	RE-ENTRY		BAIT (R) (19.98)	Warner Home Video 18804	Jamie Foxx
16	12	3	BLESS THE CHILD (R) (29.99)	Paramount Home Video 327964	Kim Basinger
17	16	9	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
18	RE-ENTRY		THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes
19	13	2	MICHAEL JORDAN TO THE MAX (NR) (19.98)	FoxVideo 2001283	Michael Jordan
20	NEW ▶		THE CUTTING EDGE (PG) (14.95)	MGM Home Entertainment 1001454	D.B. Sweeney Moira Kelly

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Jermaine Dupri



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Home Video

MERCHANTS & MARKETING

Toshiba Forms Alliance With Netflix, A Renter Of DVDs On The Web

BY ANNE SHERBER

NEW YORK—As DVD player penetration continues to climb and more consumers are renting and buying DVDs online, one company from the hardware sector is teaming up with a company from the Internet sector.

Late last month, Toshiba announced it had formed a strategic alliance with online DVD rental retailer Netflix. Proposed projects under the deal were not disclosed, but the companies are expected to develop joint marketing opportunities.

According to the Consumer Electronics Assn., more than 15 million players are in consumers' homes. Toshiba director of marketing Jodi Sally says the company predicts that by 2003 more consumers will buy DVD players than VCRs. The prediction is even more impressive since VCRs continue to enjoy steady sales.

Netflix also continues to enjoy a healthy user growth rate and lists 300,000 active subscribers.

Its site allows consumers to rent three DVDs at a time for \$19.95 a month, five at a time for \$29.95, and eight at a time for \$39.95. The fees include postage and handling.

Personal restocking options enable consumers to submit a list of titles they want to see. Netflix will send them a new title when one is returned. The site has more than 2.5 million DVDs in its inventory and boasts 100,000 titles.

Netflix VP of marketing Leslie Kilgore says the privately held company should reach profitability during the fourth quarter of 2001, when it anticipates having a 500,000-subscriber base. Kilgore notes that Netflix will investigate the possibility of an IPO at that time. The San Jose, Calif.-based company projects a subscriber base of 10 million by 2004.

As another example of its growth in the market, Netflix accounted for 24% of all U.S. DVD rentals for *American Beauty*, Kilgore says.

But even as the DVD industry thrives, Netflix is looking ahead to when consumers will be able to stream films online.

Netflix co-founder and CEO Reed Hastings says that in the three to 10 years that it will take for the Internet to accommodate streaming video on demand, Netflix is getting "everyone used to renting online." Hastings believes that when streaming technology becomes available to the mainstream consumer, Netflix will already have a roster of active subscribers who will be used to ordering their entertainment online.

Additionally, Hastings believes that when digital movies become more popular, the company will be able to offer independent filmmakers a new channel for film distribution. He anticipates that when Netflix's customer base hits 1 million, filmmakers will want to distribute their work through the service, bypassing studios altogether.

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what's the worst that could happen?
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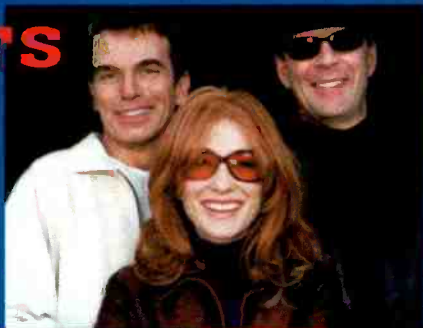
Fairuza Balk Antonio Banderas Adam Beach Sam Bell Wes Bentley Thora Birch Selma Blair
Steve Buscemi James Caan Nicolas Cage Rachael Leigh Cook Jennifer Coolidge LL Cool J Marisa
Colin Farrell Craig Ferguson Joseph Fiennes Claire Forlani Victor Garber Massimo Ghini Giancarlo
Jane Horrocks Scarlett Johansson Angelina Jolie Milla Jovovich Nastassja Kinski Chris Klein
Catherine McCormack Helen Mirren Jimi Mistry Julianne Moore David Morrissey Peter Mullan Gina Philip
Jason Schwartzman Christian Slater Dominique Swain Billy Bob Thornton Sigourney

2001

theatrical preview



BANDITS



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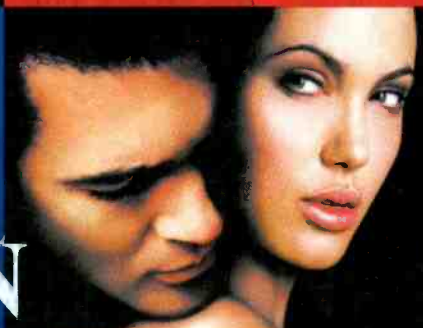
GHOST WORLD



Legally Blonde

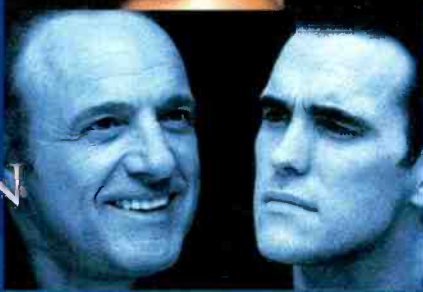


DEUCES WILD



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working title

ORIGINAL SIN

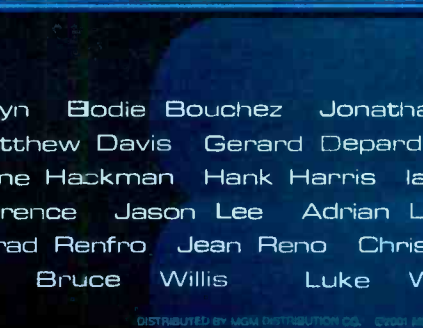


PUMPKIN



born romantic

BENEATH THE BANYAN TREE
working title



Warner Video Puts Its Catalog Spotlight On X-Men, Batman

SUPERHEROIC: *X-Men: Evolution*, the hit animated series on Kids' WB!, will lead the second wave of family videos from Warner Home Video's yearlong Spotlight catalog initiative, which begins May 1.

Two titles from the X-Men series, *UnXpected Changes* and *Xplosive Days*, are each priced at \$12.95 and contain three episodes of the show.



by Moira McCormick

Also included in the superhero-themed wave are *The Iron Giant*, whose price will be reduced to \$14.95 (VHS). The title has already sold more than 3 million units, according to Warner.

For Warner's *Batman* and *Batman Beyond* titles, the merchandiser order date is March 27. Single-unit order due date is April 3.

As part of the Spotlight promotion, the studio is offering an ongoing 'buy three, get one free' video offer.

The feature-length *Batman Beyond: Return of the Joker* will be reduced to \$19.96, and four other *Batman* titles will be available for \$14.93. Five titles from the *Batman Beyond* TV series are now being repriced to \$9.95. Warner is also reducing the price of the four *Batman* feature films—*Batman*, *Batman Returns*, *Batman Forever*, and *Batman & Robin*—to \$9.94.

As part of the Spotlight promotion, the studio is offering an ongoing "buy three, get one free" video offer. Consumers who buy any three videos in any Spotlight product wave can get a free video. Warner has scheduled eight Spotlight product waves for this year.

The free-tape offer will be promoted through consumer advertising, packaging stickers, and booklet inserts. Plus, consumers can enter Warner's What's in Your Spotlight? sweepstakes. Instant-win prizes include a trip for two to a Warner Bros. film premiere in either Hollywood or New York, a DVD player, videos, and boxes of Act II microwave popcorn.

(Continued on next page)

Debra Blanchett Brenda Blethyn Eodie Bouchez Jonathan Breck Eileen Brennan Robert John Burke
Coughlan Jeremy Davies Matthew Davis Gerard Depardieu Danny DeVito Matt Dillon Stephen Dorff
Giannini Heather Graham Gene Hackman Hank Harris Ian Hart Jennifer Love Hewitt Anthony Hopkins
John Phillip Law Martin Lawrence Jason Lee Adrian Lester Angela Lindvall Ray Liotta Justin Long
Ryan Phillippe Sarah Polley Brad Renfro Jean Reno Christina Ricci Tim Robbins Rebecca Romijn-Stamos
Weaver Olivia Williams Bruce Willis Luke Wilson Reese Witherspoon Billy Zane

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Home Video

MERCHANTS & MARKETING

CHILD'S PLAY

(Continued from preceding page)

In addition, every Spotlight title will be packed with the WB Spotlight Studio Pass, which is a coupon book containing a total of \$1,400 in discounts from America Online, Blimpie, Club Med, Flowers USA, Fuji Film, Healthy Choice microwave popcorn, International House of Pancakes, Kid Rhino, Max Factor, Princess Cruises, and Samsung. It also contains a second coupon for the "buy three, get one free" tape offer and instant-win coupons.

Print ads and trailering on more than 20 million of Warner family entertainment videos are also part of the marketing cam-

The Miracle Worker, the latest version of Hellen Keller's story, rounds out the spring schedule.

paign, and Post Cereals will push the Spotlight promotion on 1.8 million boxes of Honeycomb cereal.

IN THE GROOVE: Buena Vista Home Video will give families three

new video titles to choose from this spring, including *The Emperor's New Groove*, which is one of the funniest family films to hit theaters in recent years.

The Emperor's New Groove, featuring the voices of **David Spade**, **John Goodman**, **Eartha Kitt**, and **Patrick Warburton** (who is hilarious as Kitt, the dim-bulb studmuffin) and music by **Sting**, hits stores May 1. The video is priced at \$26.99 and \$29.99 for DVD. The "Ultimate Groove" two-disc collectors' edition DVD is priced at \$39.99.

Prior to *Groove*, a live-action film, *102 Dalmatians*, starring **Glenn Close**, **Gérard Depardieu**, and **Eric Idle**, arrives in stores April 3. The VHS carries a \$24.99 price, and the DVD is priced \$29.99. A two-pack DVD collection with *101 Dalmatians* and *102 Dalmatians* is available day-and-date for \$39.99.

The Miracle Worker, the latest version of **Helen Keller's** story, rounds out the spring schedule. It arrives May 8.

The film stars **Alison Elliott** as **Annie Sullivan**, **Hallie Kate Eisenberg** as **Helen**, and **David Strathairn** as **Capt. Keller**. *The Miracle Worker* is priced at \$19.99 for VHS and \$29.99 for DVD.

CREATURE FEATURES: Furry Films of Red Hook, N.Y., has a new twist on reality video with animals. Its take on the popular genre is called *Fuzz Buzz*. The series of short films features cats and dogs playing together.

In segments like *Your Food Is Better Than My Food* and *Thrilla on the Pilla*, these alleged natural enemies have a great time cavorting with one another.

There's even footage of a mother dog nursing two adopted kittens, until they're interrupted by a ferret. Twelve two-minute segments are included in the program, most of which were shot by Furry Films president **Susan Elias**, who was inspired by her own cats and dog. Each segment is introduced by a cast of "talking" pigs, camels, horses, goats, and other four-legged types. The original music was scored by **Joel Diamond** (*Felix the Cat*). The title is priced at \$14.95.

Another independent animal-video project that's making some noise is *Animal Bootcamp: The Adventures of Flower the Arson Dog*, from KHK Films of Los Angeles. The video is a profile of Flower, who works for the L.A. Fire Department, and is hosted by **John Fugelsang** of *America's Funniest Home Videos*. Its price is \$14.95.

The title has been endorsed by the Coalition for Quality Children's Media's Kids First! program and is the first in a proposed series that plans to depict how animals are trained to work in the entertainment industry, law enforcement, and health-related fields.

Billboard®

MARCH 17, 2001

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
NO. 1					
1	2	4	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyric Studios 2139	2001	12.99
2	6	7	SAILOR MOON: THE LEGEND BEGINS DIC Entertainment/A.D.V. Films 707303	2000	12.98
3	1	8	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000	19.96
4	3	8	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999	26.99
5	5	5	THE ROAD TO EL DORADO DreamWorks Home Entertainment 83669	2000	24.99
6	21	2	DIGIMON: THE MOVIE FoxVideo 2001138	2001	19.98
7	NEW ▶		LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
8	4	8	POKEMON: THE MOVIE 2000 Warner Home Video 18620	2000	22.96
9	20	23	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36859	2000	19.96
10	11	3	BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173	2000	19.96
11	9	12	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
12	7	16	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000	14.95
13	8	37	INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510	1996	19.98
14	12	15	VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyric Studios 2136	2000	12.99
15	15	15	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
16	23	8	THE POWERPUFF GIRLS: DREAM SCHEME Warner Home Video 1661	2000	14.95
17	14	16	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000	14.95
18	18	7	BE MY VALENTINE, CHARLIE BROWN Snoopy's Home Video Library/FoxVideo 15369	1985	12.95
19	RE-ENTRY		THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO Warner Home Video 1577	2000	14.95
20	RE-ENTRY		SCOOBY-DOO AND THE ALIEN INVADERS Warner Family Entertainment/Warner Home Video 41372	2000	19.96
21	13	8	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658	2000	14.95
22	16	14	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000	24.99
23	19	7	BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000	19.95
24	17	9	THOMAS AND THE MAGIC RAILROAD Columbia TriStar Home Video 5563	2000	22.96
25	24	2	LAND BEFORE TIME VII: STONE OF COLD FIRE Universal Studios Home Video 843555	2000	19.98

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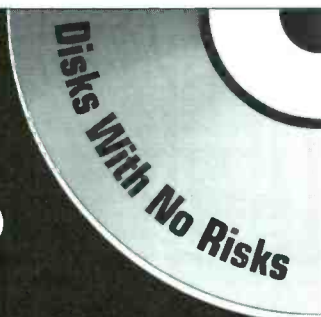
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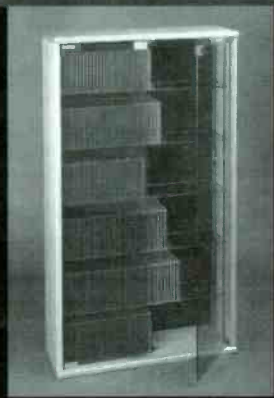


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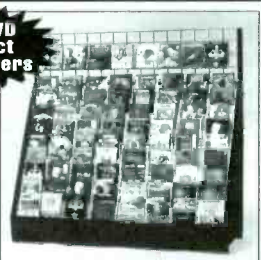
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Aerosmith Earns Its First RIAA Diamond Certification

BY JILL PESSELNICK

LOS ANGELES—A trio of greatest-hits sets were sales successes in February, according to the certifications issued by the Recording Industry Assn. of America.

Topping the list was *Aerosmith's Greatest Hits* (Columbia), which earned the rock group its first diamond award for sales of 10 million copies. The Beatles' *1* (Capitol) also continued to garner sales, moving from the 5 million level in December 2000 to a total of 7 million units sold by February's end. And *Cat Stevens Greatest Hits* (A&M), from the artist now known as Yusuf Islam, reached sales of 4 million copies.

Each of these acts also earned other multi-platinum and platinum honors this month. With *Aerosmith's Rocks* certified at sales of 4 million copies, *Get Your Wings* reaching the 3 million level, and *Classics Live!* garnering a platinum award, the band's cumulative certification of 59.5 million units makes *Aerosmith* the 10th-highest certified act in music history and the sixth-highest certified band.

The Beatles continued to rack up multi-platinum sales for *The Beatles* (19 million), *The Beatles: 1967-1970* (16 million), *The Beatles: 1962-1966* (15 million), and *Abbey Road* (12 million). Additionally, *Beatles for Sale* and the 16-disc *Boxed Set—Multiselection* were certified at the platinum level. The group's total certifications now stand at 163.5 million.

In addition to *Cat Stevens' Greatest Hits* certification, his 1971 album *Teaser and the Firecat* garnered a three-times multi-platinum and a platinum honor. *Buddha and the Chocolate Box* was also certified platinum, while *Footsteps in the Dark: Greatest Hits, Volume Two* and *The Very Best of Cat Stevens* were certified gold.

Blues legend B.B. King earned his first multi-platinum award this month with the certification of *Riding With the King* (Reprise/Warner Bros.), his collaboration with Eric Clapton, at sales of 2 million units. Shaggy's first release for MCA, *Hotshot*, was certified four-times platinum.

Radiohead's *Kid A* (Capitol) earned the group its fourth consecutive platinum award, and David Gray received his first-ever platinum honor for the ATO/RCA project *White Ladder*. Other acts that earned their first platinum awards include *Crazy Town*, *Jill Scott*, and *Brad Paisley*.

George Strait received his 27th gold record for his self-titled MCA Nashville project. His total certifications are now 50 million.

Both Jennifer Lopez's *J.Lo* (Epic) and O-Town's self-titled album on J Records were certified gold and platinum this month. O-Town's honor was the first gold and platinum award for J as well. First-time gold awards were also granted to *Coldplay*, *Lifeshouse*, *Fear Factory*, and *Dream*.

MULTI-PLATINUM ALBUMS

The Beatles, *The Beatles*, Capitol, 19 million.

The Beatles, *The Beatles: 1967-1970*, Capitol, 16 million.

The Beatles, *The Beatles: 1962-1966*, Capitol, 15 million.

Santana, *Supernatural*, Arista, 14 million.

Backstreet Boys, *Millennium*,

Jive, 13 million.

The Beatles, *Abbey Road*, Capitol, 12 million.

Phil Collins, *No Jacket Required*, Atlantic, 12 million.

Aerosmith, *Aerosmith's Greatest Hits*, Columbia, 10 million.

Destiny's Child, *The Writing's on the Wall*, Columbia, 7 million.

The Beatles, *1*, Capitol, 7 million.

Blink-182, *Enema of the State*, MCA, 5 million.

DMX, *... And Then There Was X*, Ruff Ryders/Def Jam, 5 million.

Aerosmith, *Rocks*, Columbia, 4 million.

Cat Stevens, *Cat Stevens Greatest Hits*, A&M, 4 million.

Shaggy, *Hotshot*, MCA, 4 million.

Martina McBride, *Evolution*, RCA, 3 million.

Aerosmith, *Get Your Wings*, Columbia, 3 million.

Cat Stevens, *Teaser and the Firecat*, A&M, 3 million.

Jay-Z, *Vol. 3... Life and Times of S. Carter*, Roc-A-Fella/Def Jam, 3 million.

OutKast, *Stankonia*, LaFace/Arista, 3 million.

Eric Clapton and B.B. King, *Riding With the King*, Reprise/Warner Bros., 2 million.

Various artists, *Now 4*, EMI/Sony/Zomba, 2 million.

Ja Rule, *Rule 3:36*, Murder Inc./Def Jam, 2 million.

Moby, *Play*, V2, 2 million.

Jagged Edge, *J.E. Heartbreak*, So So Def/Columbia, 2 million.

Phil Collins, *... Hits*, Atlantic, 2 million.

PLATINUM ALBUMS

The Beatles, *Boxed Set—Multiselection*, Capitol, their 36th.

Various artists, *Wow—The 90's 30 Top Christian Songs*, Word.

Jill Scott, *Who is Jill Scott? Words and Sounds Vol. 1*, Hidden Beach/Epic, her first.

INXS, *The Swing*, Atlantic, its seventh.

The Beatles, *Beatles for Sale*, Capitol, their 37th.

Crazy Town, *The Gift of Game*, Columbia, its first.

Jimi Hendrix, *Blues*, MCA, his eighth.

Kelly Price, *Mirror Mirror*, Def Soul, her second.

Various artists, *Totally Hits 3*, Arista/Warner Bros./Elektra/Atlantic.

Radiohead, *Kid A*, Capitol, its fourth.

David Gray, *White Ladder*, ATO/RCA, his first.

Various artists, *Now 4*, EMI/Sony/Zomba.

Cat Stevens, *Teaser and the Firecat*, A&M, his fifth.

Cat Stevens, *Buddha and the Chocolate Box*, A&M, his sixth.

Aerosmith, *Classics Live!*, Columbia, its 16th.

Toby Keith, *How Do You Like Me Now?!*, DreamWorks Nashville/Interscope, his fourth.

O-Town, *O-Town*, J Records, its first.

Snoop Dogg, *Tha Last Meal*, No Limit/Priority, his sixth.

Brad Paisley, *Who Needs Pictures*, Arista Nashville, his first.

Jennifer Lopez, *J.Lo*, Epic, her second.

GOLD ALBUMS

Jimi Hendrix, *Experience Hendrix: The Best of Jimi Hendrix*, MCA, his 14th.

Various artists, *I Could Sing of Your*

Love Forever, *Worship Together*.

Cat Stevens, *The Very Best of Cat Stevens*, A&M, his 12th.

Fear Factory, *Obsolete*, Roadrunner, its first.

The Corrs, *Talk on Corners—Special Edition*, Lava/Atlantic, their third.

Lifeshouse, *No Name Face*, DreamWorks/Interscope, its first.

George Strait, *George Strait*, MCA Nashville, his 27th.

Michael Crawford, *On Eagle's Wings*, Atlantic, his third.

Various artists, *Totally Hits 3*, Arista/Warner Bros./Elektra/Atlantic.

Soundtrack, *O Brother, Where Art Thou?*, Mercury Nashville.

Soundtrack, *Magnolia*, Reprise/Warner Bros.

Lynyrd Skynyrd, *20th Century Masters—The Best of Lynyrd Skynyrd*, MCA, its 12th.

Dave Hollister, *Chicago '85... The Movie*, Def Squad/DreamWorks/Interscope, his second.

Various artists, *Now 4*, EMI/Sony/Zomba.

Dream, *It Was All a Dream*, Bad Boy/Arista, its first.

Cat Stevens, *Footsteps in the Dark: Greatest Hits, Volume Two*, A&M, his 13th.

O-Town, *O-Town*, J Records, its first.

Snoop Dogg, *Tha Last Meal*, No Limit/Priority, his sixth.

Coldplay, *Parachutes*, Nettwerk/Capitol, its first.

Original Broadway cast, *The Lion*

King, Walt Disney.

Jennifer Lopez, *J.Lo*, Epic, her second.

GOLD SINGLES

Britney Spears, "Stronger," Jive, her third.

Joe, "Stutter," Jive, his third.

Various artists, "Toy Story 2 Read-Along," Walt Disney.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Intocable, *Es Para Ti*, EMI Latin, its third.

Alejandro Sanz, *El Alma al Aire*, WEA Latina, his second.

Luis Miguel, *Vivo*, WEA Latina, his second.

GOLD ALBUMS

Intocable, *Es Para Ti*, EMI Latin, its third.

Alejandro Sanz, *El Alma al Aire*, WEA Latina, his second.

Banda Machos, *Mi Guitarra y Yo*, WEA Latina, their second.

Laura Pausini, *Entre Tu y Mil Mares*, WEA Latina, her first.

Luis Miguel, *Vivo*, WEA Latina, his second.

Tono Rosario, *La Magia de el Cuco*, WEA Latina, his second.

Francisco Cespedes, *Vida Loca*, WEA Latina, his first.

Various artists, *Guerra de Estados Pesados, Vol. 2*, Lideres.

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Format's Declining Audience Among Radio Seminar's Topics

This story was prepared by Sean Ross, Frank Saxe, and Phyllis Stark.

NASHVILLE—Where has the eroding country-radio audience gone?

That provocative topic was the subject of a well-received research presentation at the Country Radio Seminar (CRS), held Feb. 28-March 3 here. The seminar also offered sessions on Arbitron's upcoming personal people meter (PPM) and collective contesting.

The pop vs. traditional country issue, last year's hot-button topic at CRS, resurfaced this year at a presentation by Shane Media CEO Ed Shane, who re-examined the question of why former country P1 listeners are spending less time with the format, as well as why some people never listen to country. He found that the former group is still amenable to country, but the latter group is not approachable by the format. He also found that the "country vs. pop" debate has not gone unnoticed by listeners, although they tend to think of it more as "country vs. roots."

Shane found that half of his 1,006 25-54 respondents still cued the format. Of those, 26.3% still consid-

ered it their favorite. Those people are termed P1s. In addition, 35.5% said it used to be their favorite format. Only 15% hated country music.

Of those P1s, 48.3% believed country was better than ever, up slightly from several years ago. Only 23% considered it not as good as a year ago. Listeners who were satisfied with country said they liked it because it's "not twangy," because of the new artists, and because it was positive. Those who thought the music was worse saw it as "too pop" (or "commercial" or "slick"), missed veteran artists, and thought it sounded too much like rock or

too generic.

Of the "expatriates" (former P1s), Shane said, 65% of those listeners still cume the format. Of those listeners, 14% had become former P1s in the past two months and 18% over the past year. Thirty-three percent had left in the past two to five years. (That "past two months" number may have been influenced by fall election coverage.)

Of those listeners, 40% had gone to rock radio, 30% to AC, and 20% to top 40. Those listeners said they left because their tastes changed or they preferred other formats. They also left because the format was "too pop," because they had switched to

Christian music, or because of a change in life circumstance/workplace/etc. Shane also said that a large number of both P1 and P2 listeners saw the format as "too depressing."

Shane tested four clusters with expatriate listeners—pop country (e.g., "Amazed"), "Strait" or more traditional recent country ("That's Why I'm Here," "Where the Green Grass Grows," "Write This Down"), late '80s, and early '80s. Of those clusters, the late-'80s titles tested strongly with both men and women, while the pop cluster tested respectably with women.

As for the respondents who had no interest in country, Shane found that, surprisingly, 52.5% had heard the format in the past year, and that 89% could name a country station in their market. While respondents were asked to agree with a series of negative statements about country (asked, among other things, whether they were embarrassed to be seen listening to the format), Shane found that few non-listeners thought that country was "too twangy," "too whiny," or only for residents of trailer parks. But 75% agreed that there was "nothing wrong" with the format—it just was not their taste. And 37% said that because they didn't grow up with country, the music had little meaning for them.

Shane encouraged programmers not to give up on former P1s and to "strive for variety," which doesn't mean more titles but "textural changes."

The Arbitron half of the presentation primarily concentrated on stereotype-busting qualitative data from the format (e.g., 22% of country listeners own stock, 73% own homes, and 38% subscribe to an online service). But that presentation also pointed out that, despite country's reputation, its 12-plus shares had actually been fairly stable over the past two years, sticking to the 8.8-9.8 range. In a seeming contradiction to the spirit of the Shane survey, the presentation encouraged country PDs to concentrate on super-serving their P1s.

NO FRAGMENTATION YET

One of Shane's respondents told researchers that the format was "on the verge of getting better, but it hadn't happened yet." In doing so, he could have spoken for a lot of country PDs and for VFR Records' Nancy Tunick, who told a panel audience, "I feel like we're coming out of the hole."

While the success of VFR artist Mark McGuinn's indie-label left-field hit "Mrs. Steven Rudy"—and

(Continued on page 91)

newsline...

LPFM MAKES COMEBACK. Sen. John McCain, R-Ariz., has introduced a bill that would strip away the hard-fought-for ban on low-power FM (LPFM) stations on third adjacent channels, which would translate into hundreds of additional LPFM stations. McCain has often sided with broadcasters and the National Assn. of Broadcasters (NAB), but now he is attacking the NAB and National Public Radio for mounting "a successful behind-the-scenes campaign to kill LPFM radio without a single debate on the Senate floor." Beltway insiders contend that the move has more to do with political paybacks than public access to the airwaves. One lobbyist thinks it is a pointed attack on Sen. Judd Gregg, R-N.H., one of the most outspoken opponents of LPFM. He says Gregg supported President Bush, not McCain, during the critical New Hampshire primary. Noting that there were no co-sponsors nor a companion bill in the House, one NAB official says that at the moment, it is not taking the threat of another LPFM debate seriously.

KLAX MANAGER CHARGES RACISM. Former Spanish KLAX Los Angeles GM Marie Kordus has filed suit against Spanish Broadcasting System (SBS), charging she was fired because she is not Hispanic. The suit, filed in Los Angeles Superior Court, alleges Kordus was fired last October, four months after being promoted from general sales manager, after SBS executives told her KLAX was not as successful as other stations that were run by Hispanics. "We disagree with the suit and think it's factually incorrect," states SBS attorney Jason Shrinky, who says "things just didn't work out" between the company and Kordus. Shrinky also points out that SBS' flagship stations in New York, WSKQ and WPAT, are run by Carey Davis, who is not Hispanic. Meanwhile, SBS has inked a time-brokerage agreement that will give it a new signal in Los Angeles sooner than expected. In a deal cut with the International Church of the Foursquare Gospel, SBS will flip religious KFSG-FM to a Spanish format April 1. SBS announced the \$250 million deal to buy KFSG from the church last year, but the closing is not expected until later this year.

CASEY TRAVELS THE TIME WARP. After airing vintage *American Top 40* shows on all-'80s WZZN (the Zone) Chicago, Premiere Radio Networks is launching *American Top 40 Flashback With Casey Kasem*. The weekly three-hour show will feature '80s tracks, and though it's called *AT40*, it's one hour shorter than the original version, so it will only carry the week's 30 biggest hits. Kasem customizes the intro of each show to relate to the current day, but the show's main content is from the original program that aired in the '80s. Premiere spokesman Marty Raab says 35 stations have signed on to air the show.

STATION TOO "WILD" FOR FEDS. Despite filing a protest calling the Federal Communication Commission's (FCC) indecency standards unconstitutional, rhythmic top 40 WLLD (Wild 98.7) Tampa, Fla., still has to pay a \$7,000 fine for airing a live concert during which a speaker "repeatedly and unmistakably [asked] the audience in patently offensive terms whether they perform and/or enjoy a type of oral sex." Infinity lawyers tried convincing the FCC that when saying the word "pump," the speaker meant "playing loud music," and that "bang" meant "to fight to kill."

NOTED. XM Satellite Radio has signed an agreement with RadioShack under which Radio Shack will promote XM radio products and services at its more than 1,800 franchise outlets nationwide. XM senior VP Steve Cook says the agreement gives XM vital distribution in rural markets where XM's wider variety of format options is expected to be a selling point . . . The FCC is going back to court in an effort to revive its Equal Employment Opportunity (EEO) rules. The petition, filed in the District of Columbia Circuit's U.S. Court of Appeals, asks for a rehearing to reinstate portions of its EEO rules, which the court struck down in January as unconstitutional . . . Shock jock Doug "Greaseman" Tracht has returned to radio, taking the air on WZHF Washington, D.C.; sports WNST Baltimore; sports KGUY Portland, Ore.; and modern rock WCDW Binghamton, N.Y. Tracht was fired from classic rock WARW Washington, D.C., in February 1999 after making a racist remark regarding a song by Lauryn Hill.

With reporting by Frank Saxe in New York.

Boar-Killing Stunt Under Investigation, Animal Rights Activists Charge Cruelty

A morning-show bit by WXTB (98 Rock) Tampa, Fla., host Bubba the Love Sponge has animal-rights activists charging Bubba and Clear Channel with promoting animal cruelty.

In a segment reminiscent of CBS-TV's *Survivor*, a wild boar was tied up, castrated without anesthetics, and had its throat slit during a feature in the station's parking lot. The animal was then cooked, and a testicle-eating contest ensued.

Tampa police are looking into the incident after receiving a number of complaints from listeners and animal-rights activists.

"Radio stations are not slaughterhouses. They are licensed to transmit waves, not blood," says Gary Yourofsky, who is with the group Animals Deserve Absolute Protection Today and Tomorrow (ADAPTT). The group is also attempting to organize a boycott against WXTB advertisers.

A company spokesman says that Bubba never left the studio and that the sounds of the boar being killed came from a production CD. He added that WXTB is working with the local police department in its investigation.

ADAPTT contends that the boar-killing incident is part of a larger problem at Clear Channel. The activist group says a jock at album rock KPBI Denver was recently convicted of animal cruelty for orchestrating a stunt during which a chicken was dropped from a third-story balcony to see if it could fly. Also, a jock at album rock KEGD Dallas conducted an on-air bit that involved feeding a rabbit to a snake.

Ironically, the WXTB Web site has a link to the WXTB Pet Center, which is a pet adoption site run by Clear Channel. The site features a story regarding actor James Cromwell's call to end animal cruelty on *Survivor*.

FRANK SAXE

D A T E

T H I S

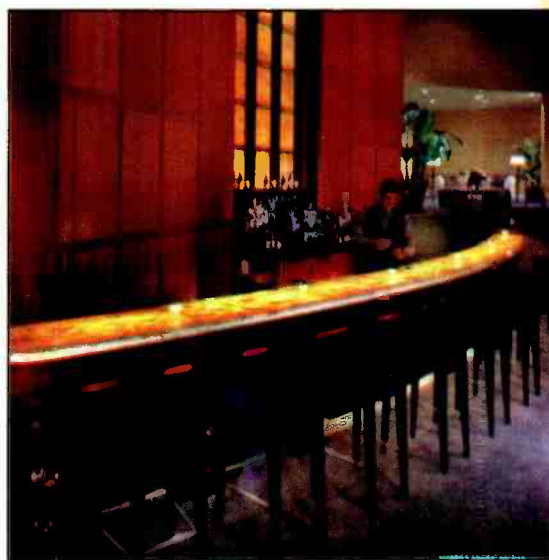
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Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MuchMusic USA Debuts In NYC As Alternative For Labels, Viewers

MUCHMUSIC USA IN THE BIG APPLE: Ever since it launched in 1996, MuchMusic USA has been an underdog in a field dominated by MTV, VH1, and BET.

But now, MuchMusic USA—a spinoff of Canadian music-video network MuchMusic—is on its way to entering the major leagues of cable TV: The channel arrives in New York on April 2, when it will be added to Time Warner Cable's digital cable lineup (**Billboard Bulletin, March 5**).

The expansion to New York and other markets will bring MuchMusic USA's American subscriber reach to more than 40 million by year's end, according to the network.

Cablevision-owned MuchMusic USA was previously "out of sight, out of mind," according to many New York-based industry professionals. Perceptions of the network may change now. Its arrival in New York is a major milestone for the network, not just because the city is the largest market in the U.S. but also because state-side major labels (including most labels' video promoters) are based there.

Being in the nation's largest market will give MuchMusicUSA "more of a presence in the music industry," says Arista Records senior director of video promotion **Chanel Green**. "It also presents a lot more opportunities for record labels to market their artists in a special way. The network leaves open more creativity than some of the other music-video networks."

"It's great for MuchMusic to be able to have a much larger audience," adds **Laurie Nocerito**, president of New York-based MVP Video Promotion. "But the next thing that people in the industry will want to know is, 'What can the network do for me?' MuchMusic USA has to prove its power in breaking new artists and that it can be different from MuchMusic in Canada. We'd love to see MuchMusic USA play more new bands that aren't on MTV."

MuchMusic USA imports many programs from its northern counterpart. Due to Canadian content laws, MuchMusic's programming in Canada must consist of at least 30% Canadian music. But MuchMusic USA is striving to forge its own identity, according to MuchMusic USA VP of programming **Norm Schoenfeld**, who joined the network last year. "One of the reasons I'm here is to develop more original

programming specifically for the U.S.," he says.

Schoenfeld adds that one of his goals has been to wean MuchMusic USA away from playlist decisions made by its Canadian counterpart. He asserts that videos to be considered for MuchMusic USA's playlist can now be sent directly to MuchMusic USA headquarters in Bethpage, N.Y., instead of to MuchMusic in Toronto.

In addition to Schoenfeld, one of the key decision-makers for MuchMusic USA's playlist is MuchMusic USA consultant **Janis Unterwieser**, who, like Schoenfeld, was previously a programming executive at VH1.

Of course, MuchMusic USA's main competition is MTV, whose glut of non-music programming is a controversial topic (*The Eye*, *Billboard*, Feb. 24). But MuchMusic doesn't "spend a lot of time being worried about the competition," Schoenfeld says. "The more that a competitor decides not to have music programming, the more that people will look to us as an alternative."

VH1 DEPARTURE: After five years at VH1, *Behind the Music* mastermind **Jeff Gaspin** is exiting the network as executive VP of programming and production, as of the week ending Friday (16). Sources say that Gaspin has rejoined NBC, and he will be replaced by VH1 senior VP of programming and production **Lauren Zalaznick**, who is expected to be promoted to executive VP.

LOCAL SPOTLIGHT: This issue's spotlight is on the Kalamazoo, Mich.-based hip-hop show *The After Party*.

TV affiliates: Cablevision in Kalamazoo and Grand Rapids, Mich.

Time slot: 2-3 p.m. Sundays; 5-6 p.m. Saturdays.

E-mail address: afterpartytv@hotmail.com

Key staffer: **John Reed**, producer/host; **Jeremiah Jett**, producer.

Following are five videos from the episode for the week ending March 11:

Black Eyed Peas Featuring Macy Gray, "Request Line" (Inter-scope).

Jaheim, "Could It Be" (Divine Mill/Warner Bros.).

Musiq Soulchild, "Love" (Def Soul).

Public Announcement, "Mamacita" (RCA).

Snoop Dogg, "Snoop Dogg" (No Limit/Priority).

THE EYE



by Carla Hay



Continuous programming
1235 W. Street, NW
Washington, D.C. 20018

- 1 Trick Daddy, Take It To Da House
- 2 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 3 QB's Finest Feat. Nas, Oochie Wally
- 4 Eve, Who's That Girl?
- 5 R. Kelly, A Woman's Threat
- 6 Case, Missing You
- 7 Lil' Bow Wow, Puppy Love
- 8 Silk The Shocker, That's Cool
- 9 Jill Scott, A Long Walk
- 10 Jaheim, Could It Be
- 11 Snoop Dogg, Lay Low
- 12 Ginuwine, There It Is
- 13 City High, What Would You Do
- 14 Ludacris, Southern Hospitality
- 15 Jon B., Don't Talk
- 16 Iconz, Get Crunked Up
- 17 Shyne, Bonnie & Shyne
- 18 Jagged Edge, Promise
- 19 Monica, Just Another Girl
- 20 Project Pat, Chickenhead
- 21 Sade, King Of Sorrow
- 22 Tank, Maybe I Deserve
- 23 112, It's Over Now
- 24 Joe, Stutter
- 25 Tania, Stranger In My House
- 26 India.Arie, Video
- 27 Spooks, Sweet Revenge
- 28 Mystikal Feat. Nivea - Danger
- 29 Koffee Brown, After Party
- 30 Memphis Bleek, Do My
- 31 Maxwell, Get To Know Ya
- 32 Public Announcement, Man Ain't...
- 33 K-Ci & JoJo, Wanna Go On Your Right
- 34 Shaggy, It Wasn't Me
- 35 Master P, Bout Dat
- 36 Jay-Z, Change The Game
- 37 Kuntz Feat. Nate Dogg, Behind The Walls
- 38 Lil' Zane, None Tonight
- 39 Memphis Bleek, Is That Your Chick
- 40 Shaggy, Angel
- 41 Mr. C The Slide Man, Cha-Cha Slide
- 42 Tela, Bye Bye Hater
- 43 Olivia, Bizouance
- 44 Dave Hollister, One Woman Man
- 45 Jesse Powell, If I
- 46 M.O.P., Ante Up
- 47 Dirty, Hit Da Floe
- 48 Mos Def & Pharoahe Monch, Oh No
- 49 DMX, Ain't No Sunshine
- 50 Mil, Ride Out

NEW ONS

- Lil' Mo, Superwoman
RL, Good Love
Destiny's Child, Survivor
Sunshine Anderson, Heard It All Before
Lil' Wayne, Everything
Afu-Ra F/GZA, Big Acts Little Acts



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Rascal Flatts, This Everyday Love
- 2 Keith Urban, But For The Grace Of God
- 3 Alan Jackson, When Somebody Loves You *
- 4 Jamie O'Neal, There Is No Arizona
- 5 Toby Keith, You Shouldn't Kiss Me
- 6 Darryl Worley, A Good Day To Run
- 7 Lee Ann Womack, Ashes By Now
- 8 Dwight Yoakam, What Do You... *
- 9 Jessica Andrews, Who I Am
- 10 Travis Tritt, It's A Great Day To Be Alive
- 11 Gary Allan, Right Where I Need To Be
- 12 Jo Dee Messina, Burn
- 13 Diamond Rio, One More Day
- 14 Alison Krauss, Maybe
- 15 Carolyn Dawn Johnson, Georgia
- 16 Soggy Bottom Boys, I Am A Man Of...
- 17 Clay Davidson, Sometimes *
- 18 Nickel Creek, When You Come Back Down *
- 19 Terri Clark, No Fear *
- 20 Kenny Chesney, Don't Happen Twice *
- 21 Sherrie Austin, Jolene *
- 22 Chris Cagle, Laredo *
- 23 Meredith Edwards, A Rose Is A Rose *
- 24 Mark McGuinn, Mrs. Steven Rudy *
- 25 Montgomery Gentry, She Couldn't Change Me *
- 26 Patty Loveless, The Last Thing On My Mind *
- 27 George Strait, Don't Make Me Come Over... *
- 28 Sara Evans, Born To Fly
- 29 Faith Hill, The Way You Love Me
- 30 Reba McEntire, I'll Be
- 31 Billy Gilman, One Voice
- 32 Garth Brooks, When You Come Back... *
- 33 Terri Clark, A Little Gasoline
- 34 Trent Summer, It Never Rains... *
- 35 The Kinleys, I'm In
- 36 Billy Gilman, Oklahoma
- 37 Cleudis Judd, How Do You Milk A Cow
- 38 Dixie Chicks, Without You
- 39 Toby Keith, How Do You Like Me Now
- 40 Faith Hill/W/Tim McGraw, Let's Make Love
- 41 Clay Davidson, I Can't Lie To Me
- 42 Lee Ann Womack, I Hope You Dance
- 43 Vince Gill, Feels Like Love
- 44 Jo Dee Messina, That's The Way
- 45 Billy Ray Cyrus, You Won't Be Lonely Now
- 46 Travis Tritt, Best Of Intentions
- 47 Kenny Chesney, I Lost It
- 48 Alan Jackson, WWW Memory
- 49 Tim Rushlow, She Misses Him
- 50 Steve Holy, The Hunger

* Indicates Hot Shots

NEW ONS

- Charlie Robison, I Want You Bad
Sara Evans, I Could Not Ask For More



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, Love Don't Cost A Thing
- 2 Dave Matthews Band, I Did It
- 3 Eve, Who's That Girl?
- 4 Black Eyed Peas Feat., Request Line
- 5 Ricky Martin W/Christina Aguilera, Nobody...
- 6 Dream, He Loves U Not
- 7 Limp Bizkit, My Way
- 8 Crazy Town, Butterfly
- 9 Shaggy, Angel
- 10 Backstreet Boys, The Call
- 11 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 12 Mystikal Feat. Nivea - Danger
- 13 Dido, Thank You
- 14 Trick Daddy, Take It To Da House
- 15 Aerosmith, Jaded
- 16 Madonna, Don't Tell Me
- 17 Joe, Stutter
- 18 K-Ci & JoJo, Crazy
- 19 Lifehouse, Hanging By A Moment
- 20 Incubus, Drive
- 21 Mya, Free
- 22 OutKast, Ms. Jackson
- 23 Monica, Just Another Girl
- 24 Jill Scott, A Long Walk
- 25 Aaron Lewis W/Fred Durst, Outside
- 26 Snoop Dogg, Snoop Dogg
- 27 American Hi-Fi, Flavor Of The Weak
- 28 Linkin Park, One Step Closer
- 29 Nelly Furtado, I'm Like A Bird
- 30 Fuel, Innocent
- 31 Jay-Z, I Just Wanna Love U
- 32 Tania, Stranger In My House
- 33 31W, No More
- 34 Ludacris, Southern Hospitality
- 35 Coldplay, Yellow
- 36 O-Town, Liquid Dreams
- 37 Pink, You Make Me Sick
- 38 Green Day, Warning
- 39 112, It's Over Now
- 40 Jagged Edge, Promise
- 41 SoulDecision, Ooh It's Kinda Crazy
- 42 Faith Hill, Breathe
- 43 Uncle Kracker, Follow Me
- 44 Lenny Kravitz, Again
- 45 S Club 7, Never Had A Dream Come True
- 46 Matchbox Twenty, Mad Season
- 47 98 Degrees, My Everything
- 48 Lil Bow Wow, Puppy Love
- 49 DMX, Ain't No Sunshine
- 50 'N Sync, This I Promise You

** Indicates MTV Exclusive

NEW ONS

- Janet, All For You
Jennifer Lopez, Play
Destiny's Child, Survivor
Snoop Dogg, Lay Low
Buckcherry, Ridin'
Sunshine Anderson, Heard It All Before
S Club 7, Never Had A Dream Come True



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Madonna, Don't Tell Me
- 2 Lenny Kravitz, Again
- 3 Jennifer Lopez, Love Don't Cost A Thing
- 4 Matchbox Twenty, If You're Gone
- 5 U2, Beautiful Day
- 6 Dido, Thank You
- 7 Moby, South Side
- 8 Fuel, Hemorrhage (In My Hands)
- 9 Aerosmith, Jaded
- 10 Lifehouse, Hanging By A Moment
- 11 Jill Scott, A Long Walk
- 12 Bon Jovi, Thank You For Loving Me
- 13 Dave Matthews Band, I Did It
- 14 Don Henley, Everything Is Different Now
- 15 Barenaked Ladies, Too Little Too Late
- 16 The Corrs, Breathless
- 17 Uncle Kracker, Follow Me
- 18 David Gray, Babylon
- 19 Ricky Martin W/Christina Aguilera, Nobody...
- 20 Everclear, AM Radio
- 21 Nelly Furtado, I'm Like A Bird
- 22 Coldplay, Yellow
- 23 Destiny's Child, Independent Women Pt. I
- 24 K-Ci & JoJo, Crazy
- 25 Green Day, Warning
- 26 Rod Stewart, I Can't Deny It
- 27 Creed, Higher
- 28 3 Doors Down, Loser
- 29 Faith Hill, The Way You Love Me
- 30 No Doubt, Simple Kind Of Life
- 31 Red Hot Chili Peppers, Otherside
- 32 Creed, With Arms Wide Open
- 33 Tom Braxton, He Wasn't Man Enough
- 34 Josh Joplin Group, Camera One
- 35 Macy Gray, I Try
- 36 Sade, By Your Side
- 37 Foo Fighters, Learn To Fly
- 38 Vertical Horizon, Everything You Want
- 39 Everclear, Wonderful
- 40 Semisonic, Chemistry
- 41 Vertical Horizon, You're A God
- 42 Faith Hill, Breathe
- 43 Bon Jovi, It's My Life
- 44 Backstreet Boys, Shape Of My Heart
- 45 P.J. Harvey, Good Fortune
- 46 Sting Feat. Cheb Mami, Desert Rose
- 47 Lita Ford W/Ozzy Osbourne, Close My...
- 48 Nelson, (Can't Live Without Your) Love...
- 49 Extreme, More Than Words
- 50 Poison, I Won't Forget You

NEW ONS

- Janet, All For You
Destiny's Child, Survivor
Incubus, Drive
Sade, King Of Sorrow
Buckcherry, Ridin'
Sunshine Anderson, Heard It All Before
Nina Gordon, Now I Can Die

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 17, 2001.



Continuous programming
1111 Stewart Ave.
Bethpage, NY 11714

- Janet, All For You (NEW)
Oleander, Are You There?
Nelly Feat. City Spud, Ride Wit Me
Dave Matthews Band, I Did It
Everlast, I Can't Move
Lenny Kravitz, Black Velveten
Silk 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 F/Macy Gray, Request Line
Moby Feat. Gwen Stefani, South Side
Matthew Good Band, Hello Time Bomb



Continuous programming
3800 W. Alameda Ave.
Burbank, CA 91505

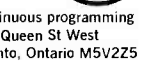
- 3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling
Dream, He Loves U Not
BBMak, Still On Your Side
Backstreet Boys, Shape Of My Heart
Leslie Carter, Like Wow!
Lil Bow Wow Feat. Jagged Edge, Puppy Love
'N Sync, This I Promise You
Samantha Mumba, Baby, Come Over



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- New Found Glory, Hit Or Miss
Daft Punk, One More Time
Jurassic 5, The Influence
Alien Ant Farm, Movies
Sade, King Of Sorrow
Buckcherry, Ridin'
Nelly Feat. City Spud, Ride Wit Me
Badly Drawn Boy, Disillusion



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Nelly Furtado, Turn Out The Light (NEW)
U2, Walk On (NEW)
Kardinal Offishall, Bakardi (NEW)
Britney Spears, Don't Let Me Be... (NEW)
Jagged Edge, Promise (NEW)
Nelly Feat. City Spud, Ride Wit Me (NEW)
Gob, For The Moment (NEW)
Live On Release, I'm Afraid Of Britney Spears (NEW)
Lil Bow Wow, Puppy Love (NEW)
Shaggy Feat. Rayvon, Angel
Crazy Town, Butterfly
Jennifer Lopez, Love Don't Cost A Thing
Madonna, Don't Tell Me
Our Lady Peace, In Repair
Snow, The Plumb Song
Shaggy, It Wasn't Me
Joe, Stutter
SoulDecision, Gravity
Matthew Good Band, The Future Is X-Rated
Backstreet Boys, The Call



Continuous programming
1515 Broadway
London NW18TT

- Robbie Williams, Let Love Be Your Energy
OutKast, Ms. Jackson
Dido, Here With Me
Stereophonics, Mr. Writer
U2, Stuck In A Moment
Ricky Martin W/Christina Aguilera, Nobody...
Shaggy, It Wasn't Me
Gorillaz F/Damon Albarn, Clint Eastwood
Aerosmith, Jaded
Craig David, Rendezvous
Eminem Feat. Dido, Stan
Nelly Furtado, I'm Like A Bird
Morcheeba, World Looking In
Red Hot Chili Peppers, Road Trippin'
Crazy Town, Butterfly
Coldplay, Don't Panic
Madonna, Don't Tell Me
Zebrahead, Playmate Of The Year



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Papa Roach, Between Angels And Insects
Nickelback, Worthy To Say
Our Lady Peace, In Repair
Daft Punk, One More Time
Snow, The Plumb Song
Wolfpack, Humpty Dance
Limp Bizkit, My Way
Josh Joplin Group, Camera One
Bare Jr., Brainwasher
Donnas, 40 Boys In 40 Nights
Barenaked Ladies, Too Little Too Late
Brassy, Work It Out
Disturbed, Voices
Nelly Furtado, S**t On The Radio
Coldplay, Yellow



24 hours daily
32 E 57th Street
New York, NY 10022

- Aerosmith, Jaded
American Hi-Fi, Flavor Of The Weak
ATC, Around The World (La La La La La)
Brassy, Play Some D
Daft Punk, One More Time
Dave Matthews Band, I Did It
Eve, Who's That Girl?
Finley Guaye, Spiritualized
Ginuwine, There It Is
David Bowie, Fame
John Bruscia, Going Inside
Jon B., Don't Talk
Spooks, Things I've Seen
Jennifer Lopez, Love Don't Cost A Thing
Jurassic 5, The Influence
Sade, King Of Sorrow



1/2 hour weekly
46 Gifford St
Brockton, MA 02401

- Josh Joplin Group, Camera One
Daft Punk, One More Time
Incubus, Drive
Everlast, I Can't Move
Coldplay, Yellow
Kathy Fisher, I Will Love You
Lifehouse, Hanging By A Moment
The Offspring, Want You Bad
BIGDUMFAC, Duke Lion
Boy Hits Car, I'm A Cloud
Dave Matthews Band, I Did It
Supreme Beings Of Leisure, Never The Same

SHANKAR COMES 'FULL CIRCLE' ON LIVE ANGEL SET

(Continued from page 11)

Hall at age 19. But there's also the connection of Anoushka playing with me."

Shankar also notes that the Carnegie concert was specifically conceived as a performance to be recorded for album release. "I'm usually not very happy to make a recording of a live program, because we improvise all the time in our music," he says, contrasting his Indian classical style with Western classical music.

"With Western music," Shankar explains, "it's much easier [to record a live album] because you always play the same music. It's fixed—the only difference between the studio and live performance is the energy and atmosphere. But with me, it becomes very different when I am conscious that I'm being recorded and have to worry about time and all the things that make a great record."

When performing in public, Shankar can "let myself go and not worry about the clock," he says, noting that the improvisatory raga format of *Full Circle* is generally not constricted by traditional recording considerations. "Maybe the instruments go a little out of tune, though we have a way of tuning while performing," Shankar says. "So I feel uptight when I'm being recorded in a concert—but somehow it all worked out magically."

Of course, the presence of Shankar's 19-year-old daughter added to his sense of musical magic. "She becomes like an extension of me," he says. "I've had wonderful students, but she's very special—and so much different in accompanying me."

Shankar likewise praises the two young tabla players who perform on *Full Circle*, Bikram Ghosh and Tanmoy Bose. Playing the supporting drones were Barry Phillips on bass *tanpura* and renowned instrument maker Ajay Sharma on treble *tanpura*.

"One thing we wanted to do was present as much as possible the variety in our music in the short period of time," Shankar says. "A CD's span is quite short for our music, but we were able to demonstrate different things from the ancient styles—which I learned from my own guru—to the more contemporary, semi-classical style, which has a lot of freedom. And we were able to build to a climax, which usually takes at least two, 2½ hours to build."

Full Circle is a major release for both Angel and Shankar; notes the label's senior VP/GM, Gilbert Hetherwick. "Carnegie Hall is a very special place for him," Hetherwick says. "Everyone there that night knew he had been building up to it during the earlier [*Full Circle*] tour dates, and the feeling when he walked onstage was like nothing I've ever experienced. The audience had such complete reverence and respect for him. It was really moving."

WORLD MUSIC ICON

Noting Shankar's status as a long-time cornerstone of what Westerners now consider world music is John Coughlan, world-music buyer at the Tower Records at New York's Lincoln Center.

"Here's this incredibly gifted musician that no matter what culture you came from, you had to respect," Coughlan says. "People don't realize that he really shaped and gave credibility to the store's world section. He's more than

just a man playing an instrument; he has an amazing spirituality that touches your soul. Very few musicians can turn a listener's world around, but Ravi Shankar is one."

Tom Schnabel, producer at Los Angeles NPR station KCRW and the world-music program director at the Hollywood Bowl, further credits Shankar with presenting "the greatness of Indian music" to the world.

Schnabel—who recently interviewed Shankar for the World Entertainment Network Web site—says, "Before him, most people didn't know about the sitar or the virtuosity, power, finesse, and sensuality of Indian music."

Pointing to Shankar's pioneering of

organic crossover music, Schnabel notes his recordings with such Western classical artists as Yehudi Menuhin and popular stars like George Harrison, as well as his soundtracks for director Satyajit Ray's historic *Apu Trilogy*. Still, he says, "Carnegie Hall brings out the best in him."

According to Hetherwick, Angel seeks to make *Full Circle* an "event record," rising above Shankar's other live albums to a unique place, even alongside his famed Monterey and Woodstock festival recordings.

Angel will position Shankar at retail "in his rightful place as the godfather of world music and one of the great musicians of the 20th century and now the 21st," Hetherwick says. "We're work-

ing the traditional world market, of course, but Ravi is way bigger than just that. We're going much broader, positioning the album upfront in pop departments."

Angel will work the album at NPR stations and is pitching mainstream press outlets because of the "human-interest story" of his venerable career "and how this album fits in," Hetherwick says. He adds that the album is a worldwide priority and that it is being issued in India under the new, fully EMI-owned Virgin India label.

In addition, Angel is continuing its lauded reissue series of Shankar's catalog on the World Pacific imprint this year, with *In San Francisco* and *A Morning Raga/An Evening Raga*.

Shankar is currently wrapping up his Full Circle tour and is planning to open and devote himself to the Ravi Shankar Center education and performance foundation in New Delhi.

IMG's Earl Blackburn, who manages Shankar, says a fall trek was conceived as his "farewell tour," but notes that Shankar "has been feeling full of energy—so I don't know about the future." Still, Blackburn expects the fall outing to be his last "full" tour; to be followed with occasional concerts to raise funds for the new center.

"I'll be doing much fewer concerts, but I'll perform as long as I can," Shankar says. "That's the problem with all musicians: We don't know when to stop."

CHRYSLIS USES CATALOG AS COLLATERAL FOR LOAN FACILITY

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is being used as collateral for this large loan."

The funding comes from MUSIC Finance, a special-purpose vehicle set up by the RBS. MUSIC (the name, Horowitz explains, stands for Multi-jurisdictional Underwritten Securitization of International Copyrights) essentially loans Chrysalis funds in exchange for Chrysalis' net publishers' share (NPS) revenue plus interest, which is funneled into the U.S. asset-

backed commercial paper market.

Addressing the complicated nature of securitizing a catalog, Lewis says, "In the past, you've had the likes of the Bowie Bonds that David Pullman issues, but those are for an individual writer's catalog. So David Bowie's catalog is governed by the laws of one country, from a tax point of view and a copyright point of view, etc. Our deal is far more complex—it is multi-jurisdictional. We have used our catalogs in the U.K.,

the U.S., Scandinavia, and Germany."

Now that the financial "technology" has been invented, Horowitz believes other music publishers may look to create similar deals. He declines comment on whether he was working with any other companies or was aware of other publishers examining the market.

Showing the muscle power of the company's collective catalogs, the securitization will allow Chrysalis Group as a whole to repay its existing debts and have capital to reinvest in the company's growth.

Around 25 million pounds (\$36.4 million) of the funds 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. The remainder will be drawn down when required.

Horowitz says the \$500 billion U.S. commercial-paper market offers a competitive cost of funds, allowing Chrysalis to borrow at approximately LIBOR (London Inter Bank Offered Rate) plus 2%. At press time, LIBOR was 5.07%.

Says Lewis, "This is cheaper money for us than the current bank debt that we have. The first thing is that we are going to replace our current bank debt with cheaper debt. We are a public company, so this is not debt that we need to continue to trade with; it's debt that provides us with additional working capital to invest in growing our business."

Making assurances that royalties to songwriters will not suffer, Lewis says, "The way it works is that our NPS is in effect financing the deal. The writers are not affected by this at all."

Songs by the likes of Blondie, Billy Idol, Bowie, David Gray, and OutKast, to name but a few, are part of the securitization package. Chrysalis also has publishing interests in songs performed by the Beatles and Tom Jones.

Explaining the choice of catalogs involved in the deal, Lewis says, "We haven't used all our catalogs, because the cost-benefits ratio doesn't always make sense. For example, our French company is a start-up and has only been going four years and has made no catalog acquisitions of its own; it's just been signing writers and growing organically. The legal

and professional fees involved there would not have been justified by the amount it would have raised by securitizing that part of the catalog."

David Pullman, founder/CEO of the Pullman Group, says his transactions differ from catalog deals because his clients are individual artists who do not have the sort of banking relationships or corporate credit that an entity such as Chrysalis does. Though he says he talked with Chrysalis at one point about working on its deal, he adds that he does not do catalog deals because they require more time to develop.

Indeed, Chrysalis shopped for an investment bank for six months before awarding RBS the mandate in December 1999. The deal was initiated with Greenwich NatWest, which has had a long-standing banking relationship with Chrysalis, and carried over to RBS when it acquired NatWest.

By contrast, Pullman says his deals take approximately 120 days to complete. He recently resolved a transaction for the estate of Marvin Gaye and is a few months away from concluding another deal, although he declines to disclose any details.

Explaining the decision to establish the facility, Nigel Butterfield, Chrysalis Group finance director, says Chrysalis considered its current catalog revenue of 8 million pounds (\$11.6 million) large enough to justify the cost of structuring the deal. "After 18 months, I'm never going to do that again," he adds with a laugh. "It was the most difficult thing I've done in my life."

Paying tribute to the team that tied up the deal, Lewis says, "My finance people, led by Neil Fenton, finance and commercial director for the music division, have done an unbelievable job; no one has ever done this before, and they have been absolutely brilliant."

The restructuring of existing borrowings enables the other Chrysalis divisions (radio, TV production, media products, new media) to arrange independent loan facilities on their own strengths and security. Horowitz says RBS has the capacity to accommodate Chrysalis but declines to say whether the bank is working with the company on any other transactions.

EDEL SETS UP UNIT AS INT'L MARKETING HUB

(Continued from page 1)

Universal Music International in a VP of marketing capacity, reports to edel Europe president David Hockman. She says that the prospect of working with Hockman and the personality of edel founder/CEO Michael Haentjes were key factors in her decision to work for edel, despite the fact she had proposals from major companies.

Marin's team comprises international marketing manager Julie Sersansie, formerly from Polydor U.K. and A&M U.K., and Emma Cole, international junior product manager, who joined edel in mid-February from Sony Music Europe's SINE division.

"Julie is a very experienced executive, especially on U.K. repertoire, while Emma has an interesting background—she worked with indie labels; therefore, she can understand the sometimes chaotic mentality of indies," explains Marin.

Sersansie will focus on U.K.-originated products (edel U.K., Mushroom, and Telstar) as well as Baha Men; Cole is responsible for continental Europe priorities and Koch.

Marin says her structure will work closely with edel's international exploitation centers in New York (Marla Shatz), Hamburg (Lynda Hill), Copenhagen (Peter Skovsted), Singapore (Andreas Rath), and Latin America (Martin Davies).

Marin says that she has borrowed a lot from the PolyGram philosophy

and structure and that her goal is to get repertoire circulating as much as possible. For the moment, she says, the strength of the company is in U.S.- or U.K.-originated repertoire, either with edel's direct signings or through such licensed labels as Telstar (Craig David and BBMak) and Mushroom (Ash), but more repertoire is coming from the rest of Europe.

"There are, for example, lots of good projects coming from Scandinavia, with [edel-owned company] Mega in Denmark looking very good, and our Swedish office is building up nicely," says Marin, naming such acts as Erann DD or Filur, both from Denmark, and Jacynthe from Sweden as important releases.

Marin says the company must shift from a culture dominated by the sales of singles and compilations to the development of artist careers and album sales. Priorities for the months to come are U.K. R&B sensation David, who has already sold 1.5 million albums in Europe outside the U.K. (edel has European licensing for all Telstar/Wildstar releases), edel USA signing Baha Men, Telstar boy band BBMak, former East 17 singer Brian Harvey, and a Who tribute album titled *Substitute—Songs From the Who*.

"There's a lot of work to do," Marin says. "We are just starting now, and we have many exciting projects coming our way."

'There's a lot of work to do. We are just starting now, and we have many exciting projects coming our way.'

—MONICA MARIN,
EDEL RECORDS

PAUL MCCARTNEY ON HIS NOT-SO-SILLY LOVE SONGS

(Continued from page 1)

sity tempered by considerable pop/rock craft. As made clear on *Wingspan* (MPL/Capitol/EMI)—a two-CD commemorative anthology due May 8 that will be accompanied by an ABC-TV special and followed by a holiday boxed set of Wings rarities, studio outtakes, and previously unissued performance documents—Wings' signature was a colorful and welcoming power-pop sound, meant to be heard live to a greater extent than ultimately possible with the super-fame-encumbered Beatles, and its songs celebrated the peaks, valleys, and consoling plateaus of everyday life.

The product of a lower-middle-class, wartime upbringing, McCartney (born June 18, 1942) became an avowed family man, serenely unapologetic in his homespun preoccupations, and he transformed the hard-won warmth he found in his own household into a car-radio hearth for an international fan base of vast proportions.

While not without critical scorn and controversy, as epitomized by his comradely 1972 "Give Ireland Back to the Irish" single, which was written after that January's Bloody Sunday Massacre in Northern Ireland and banned by the BBC, the McCartney canon was a crisp, ballad-inclined balm amid the often barbed/bumblung fortunes of '70s and '80s rock. Indeed, McCartney deftly challenged his detractors in the court of public opinion with his 1976 single "Silly Love Songs," winning the summary judgment of a global No. 1 smash. ("Silly" held the peak position on The Billboard Hot 100 for five straight weeks.)

Moreover, in the often female-degrading sphere of rock, McCartney's songwriting has always evinced a distinct regard for the dignity of women, young and old—whether mothers, girlfriends, daughters, sisters, or in-laws, be they schoolgirls, shopkeepers, secretaries, spouses, spinsters, or cooks of the house. It's a consistent perspective the author of "Eleanor Rigby," "My Love," and "Helen Wheels" had scarcely noticed himself until it was recently commented upon by an observer/fan.

"The film director Allison Anders [*Gas Food Lodging*, *Mi Vida Loca*] pointed out to me recently that I do a lot of women's songs, songs supporting women," says McCartney, noting he was mildly skeptical until Anders began reciting a long list, among them his first solo hit, "Another Day."

McCartney has never denied the powerful, positive impact the women in his life have had on his music—as demonstrated by the redemptive image of his "mother Mary" (a young nurse/midwife who succumbed to cancer in 1956), as portrayed in the Beatles' "Let It Be," or in the many odes he penned for his wife. Linda died of cancer April 17, 1998, six months after the world premiere of the acclaimed *Stand-*

ing Stone classical tone poem he composed in tribute to her and the family they raised together. The climactic choral movement of *Standing Stone*, titled "Celebration," is a paean to love's endurance despite the deepening shadow of death—and arguably one of the more affecting such pieces written in the second half of the 20th century.

As McCartney recalled over a salad in the upstairs lounge of Henson Studios, another important but relatively obscure early influence on his musical outlook was his cousin Bett Robbins, who worked with her husband, Mike, as a steward at Butlin's Holiday Camp, a popular middle-class resort where Paul and his brother Mike once performed in 1957.

"They were called 'redcoats,' because of their smart red uniforms," McCartney recounted of his comely young cousin and her spouse, "and these were jobs that at the time were considered by people of my social class in England to be as cool as air hostesses and plane stewards. I was 12, and Bett was 24, and she was a striking young lady—she looked like a model—and her husband, who was an entertainment director at the camp, had also been on the radio, so they were show business to us! She had this exciting record collection she'd play for me—this was a hip, young woman listening to what the generation *after* my parents were into—

with albums and EPs by Peggy Lee and Frank Sinatra. I first heard Peggy's version of 'Till There Was You' from Bett, and it was years before I knew the song was from *The Music Man*, but it was actually through Bett that I came to sing that song [beginning in 1962] with the Beatles.

"After a while," McCartney concluded, "Bett and her husband ran pubs"—in suburban Caversham near Reading, and then in the town of Ryde on the Isle of Wight. The former establishment was where Lennon and McCartney sang in their late adolescence as the Nerk Twins, and the latter was the inspiration, via the pair's hitchhiking trips there circa 1960, for the song "Ticket to Ride."

As the ensuing conversation reveals, McCartney's personal life has proved a wellspring for his public art, with the period that *Wingspan* preserves being an especially dramatic, fulfilling chapter. It's only fitting that during our talk this family man was periodically—and happily—interrupted by contact with his children, specifically a phone call

from 31-year-old daughter Mary, who produced, directed, and co-wrote the *Wingspan* TV documentary with husband Allaster Donald, and a studio visit by her half-sister Heather, 37, from Linda's first marriage (she was adopted by Paul in '69).

McCartney's son, James, 23, is a musician who guested on Paul's 1997 *Flaming Pie* album, and fashion designer Stella McCartney, Paul's second daughter by Linda, was born in September 1971 in King's College Hospital, London—the band name Wings originally sprang to her dad's mind as he waited outside the delivery room, "praying like mad."

McCartney took this writer downstairs to hear some works in progress he was cutting with producer David Kahne for a future solo album. One of the



Young Paul with cousin Bett Robbins, whose musical tastes helped shape his artistic outlook: "I do a lot of songs supporting women."

most touching was a hymnlike homage to his late wife, with a refrain that included the poignant line "You're still here." Just as McCartney's music—whether with the Beatles, on his own, or in Wings—seems uncommonly worthy of chronicling, so is his quietly compelling legacy as a public figure, private citizen, husband, and father.

Explain the basic plan for *Wingspan*.

The album comes out in May, and the TV show of no more than two hours comes out around the same time; they're editing as we speak. Then the box set comes later in the year. The priority has been the album, and then one or two funky mixes that we're doing for radio. There are songs on there that strictly speaking aren't Wings. We've stretched the envelope a little bit—it's called Paul McCartney and Wings. And I always like value for money. You get all this music—over 2½ hours of it—for the price of one CD.

When will the solo album you're working on now be released?

I don't know, really. I will be finished before the summer, so it could possibly come later in the year.

Really, along with the Wings boxed set?

Well, really they're quite different things. The box set is a big Christmas gift item. This [solo album] is a regular CD. So I'm not sure they'd interfere with each other. But this is the kind of thing I talk with the record company about. If they've got major worries, then I listen to them. We'll see.

How do you feel about the success of the Beatles' *I*?

It's fantastic, lovely. I took the time over Christmas to listen to it, and I really liked it. I thought, "Shit, this is good." The single most impressive thing to me was the structure of the songs. I was very seriously reimpresed by the fact that there didn't seem a spare inch of fat on them. It seemed like what ought to be there was there, and what didn't wasn't. And I thought the sound on it was great; the guys did a really good job at Abbey Road on the sound, remastering it and cleaning it up.

I saw a guy yesterday who was [dance hall/pop singer] Shaggy's producer—his name's Shaun [Pizzonia]. I said, [*slyly*] "I'm really sorry we kept you off the top spot [on The Billboard 200 albums chart until mid-February]."

He said, "Yeah, you were really sitting there." I said, "We were sitting there, and I really must apologize to Shaggy—not" [*laughs*].

But it's a good record. Young kids love it, and nobody's twisting their arms. The kids were buying it for their parents—but not giving it to them [*grins*], saying, "I'll hang on to this, man!" It introduces it to a whole new group of people. And it's crazy to see us on the cover of magazines now as the world's hottest band! This Shaun guy was saying that the kids don't know and they don't care when the record was made. They just love the songs.

Some things have been said lately regarding current music that's considered offensive, with the assertion being made that in previous generations people were also upset by the Beatles or Elvis. But I don't think that people were upset back then in the way that tactical point was intended. The fact is that you have always been very humanistic in your music, and in an organic way

you're a champion of human dignity. There isn't any bigotry in the Beatles' music, and I don't remember Elvis being a bigot in his music, or anyone being upset with the Beatles because they were diminishing the human spirit. Do you think that's fair to say?

That's very nicely said. Thank you. And, yes, I think that's fair to say, and I'm quite proud of it. We had pretty black humor, but in what we presented to the public and what we did, we do champion peace, love, human values. And we do put down avarice and hatred.

Why do you think you did that?

I think it just came naturally. I think that's who we were and who we are. I think we were reasonable people. When you think about it, John did "Give Peace a Chance"; George was doing a thing against the "Taxman."

But it took a little courage. People have to be lonely in their ideals. You didn't know if people were going to like this stuff.

Well . . . [*shyly, after a short pause*] we were very courageous people. I mean, the nice thing about the Beatles' stuff, and Wings', is that they're complete bodies of work, so you can talk about them now as if it's not you and sort of step outside them. And I really do think, even though it may seem to some people very immodest, that the Beatles were a fantastic band, and I think Wings were a great band and did great stuff. You can now step back, and the record is there to be examined.

On *Wingspan*, there are 19 tracks on the "Hits" disc and 22 on the "History" disc. Each is a memorable song, but people may have the criticism of "I wish this . . ." or "I wish that . . ."

" . . . they'd put that song on," yeah. But that's physically just time limitations. But then they should buy the box set—that'll have more, is basically the idea. But I think there's a lot of good stuff here, a pretty good selection.

Let talk about Wings, its formation, and your first 11-gig college tour [in February '72], which hit schools like Nottingham University and ended at Oxford.

It's nice now because I meet up with people who were kids at the schools, and they're all grown up and have jobs now, and they say, "Oh man, you came to our college!"

For me, it was like, "What do you do—how do you follow the Beatles?" We'd always thought it's impossible. And we were always in the shadow of the Beatles. That was the big difficulty with Wings. So it was a question of, Do you just try and get a bunch of great musicians around
(Continued on next page)

PAUL MCCARTNEY ON HIS NOT-SO-SILLY LOVE SONGS

(Continued from preceding page)

you—which is probably the most logical thing to do—and just pick up where you left off?

Like a Blind Faith.

Exactly, yeah. And that was the option, to do a Blind Faith. But I didn't fancy that, and I thought that to get a real band and to get a new direction, you've got to start at the bottom, square one—start there. So we got a band like the Beatles had formed, which was really just a couple of friends, and in this case one of them was my new wife. And it was just a poky little affair, because new bands are. You don't have to answer to anyone. So we just took off in a van and did this real crazy little thing.

Denny Laine you had known [from the Moody Blues], but did you previously know Denny Seiwell?

I auditioned drummers and guitarists when I came to New York to do *Ram* [1971]. I knew I wanted to work in New York, because Linda was from New York and fancied spending some time here, and I liked the idea of working with American musicians, so I just put the word out through my office that I was in town and wanted to look at drummers. People like Bernard Purdie came along, but I was looking for a new band rather than the Blind Faith thing, so I didn't really want heavyweights.

Denny Seiwell came along, and he was just great, the best. He had a great attitude, and we got on great; he was a real good all-rounder and he was funky, and we had a laugh. Then Hugh McCracken came around as a guitar player, and we worked on *Ram* together. He nearly joined Wings, and he came to Scotland. But I think it was all a little bit too distant from his New York base, and so I don't think he wanted to go that far out with his life. I worked also with Dave Spinozza, a New York cat. But then eventually we got Denny out of that as the first Wings drummer.

The college tour was crazy. I hadn't got a [booking] agent, and I was really working from home, just doing stuff for myself. So I thought that we'd just get a van, and like a little, nondescript, unknown group we did exactly that. We just went up the motorway; we thought we'd go to look for universities because there are captive audiences there.

So these were all surprise dates?

[Smiles] Yeah! We didn't book 'em! We literally went up the M1, which is the big central motorway, and we said, "Let's go north." So we went far enough away from London to be "away," and then we'd just turn off the motorway and look for a gig. We saw a sign that said Ashby-de-la-Zouch, and we asked, "Have they got a university or a college here?" and they said no. So we were near Nottingham, and we said, "Have you got a universi-

ty?" They said yeah, so we said, "Where is it?"

We just showed up, and our road manager went in and met the guy from the students' union. He said, "I've got Paul McCartney outside in the van." The guy said, "Sure. Pull the other one" [laughs]. Then the students' union guy came out to the van to verify it, and I was sitting in the van and said, "Hello! Do you want us to do a gig?" So we sent him into a blind panic, but we would always help arrange. We said, "How about tomorrow at lunchtime? We'll go and find a hotel now, and we'll come back tomorrow at lunch, and you've got time to stick up posters and put the word 'round the university, and we'll have an instant gig."

Then we went to find a hotel. It was that disorganized; it was a surprise hotel tour as well. And we often couldn't find them, because if you haven't been there before or go to a town where there's conferences going, you'll have to go to some pretty crappy hotels. There was a place called Preston Park, and the guy called the police, because our two roadies got in late and there was only one room and they had to sleep in the bed, so the guy reported them to the police—he thought they were homosexuals, and he didn't like that. They weren't, but the police did have to come and investigate. It was a real little place, and the guy was weird; it was like suddenly being in one of those old British movies.

Like *Carry On, Road Manager* [as if part of the '50s/'60s British *Carry On* comedy film series].

[Laughs] It really was, man! Honestly, there were people we found on that tour who were like British character actors! It was wild, but we just went 'round, and with some people [at certain colleges], we got turned away because they had exams, so they couldn't have us. And at some places, there were power cuts [outages], so it was like a mine field we were going through.

Is that where the song "Power Cut" came from [on Wings' 1973 *Red Rose Speedway* album]?

[Nods] Yeah, uh-huh. So we just hopped from here to there, wherever we could find a gig, and the idea was to break in the band. The joke was we only had 11 songs! We were hoping to do an hour [set], but 11 times three [minutes], which is the average length of the songs, is only just over half an hour, so we had to repeat the songs, which we did often. But we had to draw on all our resources, so we'd say, "We've had a request"—and we'd just find somebody's name—"from somebody in the physics department to do 'Give Ireland Back to the Irish' again, because it's such a controversial song!" We'd always do that

twice, and [Little Richard's 1957 hit] "Lucille" twice, because we were pretty good at "Lucille"; it was a stormer, so we'd open with that and close with it [laughs]. It was like a remix; you got the song twice in a slightly different version.

What would be the earliest live stuff from Wings that was kept?

There's some stuff in the TV special which is from our early rehearsals at the Institute of Contemporary Arts, where you get rehearsal space if you qualify as an artist, so it was a nice room, and we used to go along there. And that will probably get in the box set—some of those outtakes, some of those early recordings.

We were asked to do a lot of Beatles songs on the Wings tours. The promoters would say, "Wouldn't you do some Beatles

On the Beatles and Wings: 'I'm quite proud that in what we presented to the public and what we did, we championed peace, love, and human values. And we did put down avarice and hate.'

- PAUL MCCARTNEY -

songs?" We said, "Nope." It was like a rule, even if we've only got 11 songs. Obviously, we could have packed the act out with plenty of Beatles songs, and the audience would have loved it. But we just thought that it's not down to what the audience loves, even though that's part of it. It's down to what we're trying here, and we're trying to make a band called Wings. And it's just got to do its own thing, even though there's this legendary past that I was connected with.

So we just went out on our own, and it doesn't always work, and I've often gotten a lot of criticism for it [smiles]. But I'm still here.

Yet, along the trail, it must have been hard.

Sure. I even changed my writing style. I could have, obviously on the first Wings record, had a number of tracks that were "Eleanor Rigby"-esque. I could have done that thing. I would see other people do it, and there's always been people who've done Beatle-y type things. Look at some of the bands who came out in the last five years; there's a lot of Beatle-ish stuff. It's good that they like it. I had to move on, but there were many people saying, "Don't do this, stick with your old

stuff, don't take a new road." To us, that seemed like a cop-out.

As time went by and the pressure was off, I could nod and wink at the Beatles stuff, so I could now do "Yesterday" on a Wings tour [as preserved on the 1976 live *Wings Over America* album], and it didn't hurt. But until we had enough Wings songs and an identity as a group, I didn't do any of that, even though the promoters were weeping, "Please finish with 'Yesterday.'" And I'd say, "No, we're not even gonna do it."

We really were trying to get good as a band, and we really never thought we did, because everything was always stacked up against the Beatles. So it was, "Well, that's not quite as good as the Beatles tour" or "That's not quite as good as a Beatles record."

I remember meeting up with David Bowie, and we were looking through one of those *Billboard* chart books that shows you what record was a hit when. After being coy and looking up people like James Brown, we looked up ourselves, and when it came to Wings, I said, "Shit, I didn't know we were that successful." I'd been slightly embarrassed by it, because the critical furor was something you do sometimes listen to. You try not to, but you can't help it if it's loud enough.

But it's great looking back on it now with this kind of record and thinking, "Hey, we did OK."

You announced in August 1971 that you were gonna form a new band, but before that you had done "Another Day" as a solo artist.

I remember talking once to George Harrison, and he said, "I don't know how you write these songs that aren't to do with you." Like "Desmond and Molly in the marketplace" in "Ob-La-Di, Ob-La-Da." Because he writes more from personal experience. I said, "I don't know why either." But I like the craftsmanship, like doing the [James] Bond [film theme] thing ["Live and Let Die"]. It's like making a Chippendale table; I think of songwriting a little bit like that.

To do "Another Day," to me, was like that. As I said earlier, people have pointed out that you can look through my stuff and find a lot of these women songs; I hadn't realized I did it. It's about a woman who just wakes up and puts on her makeup, goes out to work, on the subway, and at the office the papers fly. It's me imagining, like writing an essay. The chorus was inspired by me hooking up with Linda, but with the other stuff, I just make it up.

I don't know anyone called Desmond or Molly who's "a singer in the band." But I did happen to know a guy who said, "Ob-la-di, ob-la-da," which started me off. He was a black guy called Jimmy Scott; he played bongos in a club. He's no longer

with us; he died. But we used to just meet up late at night and have a drink. I'd say, "Hey, man, what's happening?" and he'd say, "Ob-la-di, ob-la-da, life goes on, bra"—as an African kind of expression. That's why it says, at the end, "Life goes on, bra." People thought it was a sexual, women's clothing reference. It's actually just how he said it. So I got the expression, and I'd just go into my imagination for the song.

Let's talk about some other songs on *Wingspan*, like "Let Me Roll It."

"Let Me Roll It" was a riff, originally, a great riff to play, and whenever we played it live, it goes down great. We'd play it on two guitars, and people saw it later as a kind of John pastiche, as Lennon-ish, Lennon-esque. Which I don't mind. That could have been a Beatles song. Me and John would have sung that good.

How about "The Lovely Linda"?

That was when Linda and I first got together. The record is me playing around the house. You hear her walking through the living room doorway out to the garden, and the door squeaks at the end of the tape. That's one of the songs from my personal experience, with "the flowers in her hair." She often used to wear flowers in her hair, so it's a direct diary. I was always going to finish it, and I had another bit that went into a Spanish song, almost mariachi, but it just appeared as a fragment and was quite nice for that reason. It opened the *McCartney* album, so it's evocative of it now.

"Daytime Nighttime Suffering," a 1979 B-side, was a great song.

That's a pro-women song. "What does she get" for all of this? "Daytime nighttime suffering." It's like the plight of women. You were saying about the Beatles stuff and my stuff being very humanistic. And I say that's what I would be most proud of—as would any artist.

You're a parent, so you understand the difficulty of that role.

I'm a son, as well—I'm a son and I'm a parent, so it comes from both ends. And I loved my parents. I was very lucky, unlike some people who've had lots of problems. I didn't have too many problems with them, except me mum *died*, which was a major problem. But I didn't have any problems in my relationship with them, and then my kids, similarly.

We always thought we made a good record there with "Daytime." That was one where the critics could say whatever they wanted; we thought that was good. So when I was compiling my list of favorite Wings tracks that weren't necessarily million-sellers, that had to be on it.

(Continued on next page)

PAUL McCARTNEY ON HIS NOT-SO-SILLY LOVE SONGS

(Continued from preceding page)

"Maybe I'm Amazed" was a big hit and a beautiful song that could likely be covered again and again over the next 50 years.

[Pensive] I wonder. It was for Linda and was about her. It was to try and get a little deeper into a love song: "Maybe I'm amazed the way you hang me on a line, pulled me out of time." The sort of stuff that you don't say to a girl except in a song. I think a lot of people relate to it. It's a quirky song, but people know what it means—it's the "maybe" I'm amazed.

A straight love song would say, "I'm amazed at the way you love me." That would be the Sinatra thing, and it would be called, "I'm Amazed." But the "maybe" is like a guy not quite wanting to admit it.

It was honest.

I think so. You try to be.

"Bluebird," from *Band on the Run*, was a very pretty piece.

When you write something satisfying, it's a feeling that makes you want to do it again. It's an "at home" song, when I would have some free time, sitting around with a guitar. It's a bird flying in, from the point of view of the bird. It's actually the bird singing it, so it's mystical, I suppose. It could work in a mystical Chinese movie like *Crouching Tiger, Hidden Dragon*; it'd fit in something like that.

The sax solo was Howie Casey, and it was one of those first takes. Howie thought he was just busking it through, very roughly, and wasn't thinking about it. We said, "OK! That's it!" He said, "Oh, no, can I do another one?" I said, "Look, do another one by all means, but believe me, Howie, that was it."

In the *Wingspan* TV thing, there's a nice little moment where we do an a cappella version with just one guitar accompanying it. Again, that version will get in the box set. It's from when I was busted in Japan [in January 1980, for marijuana possession] and was not allowed to go back in by the minister of state.

The promoter said that it would be good to not disappoint the fans—and it would help my case if I ever wanted to get back in—to do a little message for the Japanese fans. So I'm there saying, "Hello, people of Japan. Sorry I can't come on my tour. But we hope to see you in the future. Meanwhile..." And we do our a cappella version of "Bluebird."

Did you ever write any music about that jail experience?

No, but I wrote a little book about it. When I got home after being busted, I felt I had to get it down. It's like sometimes you want to write a dream down. So I spent an hour or two each morn-

ing for a couple of weeks and wrote a little book. It was mainly for my kids, in case they ever said, "What was that like, Dad?" I actually had some printed up by a friend of mine and gave my kids each a copy, and I've got a little box somewhere with a few hardbacks. I called it *Japanese Jailbird*. It's 20,000 words. It's not too bad; I'll put it out one of these days.

So I wrote it the week after I was released, when I could remember all the names, the number of the room I was in, what department I was taken to in handcuffs, what car it was in. So it's explanatory. I knew I would forget what those nine days were about.

you at ease and makes you feel that you want to tell the world.

But there's a longing in that song, a sense of what it would be like to be lonesome.

That's right, yeah. Sometimes when I write a song, I'll allow it to evolve. So it may start off being just about "Every night I just want to go out," so that's me going to clubs, getting wrecked or whatever, which is what you did then. So it's a bit autobiographical. But then I said, "But tonight I just want to stay here and be with you," so that's the Linda bit. But sometimes I see where a song takes me, and it will lead me into a nice bridge... a word, a phrase.



Paul McCartney and Wings

Wingspan (MPL/Capitol/EMI)

Disc 1: "Hits"

- 1) "Listen to What the Man Said"
- 2) "Band on the Run"
- 3) "Another Day"
- 4) "Live and Let Die"
- 5) "Jet"
- 6) "My Love"
- 7) "Silly Love Songs"
- 8) "Pipes of Peace"
- 9) "C Moon"
- 10) "Hi Hi Hi"
- 11) "Let 'Em In"
- 12) "Goodnight Tonight"
- 13) "Give Ireland Back to the Irish"
- 14) "Junior's Farm" (DJ Edit)
- 15) "Mull of Kintyre"
- 16) "Uncle Albert/Admiral Halsey"
- 17) "With a Little Luck" (DJ Edit)
- 18) "Coming Up"
- 19) "No More Lonely Nights" (7-inch ballad edit)

Disc 2: "History"

- 1) "Let Me Roll It"
- 2) "The Lovely Linda"
- 3) "Daytime Nighttime Suffering"
- 4) "Maybe I'm Amazed"
- 5) "Helen Wheels"
- 6) "Bluebird"
- 7) "Heart of the Country"
- 8) "Every Night"
- 9) "Take It Away"
- 10) "Junk"
- 11) "Man We Was Lonely"
- 12) "Venus and Mars"/"Rockshow" (single edit)
- 13) "Back Seat of My Car"
- 14) "Rockestra Theme"
- 15) "Girlfriend"
- 16) "Waterfalls"
- 17) "Tomorrow"
- 18) "Too Many People"
- 19) "Call Me Back Again"
- 20) "Tug of War"
- 21) Medley: "Bip Bop"/"Hey Diddle"/"I Am Your Singer"
- 22) "No More Lonely Nights" (new mix of payout version)

Remastered by Peter Mew

Executive producer: Paul McCartney



Still, I'm surprised you never wrote a song about it.

I think it probably did get into songs, but I never actually wrote, "I'm Out of Jail" or "I'm in Jail." I never wrote a jail song. I've even blotted out the exact date in my mind, the year it happened, but I remember it was before John got shot [on Dec. 8, 1980], because he and Yoko sent me support messages.

On "Every Night," off *McCartney*, the marriage of the imagery and melody was very strong.

If you're lucky and you find someone you love, obviously it can be very inspirational and puts

And I won't go, "Oops, I can't do that, 'cause it's not true." I'll just say, "Well, OK, the song got a bit more surreal."

As with the new songs I heard in the studio downstairs, I like when I don't know where you're going with your melodies and bridges, and it becomes unexpected, and you realize the song is unfolding, not just retracing patterns.

That's one of the magic things about songwriting for me, because I've never been trained in it. I started off trying to figure out how to do it. And then John independently started figuring

how to do it. And then we came together and started figuring out how to do it. Then later, we split up and went off into it again figuring it out individually. So for me, probably the lack of training was a good thing, because I always say whenever I sit down to write, 99% of the time there's no preconception at all of what I'm gonna do. It's just I know I want to write a song now.

It's like I want to paint a picture; I'm in the mood, and I know I've got a bit of time. So I sit down, hit a chord, and see what occurs, see what that seems to indicate to me. An E chord might indicate basic rock'n'roll. If it's a major 7th, it might be like we're going a bit more smooth—into jazz or something. So what you say about it unfolding is true. I do let that happen. I'm really a great believer in "It's gonna come to me, and I shouldn't turn it away." I can turn it away later on the mix or when we get to arranging, where you can go, "Well, that bit sucks. Let's get rid of it."

But you don't edit yourself.

I don't edit myself—and some people would say that's a problem. But to me it's a more accurate reflection of me, because it's just everything coming in. It's like I'm looking at what's coming in, and your personality splits off, and I write it down as if that's the *him* part, who records it, and then I go back to the *brain* part, who thinks it.

I do have a big sense of wonder about life, generally. This morning, I was walking, and there's this hummingbird going up, and it suddenly went into this amazing kamikaze dive, and I thought, "How does it do that?" Then the sun's come out, so the bees were out in force, but I wondered why do they all make just *one* note—if you listen to the *bzzzz*. There's got to be a reason.

When I do a class at my school, LIPA—the Liverpool Institute of the Performing Arts [founded by McCartney in 1996]—I talk to the songwriters and say, "Let's get one thing straight: I don't know how to do this. I know it *looks* like I do. But I encourage you to just reach out like that and see what comes."

"Man We Was Lonely" from *McCartney* and "Back Seat of My Car" from *Ram* are both great unsung Wings songs. "Lonely" sounds like it's been around American folk music for 150 years.

The first song's countryish, like from a couple of hicks. It's nice when little words come out, like "And we was hard-pressed to find a smile." I like that line. It's a hokey thing. I think I'm remembering it wasn't that easy when I left the Beatles, "Man, we was lonely." I think it was a little bit of a reflection of those times.

My biggest problem was I had to sue the Beatles; I tried to sue [Apple Group business manager] Allen Klein, but he wasn't a party

to any of the agreements, so I ended up having to sue my best friends as a technical matter. It was the last thing in the world I wanted to do, but it was pointed out to me that it was the only way to do it.

I knew I had to get out [of the Beatles], and I knew I would apologize to them, and I knew once I got out, they'd get out. So if I got out of prison, I'd free them. It was a very difficult call. I went through a lot of tough times emotionally, so something like "Man We Was Lonely" reflects that.

"Back Seat of My Car" is the ultimate teenage song, and even though it was a long time since I was a teenager and had to go to a girl's dad and explain myself, it's that kind of meet-the-parents song. It's a good old driving song. [Sings] "We can make it to Mexico City." I've never driven to Mexico City, but it's imagination. And obviously "back seat" is snogging, making love.

"Waterfalls" is from the [1980] *McCartney II* album.

I picked it for *Wingspan* because people tell me that's a good song. It's a very basic version because that album was a very basic thing. That album is just me messing around with some synthesizers and sequencers. I was just seeing if I could work them; 1980 was like early times for readily available synthesizers. You had the Moogs, but that was a big setup; you had to be professional to have that sort of stuff. But then they started to appear in the shops, like home synthesizers, so I just got a couple and made the stuff on *McCartney II*.

This, in many ways, would probably have worked better with a proper string arrangement and a proper band—and it wouldn't hurt one of these days to do that—but when I had to decide whether it would go on this or not, I thought there was something appealing about how minimalist it is. And some artist in the last few years has [cut a song whose refrain seemed to resemble] "Don't go jumping waterfalls," and then there's a completely different song ["Waterfalls" by TLC, 1994] tagged onto it. I thought, "That's cool, that's amazing." I quite like it—it's like a quote.

You quote yourself in one of the new songs you played me in the studio today—that handsome, contemplative piece that weaves in and out of acoustic and band settings and then ends on the one ringing acoustic guitar note.

Yeah, there are a couple of little quotes of mine in there. I remember John talking about that sort of stuff in his songs. He said, "It's a quote! It's OK!" So long as it holds up.

Tell me about "Tomorrow" [from *Wings'* debut *Wild Life* album in 1971].

(Continued on next page)

PAUL McCARTNEY ON HIS NOT-SO-SILLY LOVE SONGS

(Continued from preceding page)

"Tomorrow" was a song Linda's dad really loved, and he said, "You should do a version of that really slow." But I could never get it slow enough for him! It's very much like going into a local shop in France and buying a baguette and some cheese and going and sitting under a tree in a vineyard—sounds all right to me!

"No More Lonely Nights" is one of the best songs you've ever written. It's a sad song that's uplifting, but the title cut of Tug of War [1982] pulls listeners to the sad place where you are.

[Nods] "Tug of War" doesn't let you off the hook. There's been plenty of things in my life that have been tugs of war. I think for me I'm always very aware of opposites: day and night, black and white, darkness and light, dull and bright. Maybe because I'm a Gemini I'm very aware that there's always two sides to things. And life's very much made up of that. To make a baby you've got to have a man and a woman. To me, it's what life's to do with—these two elements coming together and becoming one, becoming whole. So "Tug of War" is about that. If things are two-sided, then there's a pull always between these two sides. But I always try to alleviate things. I actually do have our "flag unfurled" on top of a mountain in it, so I try to put a little ray of hope somewhere in all this doom.

With "No More Lonely Nights," I'd done the film [*Give My Regards to Broad Street* [1984]], and I knew I needed a hit to go with the whole thing, so I just set about trying to write a hit. I enjoyed singing it, and it worked—it got some interest in the album.

That's a very Irving Berlin-type of task. You've got the show but . . .

. . . where's the hit? And you've gotta come up with that! The Beatles loved that stuff, that sort of craftsmanship. One of John's favorite songs was "Little White Lies" [a hit in 1948 for both Dinah Shore and Dick Haymes] because it was a great tune. In our early days, when we'd talk about songs, it wouldn't necessarily be about Chuck Berry or Fats Domino, even though those were people we loved. There was this cusp element; the outgoing culture still influenced us. In a lot of our early songs, and in a lot of our later ones too, there's still that influence.

My grandfather [James McCartney Sr.], who I never met, used to play in a brass band, and I used to like the very homey sound of that; you used to hear them in the parks when you were a kid. I was asked to do a TV theme tune for Stanley Holloway, the guy in *My Fair Lady* who sang "Get Me to the Church on Time." I wrote the theme for the pilot, which never came off, but I did the theme with this little

brass band from up north, the Black Dyke Mills Band, and it was a cute little thing called "Thingumybob," which was one of the first Apple things [in August 1968].

And I still have the piano my father [jazz bandleader James "Jim" McCartney] played show tunes on and bought at one of the North End Music Stores—or NEMS as it became known—from Harry Epstein, the father of Brian Epstein, who became the manager of the Beatles!

"Silly Love Songs" [1976], coming after your No. 1 in 1973 with "My Love," was your answer to critics, obviously, but it also seemed to make a larger point in terms



McCartney and son James in summer 1979, during home recording for *McCartney II*. (Photo: Linda McCartney)

of the actual heritage you drew from.

See, "My Love" was my definitive one for Linda, written in the early days of our relationship, and that came easily. We had an interesting moment on the session where we were going to cut it live at Abbey Road Studios, and the guitar player [Henry McCullough] came over to me right before the take—we knew what we were going to do as a band, and the orchestra was arranged—and he said, "Do you mind if I try something different on the solo?" It was one of those moments where I could have said, "I'd rather you didn't, stick to the script," but I thought he sounded like he's got an idea, and I said, "Sure." He came out with the really good guitar solo on the record; it's one of the best things he played. So that was like, "Wow."

But over the years people have said, "Aw, he sings love songs, he writes love songs, he's so sappy at times." I thought, Well, I know what they mean, but, people have been doing love songs forever. I like 'em, other people like 'em, and there's a lot of people I love—I'm lucky enough to have that in my life. So the idea was that "you" may call them silly, but what's wrong with that?

The song was, in a way, to answer people who just accuse me of being sappy. The nice payoff now

is that a lot of the people I meet who are at the age where they've just got a couple of kids and have grown up a bit, settling down, they'll say to me, "I thought you were really sappy for years, but I get it now! I see what you were doing!" [big laugh].

By the way, "Silly Love Songs" also had a good bassline and worked well live.

You've put "Pipes of Peace"—the title track of the 1983 album, which was a hit in the U.K.—on Wingspan. But the song that caught on in the States was the B-side, "So Bad."

"So Bad" is interesting because I was just downstairs listening to a young girl in the studio here, Lindsay Pagano. She's 14, with a really good voice, and I've been ducking in on the sessions, and I just happened to mention that song to the guy who's producing her, because he said he was looking for a song of mine. And I thought of it because a relative of mine just phoned me up to say he was going around singing it!

"Goodnight Tonight" was a top five U.S. hit in 1979. Did you intend to do a dance record?

It's like the disco version of "Let's Spend the Night Together" [chuckles], only put more genteelly.

"With a Little Luck" was one of the most simple yet inventive arrangements on a Wings single, with its pleasing reprise at the end.

I enjoyed the chords in that, and I know we recorded it on the boat in the Caribbean when we were doing the [1978] *London Town* album. I have good memories of that song and its belief that things will work out. I'm playing the synth solo there. It's one of my more hopeful little ditties.

Lastly, "Coming Up" was a No. 1 U.S. hit [in 1980] that you cut live in Scotland [at the Glasgow Apollo]. The B-side was the studio version.

On the American *Wingspan* album, we're gonna have the live version; on the English album, I think we're gonna have the studio version. I originally cut it on my farm in Scotland; I did a little version with just me as the nutty professor, doing everything and getting into my own world like a laboratory. The absent-minded professor is what I go like when I'm doing those; you get so into yourself it's weird, crazy. But I liked it.

You know, I heard a story recently from a guy who used to record with John [Lennon] in New York, and he said that John would get lazy—but then he'd hear a song of mine where he thought, "Oh, shit, Paul's putting it in, Paul's working!"

Apparently that was one song that got John recording again. I think John just thought, "Uh-oh, I better get working, too" [beams]. I thought that was a nice story. ■

newsline...

FORMER GEFEN RECORDS and MCA executive Eddie Gilreath has established a new label, Eagle Music Group. The Burbank, Calif.-based imprint has sealed an exclusive distribution deal with DNA in Woodland, Calif. Joining Gilreath at the company are marketing and promotion executive Joey Quarles, head of production Mitch Rabin, finance officer Michael Hamilton, and head of legal affairs Tod Ratfield. Eagle Music's slate of upcoming releases includes titles from JT Taylor, former Gap Band vocalist Charlie Taylor, and rap unit the 69 Boyz.

CHRIS MORRIS

THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) and the National Endowment for the Arts (NEA), in a joint educational effort to bring greater appreciation of the importance of American music into the nation's classrooms, revealed on April 7 a list of 365 of the most significant U.S. recordings—with the promise of more to come later. The "Songs of the Century" project will stream the music daily into classrooms courtesy of America Online, with accompanying cross-curricular material developed by Scholastic sent to teachers. The No. 1 song is "Over the Rainbow," initially recorded by Judy Garland in 1939. "White Christmas," the evergreen originally recorded by Bing Crosby in 1942, was also a top favorite. The recordings were selected by era. All music genres made the list—from "A Love Supreme" by John Coltrane (1965) to "No Scrubs" by TLC (1999). Several thousand musicians, songwriters, educators, industry officials, and even lawmakers voted on the 365 from a list of 1,100 recordings.

BILL HOLLAND

R&B DUO K-CI & JOJO; their label, MCA; EMI Music Publishing; and Famous Music are among the defendants in a five-count lawsuit filed March 7 in U.S. District Court in California by songwriter Edward Townsend, alleging copyright infringement and unfair competition. Townsend contends that the duo's 1997 tune "Just for Your Love"—which appears on the pair's 1997 multi-platinum *Love Always* album—bears "striking similarity" to his 1957 copyright composition "For Your Love." The suit also names "Just for Your Love" co-writers Genard Parker and Gloria Stewart and Get'n Paid Music as defendants. Townsend seeks undetermined damages as well as legal fees.

GAIL MITCHELL

NELLY FURTADO SWEEPS JUNOS

(Continued from page 6)

Among those performing during a medley of Cockburn songs were Arden, Clark, Sarah Harmer, and Barenaked Ladies. In a video tribute, U2's Bono described Cockburn as a "zen songwriter, singer, activist."

"I'm filled with gratitude that so many of you have let my songs touch you," said Cockburn during his acceptance speech. "To all of you who have done me the honor of listening to what I've had to say, thank you. I love my job. I can't wait to see what I do next."

Also performing on the show were the Moffatts, treble charger, SoulDecision, Fabian, and the Guess Who. A tribute to the 15th anniversary of the Juno's urban music categories included a medley by Maestro, Dream Warriors, Deborah Cox, Jully Black, Ghetto Concept, Rascalz, Michie Mee, and jacksoul.

Backstage, some artists met for the first time—including newcomers the Moffatts with veterans the Guess Who and guitarist Colin James with longtime idol Lightfoot.

"I can't believe I haven't met Gordon before," James told *Billboard*.

"This is like a big family get-together," Lightfoot added. "You see some new faces, and there's a lot of old faces."

Produced by Lynn Harvey and directed by Ron Meraska, this year's ceremony was hosted by Canadian comic Rick Mercer. The show returned to Hamilton, where it had been held four times in the past six years, after being in Toronto last year.

Juno Awards were presented in 41 categories. Nominees and winners are determined by varied criteria in each

category, including sales, panel voting, and ballot voting of Canadian Academy of Recording Arts and Sciences members. Following is a partial list of winners:

Best-selling album (foreign or domestic): *The Marshall Mathers LP*, Eminem (Interscope/Universal).

Best album: *Maroon*, Barenaked Ladies (Reprise/Warner).

Best single: "I'm Like a Bird," Nelly Furtado (DreamWorks/Universal).

Best group: Barenaked Ladies (Reprise/Warner).

Best female artist: Jann Arden (Universal).

Best male artist: Neil Young (Reprise).

Best new solo artist: Nelly Furtado (DreamWorks/Universal).

Best new group: Nickelback (EMI).

Best country group or duo: the Wilkinsons (Giant/Warner).

Best country female artist: Terri Clark (Mercury/Nashville).

Best country male artist: Paul Brandt (Reprise/Warner).

Best-selling Francophone album: *Un Grand Noël D'amour*, Ginette Reno (Melon-Miel).

Best R&B/soul recording: "Sleepless," jacksoul (ViK/BMG).

Best rap recording: "Balance," Swollen Members (Battleaxe).

Best dance recording: "Into the Night," Love Inc. (ViK/BMG).

Best alternative album: *Mass Romantic*, the New Pornographers (Mint/Outside).

Best rock album: *Music @ Work*, the Tragically Hip (Universal).

Best pop album: *Maroon*, Barenaked Ladies (Reprise/Warner).

Best songwriter: Nelly Furtado (DreamWorks).

Best producer: Gerald Eaton, Brian West, and Nelly Furtado (DreamWorks/Universal).

Best video: "Alive" by Edwin (Epic/Sony), directed by Rob Heydon.

Walt Grealis Special Achievement Award: Daniel Caudleiron.

Hall of Fame: Bruce Cockburn.

RETAILERS DEBATE MODELS FOR SUBSCRIPTION SERVICES

(Continued from page 1)

value of CDs sold in stores.

Napster's proposals that users pay \$4.95 a month for a basic subscription worry retailers, especially if subscribers would get access to a CD's worth of material or more.

"The prices they are talking about in the papers will immensely devalue the CD," says Solomon.

Similarly, Larry Gaines, president of Warehouse Entertainment, says that the \$4.95 price "seems ridiculous. Once again it totally devalues music."

So far that price apparently isn't flying with the majors, because none of them have signed on with Napster.

But Napster is only the tip of the iceberg. When it comes to digital distribution, retailers argue, the majors should protect music's value in whatever subscription services they roll out to consumers.

Some merchants say they aren't too worried about subscription models at this point, considering that other than BMG, the other majors haven't signed on with Napster.

"If the majors don't sign on with Napster at the \$4.95 price point, it will leave them with content that is not appealing to anybody," says Mike Dreese, CEO of Boston-based

retailer Newbury Comics. "It will be like a really bad Chinese buffet or the breakfast buffet at the Excalibur Hotel in Las Vegas. It's \$4.95 for all you can eat, but it won't be worth it."

Others say that now that the courts have upheld the value of copyrights, they aren't worried about what form subscription models take because the consumer hasn't showed any inclination to pay for digitally downloaded music. Even online retailer Amazon.com doesn't consider the digital download, whether paid for individually or by subscription, a high priority. Bob Douglas, director of music merchandising for Seattle-based Amazon, says downloads "are on our radar but not high up the list." He says he has other issues to pursue at the convention.

"A lot of focus is being put on peer-to-peer with the success of Napster, and [some are] using that as some sort of tangential support for use of subscription services," says Barry Sosnick, a retail analyst with New York-based Fahnstock & Co. "But let's face it: Napster users are there because it's free."

Storm Gloor, director of music at Amarillo, Texas-based Hastings Entertainment, says that because of all the free music available on the Internet, "there will be a slow adoption rate for subscriptions, and therefore it will have a minimal impact short term."

BEGINNING OR THE END?

But considering the consumer's apparent reluctance to pay for digital downloads, some observers question whether the industry is at the beginning or end of E-commerce's life span, Gloor adds.

Until that question is answered, the majors will continue to pursue an E-strategy; therefore, merchants want to weigh in on the value proposition.

Moreover, Sosnick says that labels have an incentive to work with retail on that issue. He notes that the shift from physical to digital product will be gradual and that labels are going to need retailers to manage the customer transition, if only to avoid over-producing or under-producing CDs in that shift.

Aram Sinnreich, an analyst with Jupiter Communications, says that many majors' actions already are predicated on what impact they will have on brick-and-mortar stores. For example, he says one reason the majors have tenuously approached digital distribution up to now is the power of the retail relationship. "One of the secondary issues that has prevented labels from being more aggressive in online sales to date is fear of angering their offline distribution channels, which, for the foreseeable future, will continue to drive the sales of their product," he says.

SUBS VS. PHYSICAL SALES

Richard Cottrell, president of EMI Music Distribution (EMD), says that retailers shouldn't be alarmed by the subscription pricing discussed in the media in connection with Napster. He says that the majors are aware that if subscriptions, at the prices currently discussed, replace physical sales and don't provide incremental sales,

"then we are all out of business." He says his company is viewing subscriptions as incremental business. Moreover, he points out, "The subscription model could mean a different way of accessing music. It could be a substitute for radio rather than physical sales." Then such pricing could make sense, he says.

Pete Jones, president of BMG Distribution, says that when it comes to subscription pricing models, "the entire content community is certainly going to make its case as to what that equation needs to look like in order to make it valuable."

Jim Urie, president of Universal Music and Video Distribution, says discussions about subscription models will absolutely have to "look at what impact they will have on the current economic model." He adds that the

subscription business model is being "hotly debated, and we don't think any of us have it sorted out yet."

Danny Yarbrough, chairman of Sony Music Distribution, agrees that "nobody knows what this model is going to look like." But he adds that while the industry will be sure to weigh in on the topic, the consumer's vote will have to count as well. Subscription pricing "is going to have to be something that the public is willing to accept," says Yarbrough. "Research shows that at this point what the public would be willing to pay is in the \$5-to-\$6-a-month range." While that number may frighten merchants, Yarbrough says that another thing to consider is that those building the subscription model can control

(Continued on page 105)

Universal Bows Promo Game

Smash Encourages Retailers To Push New Acts

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) has taken one of the industry's main pastimes—betting on how much a new album will sell in any given week—and turned it into a retail promotion designed to help its developing acts.

The game, called Smash, allows merchants to build their own fantasy labels by drafting two acts from a rotating group of five UMVD developing acts every month. At the end of the contest, the six merchants with the six labels that have generated the most sales, or scans, will win prizes valued at more than \$50,000, including a BMW Z3 Roadster and a Panasonic home theater.

The company has created a Web site specifically for the game, which provides information on the artists to enable contestants to make the best choices.

"The contest brings extra focus to our developing artists," UMVD senior VP of marketing and artist development Cliff O'Sullivan says. Moreover, he adds, the possibility of driving away in a BMW convertible gives merchants extra incentive to work hard to maximize sales for the artists on the labels.

Because some retail accounts have rules against employees winning prizes, winners from such accounts can choose charities to which UMVD will donate the prize money.

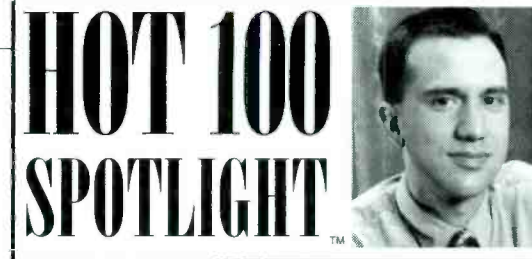
Retailers:

INCREASE

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by Silvio Pietroluongo

RECORD DEBUT: Janet's latest, "All for You" (Virgin), enters The Billboard Hot 100 at No. 14, shattering the record for the highest debut on the chart by an airplay-only track. Since Billboard began allowing songs without a retail component to enter the Hot 100 in December 1998, the highest debut for an airplay-only song belonged to "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee, which came in at No. 32 in the May 22, 1999, issue. "All" jumps out of the box with an audience total of 70 million, 73% more than "West" pulled in its first week on the chart.

"All" also sets the debut record on the Hot 100 Airplay chart since the December 1998 expansion of the panel to include all formats (No. 9), as well as on the 2-year-old Top 40 Tracks chart (No. 12). The prior record on both of these charts also belonged to "West," which came in at No. 23 and No. 16, respectively. Since the inception of the Hot 100 Airplay chart in November 1990, only four songs have debuted higher than "All," with Madonna's "Erotica" setting the bar with a No. 2 debut in the Oct 17, 1992, issue. "All" is the title track from Janet's first album in more than three years, which reaches retail April 24.

UTTER MADNESS: Joe's "Stutter" (Jive) holds onto the No. 1 slot on the Hot 100 for a fourth consecutive week, but a 36% drop in sales points leaves the title susceptible for a fall next issue, with the possible beneficiary being "Butterfly" by Crazy Town (Columbia). "Butterfly" holds at No. 2 and posts a 15% gain in sales, but dips slightly in audience by 1 million listeners. If "Butterfly" is able to keep both of its components stable next week, it will have a good chance to snare No. 1. The one positive "Stutter" has going for it is the number posted in its airplay column (up 3 million listeners). Continued audience increase next week coupled with a flat sales total might be enough to keep "Stutter" at the top. A predicted leap on the chart by Jennifer Lopez's "Love Don't Cost a Thing" (Epic) never materialized, as the maxi-CD release scanned only 14,000 pieces. Coupled with a loss in audience of 18 million, the sales total was not enough to either move "Cost" up the chart or recapture its bullet.

On the Hot 100 Singles Sales chart, "Stutter" falls out of the No. 1 position, overtaken by 112's "It's Over Now" (Bad Boy/Arista). "Now" made a 48-3 jump on that chart last issue on account of the retail release of the CD single. It is able to improve upon last issue's total scans with the subsequent release of the maxi-CD and 12-inch vinyl, bringing its weekly sales to 60,500, an increase of 28%. On the Hot 100 "Now" climbs 8-6, while it reaches No. 1 on Hot R&B/Hip-Hop Singles & Tracks.

BETTER THAN THE SHOW: Destiny's Child enters the Hot 100 at No. 43 with the title track from its forthcoming album, *Survivor* (Columbia), due in stores May 1. Combined with Janet's debut, this is the first time in exactly two years that we have two songs enter inside the top 50 in the same week. The last time this occurred was in the March 13, 1999, issue when four songs debuted within the top 50. "Survivor" is Destiny's Child's highest-debating song on the Hot 100, which bodes well for the trio as it tries to extend its streak of top three singles to four. A single for "Survivor" is tentatively scheduled for an April 10 release.

TOUR BIZ SHOULD PROFIT BIG FROM SUMMER LINEUP

(Continued from page 1)

with the largest U.S. radio conglomerate, seemingly a match made in promotional heaven.

In the past year, SFX has realigned its management structure and more clearly defined the relationship between SFX and Clear Channel. "We're all one company with one mission. But while we're an enormous company, we're really the aggregation of a lot of local businesses, with the benefits of local experience and local relationships," says Steve Smith, executive VP of SFX. "In an uncertain economy, we have good news everywhere. We're lining up all these opportunities that fund themselves through growth in consumer ticket sales."

Irv Zuckerman, co-CEO of SFX, also touts the company's regional clout. "Our regional structure has helped us take advantage of the elite buyers, producers, and marketers that Clear Channel acquired," he says. "They are in regions where they are able to maximize relationships, not only with the people at SFX but also with Clear Channel and [outdoor advertising subsidiary Eller]."

TOURS AND MORE TOURS

What hasn't changed heading into this season is SFX's strategy of paying top dollar to artists to promote and produce entire tours, providing programming to the company's many amphitheatres, and also taking tours to arenas and stadiums not owned by the company.

Last year, SFX reported total concert grosses of \$830.6 million, well over half of the total concert dollars reported (Billboard, Dec. 30, 2000). According to SFX's Arthur Fogel, who heads up the company's touring division, SFX will produce 25-30 tours in 2001, comparable to last year.

Already announced or under way under the SFX banner are tours by Backstreet Boys, 'N Sync, U2, the George Strait Country Music Festival, Brooks & Dunn's Neon Circus, Ozzfest, Charlie Daniel's Volunteer Jam, and 98°. Also likely to tour with SFX are a Poison/Warrant classic rock package, Nickelodeon All That Music & More, a Moby/OutKast package, James Taylor, a Journey/Peter Dinklage package, Stevie Nicks, and Rod Stewart.

Tours that may work with either independent promoters or a national promoter include Aerosmith, Janet, Destiny's Child, Sade, Aaron Carter, Sisqó, Electric Light Orchestra (with Jeff Lynne), and Jennifer Lopez. SFX will also produce the bulk of the Dave Matthews Band tour of stadiums and amphitheatres.

Other tours working with multiple promoters, or that haven't announced complete touring plans, are those for Elton John/Billy Joel, Paul Simon/Linda Ronstadt, Bon Jovi, matchbox twenty, Tim McGraw with Kenny Chesney, Black Crowes/Oasis, Sting, Blink-182, Creed, Jimmy Buffett, Reba McEntire/Martina McBride, Ricky Martin, Guns N' Roses, John Mellencamp, Depeche Mode, Eric Clapton, AC/DC, David Gray, Green Day, Yes, and Whoopi Goldberg.

INDIE PROMOTERS' CUT

SFX is not the only company in on the national touring game.

For Clear Channel And SFX, It's Synergy Time

BY RAY WADDELL

NASHVILLE—SFX promoters hope that adding Clear Channel's radio business to SFX's concert business will mean more business for both sides. In the first summer touring season following their mega-merger, Clear Channel and SFX are trying to implement the synergies promised a year ago.

"My goal is more consumer success for our company," says Steve Smith, the SFX VP charged with capitalizing on the opportunities provided by Clear Channel assets. "From a local perspective, we've really engaged the Clear Channel radio stations on a market-by-market basis to help us develop creative solutions to our marketing challenges."

The traditional concert model has promoters securing time and promotional chatter on the appropriate local radio station, either through cash media buys or bartering tickets for promotions.

"We're still doing that, not only with Clear Channel stations but also with format-appropriate stations run by other companies," says Smith. "But instead of working with one or two stations in a market, we sit down with [Clear Channel] cluster managers and say [for example], 'We need to sell 4,000 more tickets using all stations, sales staffs, street teams, and nontraditional sales staff. What does the company own that we don't have to pay much extra for that we can focus on selling more tickets for this event?'"

Sometimes market cluster managers are approached for ideas before an event ever goes on sale, Smith

says. "Other times, if we're faced with a challenge, if an event is not living up to expectations, or if the expectations are huge, we go in and try to put some extra creative Clear Channel local juice behind the show."

That can include taking advertising to any and all Clear Channel formats in the market, including talk radio. Casting such a wide promotional net was deemed inefficient in the past.

"Now that Clear Channel owns us, the ultimate efficient buy is with a Clear Channel station, because it keeps the money in the company," says Smith.

Such coziness begs the question of how SFX promoters' media buys on Clear Channel stations are handled. "There is no 'one size fits all,'" says Smith. "In some markets, it's an 'all you can eat' fee, and in others it's a 'favored nations' rate, the best rate in town. It varies from town to town."

So what does an SFX discount do to each station's budgeted revenue? "SFX has committed itself to spending millions more than last year with Clear Channel stations," says Smith. "We understand that synergy is not spelled 'F-R-E-E.' We want to grow the radio business and the concert business."

"Currently, SFX has set a goal of spending \$10 million more with Clear Channel stations this year," Smith continues. "In this economy, how many advertisers are sitting down with radio saying [they are] committed to spending more this year than last year?"

Some promoters outside the SFX system tend to view with cynicism

SFX's vow to spend more on Clear Channel stations. "That's like a club owner spending \$10,000 of his own money at the bar and saying he had a \$10,000 bar that night," says one promoter who did not want to be identified. "You know what I say to that? I say they're setting themselves up to use that as an expense at settlement so the tour manager can't say, 'These are your radio stations.' That's billable time."

Non-SFX promoters are still buying time on Clear Channel stations. "Certainly Clear Channel stations are still gladly doing business with SFX competitors, because [these stations] are incentivized to help their company make money," says Smith. "Local market decisions are made by the people who live and work in those markets. But the competing promoter is just buying time. SFX has the ability to go to an agent or manager and tell them if [they] play with SFX, all this promotion comes along with the package."

That's a big stick to wield, and some say it's not always used with discretion. The lack of industry players willing to speak on the record about this subject is testament to the caution in the marketplace.

"There has been some abuse, like 'If you don't play with us, we're pulling the Clear Channel promotions,'" says one high-profile agent under the condition of anonymity. "Some of their guys are not representing this in the right way. And there are not too many acts out there that transcend radio."

Sources say Concerts West will produce a Michael Flatley Feet of Flames tour and a Guess Who/Dobie Brothers package, and Metropolitan Entertainment Group (MEG) will likely reprise the Furthur and Family Values tours.

When a tour goes with a national promoter, the few independents still operating often get left out of the loop, particularly those that compete heavily with SFX in their given market. MEG, House of Blues (HOB), and Concerts West appear to be more open to cutting in regional independent promoters.

"SFX doesn't work with us," says Jerry Mickelson, co-president of Chicago-based Jam

Productions. "The more shows they do, the worse it is for us. They want to further their cause at the expense of ours. They consider us the enemy, which is pretty clear by the way they treat us on every level."

Mickelson says Jam will occasionally get a piece of the action on a national SFX tour, "but the only way it happens is if [an artist's] manager sticks up for us. There is some loyalty around out there, and we appreciate that."

On the other hand, HOB, with its own group of amphitheatres, finds itself part of most SFX tours. "I

describe us as friendly competitors," says Jay Marciano, president of HOB Concerts. "Every promoter would tell you they'd like to have more dates, but we're pretty confident we'll meet our business objectives for the year. There looks to be enough talent out there for everybody."

Even with all the national touring activity on the books, the big box-office winner so far this year is the Elton John/Billy Joel co-headlining tour, which is playing indoors and cuts each deal on a market-by-market basis.

"We're doing better by going individually this time," says Dennis Arfa, president of Artists Group International, the agency for Joel. "It was very clear to us that we could do better ourselves, and that has proven to be true. That way we maintain our independence. Nothing is cross-collateralized."

While national promoters were obviously interested in the John/Joel tour, no deal was made "because we wanted all the money, just as they do," says Arfa. "The difference is, we give it back to the artists. We didn't leave enough money on the table."

And while the many acts that have signed on with SFX and other companies for national tours this year may beg to differ, Arfa thinks the bloom may be off the rose on that

trend, particularly with the sheds. "It may not be as glamorous as it was before," he says. "The only way an amphitheater has an appeal to acts is when they pay more money than anybody else. If you don't get overpaid, the sheds lose their importance to the artist."

FOUND MONEY

SFX has gained a reputation in the business for paying healthy—some would say too healthy—guarantees to artists in an attempt to keep gross revenue up and keep the sheds programmed. It's no secret that any shortfalls at the amphitheater box office can often be made up through ancillaries like concessions, parking, and facility fees, a benefit that came about when promoters first entered the real-estate business years ago by owning their own venues.

Some feel increases in service charges, parking, and other fees are adding to an already expensive evening. "Every year, less people are going to shows, and that's because ticket prices are too high," says Jam's Mickelson. "Ticketmaster charges and facility surcharges are out of line, and a lot of that is controlled by one company. Compare service charges over the last three years, and see

how they've gone up at these venues. It's unbelievable."

Others agree. "They're jacking up the parking and facility fees as a way to create income they don't have to share with the act," notes one promoter who chose not to be identified.

That's a charge SFX refutes. "These [charges] have increased just in a normal annual way, nothing extraordinary," says SFX's Zuckerman. "We continually have to stay on top of additional expenses, and on a regular basis we make adjustments."

OUTLOOK

Meanwhile, the season is looking to be a busy one. While few major blockbusters in the vein of Tina Turner's \$109 million trek of last year are on the books, there are plenty of proven acts touring to make promoters optimistic, both within and outside of SFX.

"There are definitely some good shows out there," notes Mickelson.

Some are concerned about the cooling economy. "To think all these slow [economic] numbers won't affect our business would be incredibly naive and a recipe for insolvency," says Washington, D.C.-based promoter Seth Hurwitz, president of I.M.P. "To plan for an increase in business is absurd. You need to plan to do less business this year, not more."

Past history has shown the concert business not to be recession-proof, but Zuckerman at SFX is optimistic. "We've seen no negative effects from an economic slowdown standpoint, and we continue to see a potentially strong spring and summer," he says, adding that programming of amphitheatres is near completion. "I'd say within the next 30 days we will have 80% of our summer booked, and that is dramatically different from 10 years ago. That comes from people jockeying for dates to maximize profitability. They want to get booked early and get on sale early."

John Meglen, co-CEO of national promoter Concerts West, is also bullish on the concert year. "Overall, everything looks very good," he says. "We have some exciting things we're working on, but we're taking our time. We don't have a big real-estate debt or acquisition debt to worry about, so it's quality over quantity."

HOB president/CEO Greg Trojan says the new marketing avenues presented by the Internet are helping broaden the concert base, offering affordable, targeted promotion. "It's such a great way to access consumers," says Trojan. "We're not long from being able to E-mail [potential concertgoers] a quick artist bio and song clip."

And while 2001 doesn't offer as glittery a list of touring artists as some past years have served up, HOB's Marciano thinks the lineup is very solid. "There are a lot of artists touring that, while they may not tour every summer, are proven draws, with audiences that come back," he says. "It's going to be tough to beat 2000, the strongest year in the history of our industry, but if we can stay on par with last year, we'll be happy."



ZUCKERMAN



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SMITH

THE Billboard 200

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

MARCH 17, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
▶ No. 1/HOT SHOT DEBUT ◀						
1	NEW	1	1	DAVE MATTHEWS BAND RCA 67988 (11.98/18.98)	EVERYDAY	1
2	1	1	30	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
3	NEW	1	1	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/DJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
4	NEW	1	1	PROJECT PAT HYPNOTIZE MINDS 1950/LOUD (12.98/17.98)	MISTA DON'T PLAY EVERYTHINGS WORKIN	4
5	4	4	42	DIDO ▲ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
6	3	2	16	THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98)		1
7	5	3	10	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
8	8	8	21	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
9	2	—	2	JIM JOHNSTON SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
10	7	7	19	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
11	9	9	15	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
12	NEW	1	1	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
13	10	10	20	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
14	17	15	10	SOUNDTRACK ● MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	14
15	11	35	18	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
16	15	12	20	LIMP BIZKIT ▲ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
17	6	5	6	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
18	16	16	36	NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
19	18	22	33	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	18
20	20	17	17	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
21	13	14	6	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
22	NEW	1	1	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450248/UNIVERSAL (10.98/16.98)	WHO I AM	22
23	14	11	75	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
24	19	6	16	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
25	12	25	4	VARIOUS ARTISTS GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
26	23	19	11	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
27	22	18	18	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
28	24	21	19	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
▶ GREATEST GAINER ◀						
29	34	36	18	LIFEHOUSE ● DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	29
30	28	29	16	MUSIQ SOULCHILD ● DEF SOUL 548289*/DJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	26
31	21	13	16	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
32	26	28	31	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
33	29	24	15	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
34	30	20	13	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
35	27	27	23	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
36	25	34	24	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
37	35	37	13	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
38	32	62	41	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
39	31	31	69	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
40	40	57	82	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	40
41	38	33	41	MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
42	45	47	24	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
43	33	23	15	BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
44	36	38	50	'N SYNC ● JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
45	41	40	23	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
46	39	32	15	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	4
47	47	48	21	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
48	49	56	41	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
49	56	54	6	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
50	57	42	29	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
51	62	58	12	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
52	NEW	1	1	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	52
53	61	77	11	QB'S FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
54	48	39	23	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
55	44	43	12	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
56	42	26	5	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
57	50	41	79	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
58	67	—	2	VARIOUS ARTISTS ● INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
59	37	30	6	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
60	43	55	4	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	43
61	46	66	84	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
62	51	46	56	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
63	55	53	15	ERYKAH BADU ▲ MOTOWN 15325*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
64	52	49	18	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
65	64	71	10	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	64
66	53	52	48	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
67	65	59	59	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
68	58	45	42	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
69	63	60	38	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
70	54	—	24	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
71	59	44	16	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
72	69	63	18	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
73	74	75	19	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
74	60	50	30	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
▶ PACESETTER ◀						
75	91	103	9	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	75
76	79	79	66	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
77	77	69	25	THE CORRS ● L43/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
78	68	64	3	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
79	80	78	61	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
80	78	65	4	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
81	72	73	10	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
82	82	70	23	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
83	NEW	1	1	RICKY MARTIN SONY DISCOS 84300 (11.98 EQ/18.98)	LA HISTORIA	83
84	75	72	15	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
85	85	112	22	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	85
86	66	92	4	SOUNDTRACK WARNER SUNSET 47944/WARNER BROS. (12.98/18.98)	SWEET NOVEMBER	66
87	84	82	45	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
88	NEW	1	1	DIRTY NFINTY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
89	70	61	75	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
90	73	74	13	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	16
91	81	80	4	VARIOUS ARTISTS EMI/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
92	NEW	1	1	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
93	105	68	4	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
94	71	81	3	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	71
95	92	88	4	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
96	76	76	3	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	76
97	87	99	68	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
98	NEW	1	1	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	98
99	99	102	46	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
100	83	51	4	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
101	88	84	12	VARIOUS ARTISTS ● DEF JAM 520062/DJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
102	95	85	16	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
103	86	96	8	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	86
104	93	83	11	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
105	94	89	80	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
106	98	98	45	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
107	89	165	84	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	4
108	90	86	13	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
109	107	144	16	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)		7

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
110	106	111	20	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
111	100	93	13	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
112	97	87	14	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
113	109	107	16	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
114	110	—	2	VARIOUS ARTISTS RAZOR & TIE 89035 (10.98/16.98)	MONSTER BALLADS VOLUME 2	110
115	125	127	21	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
116	101	90	19	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
117	102	105	45	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
118	96	94	18	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
119	NEW ►	—	1	VARIOUS ARTISTS DEF JAM 542951/UTV (18.98 CD)	DEF JAM 1985-2001: THE HISTORY OF HIP HOP VOLUME 1	119
120	103	140	22	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)	KID A	1
121	114	128	15	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) [RS]	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
122	119	115	89	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
123	117	95	31	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
124	118	120	91	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
125	115	97	37	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
126	NEW ►	—	1	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD) [RS]	AMERICAN HI-FI	126
127	113	108	4	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	89
128	104	91	8	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
129	133	110	6	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	97
130	120	119	52	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98) [RS]	MOUNTAIN HIGH...VALLEY LOW	24
131	121	113	46	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
132	122	147	63	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
133	126	131	41	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
134	127	114	95	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) [RS]	THE WHOLE SHEBANG	70
135	148	167	7	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) [RS]	L.D. 50	113
136	116	104	15	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
137	134	134	61	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) [RS]	EVERYTHING YOU WANT	40
138	128	133	90	SANTANA ◆ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
139	111	100	16	VARIOUS ARTISTS ▲ ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
140	131	161	40	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
141	129	135	68	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
142	108	197	20	PAUL SIMON ● WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
143	112	67	12	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
144	141	138	11	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD) [RS]	RELATIONSHIP OF COMMAND	116
145	143	164	17	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
146	124	152	17	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
147	147	125	10	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) [RS]	SHIVER	125
148	157	157	15	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) [RS]	KEITH URBAN	148
149	140	126	38	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
150	154	150	21	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
151	137	153	45	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
152	163	178	6	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) [RS]	BRIDGING THE GAP	152
153	139	132	75	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
154	123	101	23	98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
155	135	122	33	VARIOUS ARTISTS ▲ EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1

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156	146	146	15	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
157	158	160	81	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
158	145	151	8	VARIOUS ARTISTS UTV/VERVE 520191/AG (18.98 CD)	PURE JAZZ	68
159	NEW ►	—	1	PEARL JAM EPIC 85545 (16.98 EQ CD)	JONES BEACH, NEW YORK—AUGUST 25, 2000	159
160	NEW ►	—	1	LORDS OF ACID ANTLER SUBWAY 6969*/NEVER (17.98 CD)	FARSTUCKER	160
161	130	116	15	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
162	142	106	7	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	37
163	NEW ►	—	1	PEARL JAM EPIC 85551 (16.98 EQ CD)	BOSTON, MASSACHUSETTS—AUGUST 29, 2000	163
164	167	136	17	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
165	159	155	34	EVERCLEAR ▲ CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
166	190	188	26	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
167	180	156	5	PAULINA RUBIO ▲ UNIVERSAL LATINO 543319 (9.98/16.98) [RS]	PAULINA	156
168	RE-ENTRY	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42322 (11.98/16.98)	WHAT A TIME!	149
169	161	177	28	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
170	153	141	43	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
171	149	139	22	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
172	138	129	3	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL	129
173	166	170	40	KID ROCK ▲ TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
174	NEW ►	—	1	PEARL JAM EPIC 85530 (16.98 EQ CD)	INDIANAPOLIS, INDIANA—AUGUST 18, 2000	174
175	160	196	36	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
176	NEW ►	—	1	PEARL JAM EPIC 85566 (16.98 EQ CD)	PITTSBURGH, PENNSYLVANIA—SEPTEMBER 5, 2000	176
177	136	145	14	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33
178	NEW ►	—	1	BLESSID UNION OF SOULS V2 27086 (17.98 CD)	THE SINGLES	178
179	NEW ►	—	1	PEARL JAM EPIC 85557 (16.98 EQ CD)	PHILADELPHIA, PENNSYLVANIA—SEPTEMBER 1, 2000	179
180	RE-ENTRY	—	2	GAITHER VOCAL BAND SPRING HILL 21009 (11.98/16.98)	I DO BELIEVE	121
181	NEW ►	—	1	PEARL JAM EPIC 85518 (16.98 EQ CD)	TAMPA, FLORIDA—AUGUST 12, 2000	181
182	NEW ►	—	1	RICK BRAUN WARNER BROS. 47994 (17.98 CD)	KISSES IN THE RAIN	182
183	156	109	3	VARIOUS ARTISTS WALT DISNEY 860692 (9.98/12.98)	RADIO DISNEY JAMS VOL. 3	109
184	RE-ENTRY	—	20	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
185	162	137	25	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
186	151	148	15	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
187	174	142	22	YANNI ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
188	177	193	3	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) [RS]	TANTRIC	177
189	176	180	36	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
190	168	118	4	DONNY OSMOND DECCA BROADWAY 013052/DECCA (17.98 CD)	THIS IS THE MOMENT	64
191	NEW ►	—	1	PEARL JAM EPIC 85524 (16.98 EQ CD)	MEMPHIS, TENNESSEE—AUGUST 15, 2000	191
192	182	—	31	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
193	152	158	17	BLINK-182 ● MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
194	178	143	92	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
195	183	—	10	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
196	189	159	27	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
197	173	163	3	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98) [RS]	DESPRECIADO	163
198	192	176	22	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) [RS]	RASCAL FLATTS	122
199	185	185	37	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
200	187	184	27	SOULDECISION MCA 112361 (11.98/17.98) [RS]	NO ONE DOES IT BETTER	103

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Yolanda Adams 130	The Corrs 57	Lil'House 29	
Christina Aguilera 105	Crazy Town 11	Lil' Zane 145	
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Gary Allan 166	Deftones 199	Lil' Kim 189	
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Dolly Parton 129	Shyne 110	Silk The Shocker 12	
Pearl Jam 159, 163, 174, 176, 179, 181, 191	Silk The Shocker 12	Paul Simon 142	
A Perfect Circle 133	Snoop Dogg 26	Snoo Dogg 26	
Pink 66	SoulDecision 200	SoulDecision 200	
Project Pat 4	SOUNDTRACK	Bring It On 195	
Public Announcement 127	Bring It On 195	Charlie's Angels 116	
QB's Finest 53	Coyote Ugly 32	Crouching Tiger, Hidden Dragon 103	
A.B. Quintanilla Y Los Kumbia Kings 92	Down To Earth 94	Hannibal 172	
Radiohead 120	Hannibal 172		
Rage Against The Machine 111			

TOP DOG'S UNCLE KRACKER FOLLOWS KID ROCK

(Continued from page 11)

Like *Devil Without a Cause*, Uncle Kracker's *Double Wide* wasn't an immediate success. Released last June, *Double Wide* bowed on the Heatseekers chart at No. 12 in the July 1, 2000, issue. After spending months on the chart, the album rose to No. 1 in the March 3 issue. *Double Wide* reached Heatseekers Impact status in the March 10 issue, when it jumped to No. 91 from No. 103 on The Billboard 200. The album is No. 75 this issue.

The Kid Rock connection runs deep: He not only produced most of the tracks on *Double Wide* but co-wrote many of the songs. And Uncle Kracker is inked to Kid Rock's Top Dog Records. Uncle Kracker also juggles dual roles as a solo artist and as a DJ in Kid Rock's Twisted Brown Trucker band, which records and tours with Kid Rock. Members of the outfit also played on *Double Wide*.

Hailing from the same Detroit area as Kid Rock, Uncle Kracker has also been a Kid Rock songwriting collaborator, co-writing many of the songs on *Devil Without a Cause*. (Uncle Kracker's songs are published by Gaje Music/Warner-Tamerlane, BMI.)

Yet the music on *Double Wide* is more laid-back than Kid Rock's, with Uncle Kracker establishing himself in his own right. "I think most people buying my album know that Kid Rock's on it, but they're also buying it to hear something different," says Uncle Kracker, whose real name is Matt Shafer. "All the fans have been so supportive."

It may have been tough to pull Uncle Kracker out of Kid Rock's shadow at first, says Lava VP Lee Trink. "But Uncle Kracker is coming into his own and can stand apart from the Kid Rock entourage. It can only benefit Kid Rock," he says.

Initial awareness for *Double Wide* was built by featuring album information on Kid Rock's official Web site and including song clips from the disc on selected releases of Kid Rock's *History of Rock* set from last year. Trink adds, "Part of that was letting people know that [*Double Wide*] wasn't a DJ record."

Double Wide's first single, "Yeah Yeah Yeah," failed to make a dent on the charts, despite the song's tie-in with the Jackie Chan movie *Shanghai Noon* and the companion soundtrack. The video for the song, featuring Chan and Kid Rock, received modest exposure. "At the time, it seemed like a good idea to release 'Yeah Yeah Yeah' first," admits Uncle Kracker. "But the song didn't do what we thought it would."

Conversely, "Follow Me" has turned into a top 40 radio hit: This issue, it's No. 20 on the Adult Top 40 chart, No. 29 on the Top 40 Tracks chart, and moves up to 60 on The Billboard Hot 100. The "Follow Me" video is also being aired on VH1 and MTV. Tom Pearce, assistant PD/music director of top 40 station WRVW Nashville, says of the track, "Lyrically, the song catches an audience, and the hook works. Uncle Kracker's sound in general does very well for our audience."

According to Ed Crowe, pop/rock buyer for the Virgin Megastore in Chicago, Uncle Kracker's

album sales have gone up in the past month, mainly on the strength of local airplay for "Follow Me."

Building on the momentum, Uncle Kracker is planning his first tour as a solo artist. "I've got a bunch of Detroit cats assembled for a band," he says. "We're looking at doing some radio shows in June. And by July or August, I should be doing my own tour. They tell me that I could probably headline clubs, but we're also considering being the opening act for the right tour."

Uncle Kracker is managed by Michael Shafer Jr. of Pointe Blank Management and booked by Pinnacle Entertainment.

"Better Days" will likely be the next Uncle Kracker single, which

is tentatively set for a June release. For now, he is dodging any conflicts that may arise between his budding solo career and his Kid Rock commitment.

"We're trying to work around Kid Rock's schedule," says Lava president Jason Flom. "Uncle Kracker and I have unwavering loyalty to him." He adds with a laugh, "It's going to be tricky, but I should have more problems like this."

Uncle Kracker candidly asserts, "The priority for me has always been the Kid Rock thing. He and I never really talked about what would happen if Uncle Kracker became huge. We don't talk about it enough, actually. But I don't plan on going anywhere anytime soon."

MCCLURKIN CROSSING OVER FOR VERITY

(Continued from page 11)

in the Sept. 9, 2000, issue. The album climbed to No. 1 in the Sept. 30, 2000, issue, and the set would eventually spend a total of four weeks at the top of the chart.

Live in London and More reached Heatseekers Impact status in the March 10 issue, when it jumped to No. 85 from No. 112 on The Billboard 200. This issue, the album stands at No. 85 on that chart, as well as at No. 27 on the Top R&B/Hip-Hop Albums chart. Meanwhile, airplay is picking up for "We Fall Down," which rises to No. 65 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart.

Reflecting on such crossover success, McClurkin says, "My music is something that you don't have to be religious to relate to. Everyone has a spiritual side, even atheists."

Oneil Stevens, assistant PD of adult R&B station WMXD Detroit, concurs. "The single 'We Fall Down' is striking a chord with people because it relates to everybody," he says. "Gospel artists crossing over is part of a trend, because if different people can relate to it, it doesn't feel like religious music being preached to them."

Born and raised in Amityville, N.Y., McClurkin now lives in Detroit. His gospel-singing career, dating back to 1979, includes stints in the McClurkin Singers, the New York Restoration Choir, and the McClurkin Project. Issued in 1998, McClurkin's initial, eponymous solo album was also a hit on the Heatseekers chart, peaking at No. 49.

McClurkin speaks out against any backlash from gospel purists who believe that crossover gospel artists are "selling out" to a secular audience. "Some of the traditional gospel community is like a country club—they don't want to let any 'outsiders' in, and they don't want you associating with others who aren't in the club," he observes. "But I don't believe that crossing over is wrong; it just gives artists like myself more latitude to interact with the secular folks. If anything, it's in the secular arena where gospel music needs to be heard. My next album will be

more inclusive than exclusive."

According to Sherry Anderson, owner of retailer New Life Gospel Records in Los Angeles, McClurkin isn't an artist who'll suffer a crossover backlash, "because his record wasn't put out to be a crossover hit," she says. "It just happened."

McClurkin's album "is filling a void," says Jazzy Jordan, Verity/Jive VP of black music marketing. "It speaks to the times when people are looking for more nurturing. Donnie's music is as core gospel as you can get. There was no attempt for this record to sound like an R&B hit."

Early marketing for *Live in London and More* included McClurkin appearing at gospel conventions, in addition to Verity targeting gospel and Christian radio with advertising and promotional items.

"The turning point in the album's sales has been more exposure at mainstream radio and on TV," Jordan says. "More R&B stations are playing Donnie's music, and he's been a mainstay on BET. His performance at this year's Stellar Awards [televised in January and February via a syndicated program in various markets] was one of the show's highlights."

McClurkin—who is managed and booked by Sierra Management—completed a U.S. tour in January. A video for "We Fall Down" is due out by the end of this month. Meanwhile, *Live in London and More* is nominated for best contemporary gospel album in this year's Dove Awards, to be presented April 26 at Nashville's Grand Ole Opry House.

McClurkin's songs are published by Don Mac Music/Seven Summits Music (BMI). As his music reaches a larger audience, McClurkin says he is also looking forward to the publication of his book, *Eternal Victim, Eternal Victor* (Pneuma Life Publishing), which is expected to be available by late April.

The book is "about overcoming the victim's mentality," McClurkin says. "It's not just for religious people. It's for every one of us who has suffered through dysfunction and survived it."



by Geoff Mayfield

NOT YOUR 'EVERYDAY' START: Not only did a change in sonic direction yield a new sound for **Dave Matthews Band**, the subsequent delay between the album that was scrapped and the newly crafted one that hit stores Feb. 27 gave RCA its best-ever opportunity to set up a Matthews album. Consequently, a band that was already successful by practically any measure earns the biggest sales week in its career, roaring out of the gate with 733,000 units.

The first-week sum for DMB's *Everyday* more than doubles this young year's previous top week, scored two issues ago when **Shaggy's** *Hotshot* cemented its lead with a 294,000-unit frame. The total is about 74% fatter than the band's previous career week, set in 1998 when *Before These Crowded Streets* debuted at No. 1 with 422,000 units.

By now, the story of *Everyday* is well-chronicled. Matthews and crew completed an album last year, produced by **Steve Lillywhite**, who had overseen its previous albums. The band decided it needed to switch gears and brought in **Glen Ballard**, who had produced **Alanis Morissette's** *Jagged Little Pill*, the biggest-selling album of the '90s. The change in direction gave RCA more time to orchestrate a Matthews release than it had on any prior occasion.

The label started touting the album's street date in stores as early as Dec. 18. Even earlier than that, a multilayered Internet campaign unfurled that would eventually pump pre-orders at multiple chains and online retailers; access to a behind-the-scenes Web site was dangled as a carrot to entice consumers to reserve their copies.

On Feb. 23, the Friday before the album hit stores, listening parties were held in conjunction with the Imax movie *All Access*, which features performances by **Santana**, **Sting**, **Sheryl Crow**, and **Mary J. Blige**, as well as a duet with Matthews and **Al Green**. At the parties, which were staged in eight cities, fans heard six songs accompanied by rare band footage.

TV journalist **Charlie Rose**, an ardent fan, has been quite the ally. He devoted the full hour of his public TV series to the band Feb. 26; previews from that hour ran on CBS' *60 Minutes II* in January. The busy band's trip to a career-high week also included stops on *Saturday Night Live* and *Late Show With David Letterman*.

BETTER THAN EVER: Aside from **Dave Matthews Band**, no less than six other acts that bow this issue on The Billboard 200 see career-best accomplishments. Most conspicuous are hip-hoppers **DJ Clue**, at No. 3 with 239,000 units, and **Project Pat**, at No. 4 with 126,000 units. Clue's previous high came last year, when his second album bowed at No. 6 with 112,500; No. 52 was the highest rank for either of Pat's earlier albums.

A*Teens, whose debut set of **Abba** tunes peaked at No. 71, see their new album enter at No. 52, while two other artists whose freshman albums fell shy of the big chart make noise with their second attempts. **Jessica Andrews**, whose 1999 outing peaked at No. 24 on Top Country Albums, gets her first Billboard 200 ink at No. 22 (see Country Corner, page 39). It took 16 weeks for her first album to garner the 62,000 units that her new one sells in just its first week. Latin pop man **A.B. Quintanilla**, the brother of slain Latin star **Selena**, makes his first Billboard 200 appearance (No. 92); he enters the unpublished Billboard Latin 50 at No. 2. His last album peaked at No. 6 on the Latin list.

Meanwhile, **Pearl Jam**, which set a Billboard record last year when it had five albums bow simultaneously on the big chart (Billboard, Oct. 14), breaks its own record, as seven sets—taped at U.S. concerts and intended to stymie bootleggers—debut at Nos. 159, 163, 174, 176, 179, 181, and 191.

GRAMMY GLANCES: Last issue, in the chart's unpublished week, Grammy-winning soprano **Cecilia Bartoli** re-entered Top Classical Albums at No. 11 with a 123% gain over the prior issue. This issue, the introduction of a special limited edition more than triples her *Vivaldi Album*, jumping to No. 2 with almost 2,000 units.

Jazz vocal nominee **Nneenna Freelon**, whose slot with **Take 6** was one of my favorite moments of the Grammy broadcast, saw sales of *Soulcall* almost double last issue. Surpassing 2,000 units, the album re-entered Top Jazz Albums for the first time since last November. This issue, despite an 18% drop in sales, she rises one step, 14-13. It's the fifth album she has placed on the jazz chart. Similarly, **Steely Dan's** *Two Against Nature* video, the visual companion to its album of the year winner, re-entered Top Music Videos last issue at No. 39 and manages to sidle up to No. 37 in the chart's unpublished week, despite a 4% decline.

Steely Dan does not fare as well on The Billboard 200, where a 22% decline drops it 16 places to No. 70. No shame there, as almost every album that saw a Grammy bounce last issue takes a dive in both sales and rank, the lone exception being **Moby**, who holds at his career-high of No. 40, down just 1%. His momentum is helped by a new version of "South Side," featuring **No Doubt's Gwen Stefani**, percolating at modern rock and top 40 stations. (It bullets at No. 4 on Modern Rock Tracks and at No. 37 on Top 40 Tracks.)

NAPSTER'S NEW CHALLENGE

(Continued from page 1)

and music publishers. The list of copyright material must include the title, artist, file name on the Napster system, and proof of ownership of the song. Once the criteria are met, Napster has three days to block access.

Two days prior to Patel's injunction, Napster began deploying a screening technology in an attempt to block access to about 200 songs by Metallica and Dr. Dre, who each sued Napster in separate actions.

For more than a year, Napster has said it cannot filter or screen copyright material. But with the force of the court bearing down, it developed the ability to do so. Napster revealed its plans at a March 2 hearing in San Francisco before Patel, declaring that it would "block millions" of music files within days of the hearing.

REFINEMENT

At press time, though, the technology continued to be riddled with problems and could not block the Metallica or Dr. Dre tracks, as well as many other hit songs. A company spokeswoman says the technology is being refined. "The technology that was put up on Sunday was just a starting point," she says. At press time, no refinements appeared to be working.

Napster says it uses two filters to screen copyright content. The first, called a term-based filter, screens all file names that correspond to an artist and song title to be blocked. The words in the artist's name are compared with a list of artists in the Napster database. If an artist's name is found, the words in the song title are compared with a song title database. If the song is found, the file is blocked.

If no match is made, a file-name filter is used. The file name is compared with the file names provided by the copyright owners, and if a match is found, the file is blocked from sharing.

Napster says the filters block files with "minor variations," such as incorrect punctuation or misspellings.

"The technology is there, but they're going to have to do a lot of legwork," says Liquid Audio senior director of copyright relations Jeff Okkonen. "Any kind of data mapping requires a considerable amount of manpower. People shouldn't expect it to be 100% on day one, but over time it could work."

While Napster says it conducts two screening processes, Okkonen notes that several sweeps are usually needed to find materials in any database. On average, searches can result in a match rate of about 80%. To reach 100%, individuals must manually look at each file to pinpoint its origin.

"Their objective should be to [continually look] at the technology to find out why they didn't get a match," says Okkonen. "If they take that attitude, they will be successful."

In accordance with the court order, Napster has until Monday (12) to

Senate Hearing To Address Digital C'right Issues

BY BILL HOLLAND

WASHINGTON, D.C.—Sen. Orrin G. Hatch, R-Utah, chairman of the Senate Judiciary Committee, says he will hold a hearing April 3 titled "Online Entertainment and Copyright Law: Coming Soon to a Digital Device Near You."

The hearing will address post-Napster-ruling issues, such as how to best strike a balance between the public's right to employ new technology and the rights of copyright holders and E-music companies.

While a witness list will not be

drawn up until the date for the hearing grows closer, Hatch says he wants to hear discussion on whether U.S. copyright law or the Digital Millennium Copyright Act, which he co-authored, needs to be modified. Specifically, he wants to hear testimony on whether some form of compulsory license plan for labels—to facilitate easier legal use of recordings on sites or changes in the fair-use section of the law—might need to be considered.

Manus Cooney, a Washington lobbyist for Napster, said in a TV interview March 6 that if prob-

lems are not resolved, he expects the service's users to contact members of Congress, which means lawmakers could step in to solve the dispute.

Napster is making a concerted effort to get its users organized, and on its Web site it outlines why and how they should contact their representatives.

In the wake of the Napster court ruling, Hatch said that he felt "a gnawing concern that this legal victory for the record labels may prove Pyrrhic or shortsighted from a policy perspective."

deliver a compliance report. RIAA outside counsel Russell Frackman says his clients will monitor the site to ensure that copyright songs are kept off the system. Frackman expects that Napster will periodically have to update the compliance report with the court. "We think the primary burden is on Napster, and we will call it to the court's attention if they don't comply with the order."

IMPLEMENTATION

In her order, Patel says a court-appointed technical adviser will be assigned if there is a dispute over implementing the injunction. Meanwhile, the RIAA and music publishers are compiling the list of thousands of songs to deliver to Napster. At press time, neither group had completed the task.

"We needed to see what Judge Patel would say about how they could be delivered," Frackman says. "They will probably be delivered in a series of lists."

Outside the courthouse March 2, Frackman said that his clients had delivered a list of between 5,600 and 6,000 songs to Napster; but it is unclear whether any had been blocked.

The National Music Publishers' Assn. (NMPA) also had not delivered its list to Napster at press time, but it may have a leg up, according to NMPA president Ed Murphy. "Most of the information is in the Harry Fox index, so it's relatively straightforward," he says. "Now we have to cross-reference to see what's encompassed in the class action, because some works are not covered in the lawsuit."

The Harry Fox Agency database has more than 600,000 songs spanning 2 million renditions, and Murphy expects that the list will be delivered by Monday (12) or Tuesday (13).

Howard King, attorney for Metallica and Dr. Dre, says his clients have "sent lists thousands of times" over the course of the case. "We've submitted information beyond the parameters of the injunction," King says. "The screening technology has to be broadened."

Although the injunction is in

place, Napster still faces an uphill battle to negotiate licensing deals with the labels. Napster CEO Hank Barry says that the labels have been "civil" but no progress has been made. "Our hope is that we can work something out."

RETAILERS DEBATE

(Continued from page 98)

what the subscriber has access to, which also must be figured into the value proposition.

In addition to having some input into subscription pricing so that it doesn't negatively affect current business, retailers also say they would like to participate in the rollout of subscription models.

"We would encourage the majors to work through their partners that they have always worked with, using our stores and our Web sites," says Bob Higgins, chairman of Trans World Entertainment.

Amazon's Douglas says that whatever the majors do, "they need retailers with traffic, and they always will. If any of the subscription models will work, it will work with retailers like us."

Distribution executives say not to worry. "We should figure out a way to let the retailers be involved," says Sony's Yarbrough. "We need their storefronts, and we certainly need their involvement."

Likewise, Universal's Urie says, "All of our plans for the Internet include retail, online providers, and other third party" Internet companies. And EMD's Cottrell says that he can see brick-and-mortar merchants tying in special offers linking buying CDs, whether online or in the store, with subscription services.

Recording Academy, EMusic File Suits Against Napster

BY EILEEN FITZPATRICK

LOS ANGELES—Now that the courts have sent the message that Napster is guilty of copyright infringement and must police its file-sharing service, other companies are jumping on the lawsuit bandwagon.

In separate suits filed in U.S. District Court in San Francisco, download retailer EMusic and the National Academy of Recording Arts and Sciences (NARAS) claim Napster is illegally swapping their songs on the service. EMusic, which filed its suit March 6, also accuses Napster of unfair competition, since EMusic charges about \$1 for each download and Napster's service is free.

NARAS, which filed March 5, is suing Napster over more than a dozen live performances from the Feb. 21 Grammy broadcast that are now available to Napster's 50 million users. In a release on its Web site, NARAS says it owns the rights to the performances and has applied for copyright certificates. In addition, NARAS says it had intended to commercially release some of the performances, but the songs' availability to 50 million Napster users has put that plan on hold.

Specifically, NARAS had discussed releasing, in conjunction with Interscope Records, the Elton John/Eminem duet of "Stan" as a fund-raiser for its charitable efforts. "That was not just a performance," says NARAS outside counsel Christopher Tayback. "But the commercial opportunity has been injured, since the performance is available all over Napster."

The EMusic action stems from a move the company made in November that identified tracks on Nap-

ster that were violating EMusic's licensing agreements. The company estimates that between one-third and one-half of its 140,000 licensed songs from independent labels and such artists as Elvis Costello are available for free on Napster. It is demanding that Napster pay \$150,000 per infringement.

"EMusic has notified Napster on numerous occasions that substantial numbers of sound recordings owned by or under exclusive license to EMusic are being traded throughout the Napster system without authorization, in violation of the rights of EMusic," the lawsuit says. "After having obtained such knowledge, Napster has not taken action to expeditiously remove or disable access to the infringing material."

The E-tailer also claims unfair competition under the California Business and Professions Code.

EMusic president/CEO Gene Hoffman says the company filed the lawsuit because it was tired of Napster's excuses. "We didn't rule this out back in November, and frankly they've been real jerks," he says. "Trusting a liar is difficult."

Hoffman says his company will seek financial damages, but he isn't optimistic that even if EMusic wins the case, it will be awarded a cash settlement. "Since Napster doesn't have any money, there's not a dime to be had," he says. "We know there's no pot of gold at the end of the rainbow. We're just sick of being lied to."

Both lawsuits seek an injunction to remove the songs. Napster executives would not comment on the new lawsuits.

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The music industry's most valuable retailing resource returns as Billboard releases the *2001 Record Retailing Directory*.

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PERSONNEL DIRECTIONS

Matt Benz has joined the Billboard Music Group in New York as financial reporter for Billboard, Billboard Bulletin, and Amusement Business. Benz replaces Brian Garrity, who was recently promoted to marketing & technology editor for Billboard.

Benz will work with the senior editors of Billboard and Amusement Business to develop in-depth coverage of the publicly traded companies in the music, dotcom, and live entertainment industries. He also will contribute financial news to Bulletin on a daily basis. Benz reports to Music Group VP Ken Schlager, but will take his assignments on a day-to-day basis from editors at the individual publications.

Benz comes to Billboard from Institutional Investor, where he has served as a reporter on two newsletters. At Bond Week he covered the asset-backed securities market; at Defined Contribution News he covered investment industry trends.

Benz received a B.A. in philosophy from the University of Michi-

gan in 1998. While at the university, he was literary editor of the Michigan Daily. He also has been a contributing writer for The Vineyard Gazette in Massachusetts.

Lauren Erlichman joins Billboard's marketing team in New York as assistant marketing manager. She will handle press and publicity, research, and other marketing functions for Billboard magazine and events.

Erlichman holds a B.A. in English from Boston University where she graduated Cum Laude in 1998. Prior to Billboard, she served as the media coordinator for the College Media Journal's events department where she managed press and marketing efforts for the CMJ Music Marathon and MusicFest & FilmFest 2000.

Before CMJ, Erlichman was an associate account executive at Rogers & Cowan Public Relations, where she handled press for clients such as Faith Hill, Rod Stewart and Paul McCartney. She reports to Peggy Altenpohl, promotion director for Billboard.



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Ms. Jackson Debuts Above 'Ms. Jackson'

IT HAD TO HAPPEN: Entering The Billboard Hot 100 just one notch above OutKast's former No. 1 hit "Ms. Jackson" (LaFace/Arista) is the new single by that other Ms. Jackson, Janet. Her latest, "All for You," opens at No. 14. That makes it the highest new entry on the Hot 100 since the calendar rolled over from 1999 to 2000. It pushes the millennium's previous highest debut, Santana Featuring the Product G&B's "Maria Maria" to second place among the highest-debuting entries of the 21st century. "Maria Maria" opened at No. 15 in the Feb. 12, 2000, issue.

"All for You" is the highest new entry on the chart since the Sept. 11, 1999, issue, when "Lost in You" by Garth Brooks As Chris Gaines debuted at No. 5. "All for You" is Janet's highest entry since May 23, 1998, when "I Get Lonely" started its chart life at No. 3.



by Fred Bronson

PRACTICE, PRACTICE, PRACTICE: Three albums debut on the Top Internet Sales chart this issue. It's no surprise that Dave Matthews Band enters at No. 1 with *Everyday* (RCA), as the album also opens in pole position on The Billboard 200. It's also no shock that Jessica Andrews is new at No. 7 with *Who I Am* (DreamWorks). But the third debut might cause a double take or two. It was almost 40 years ago that *Judy at Carnegie Hall* (Capitol) debuted on The Billboard 200. The Judy Garland double-LP went on to top the chart for 13 weeks and remained on the list for 95 weeks.

Thanks to the broadcast of ABC-TV's miniseries *Life With Judy Garland: Me and My Shadows*, in which actress Judy Davis faithfully recreated Garland's sensational performance at Carnegie Hall, the CD earned

enough sales to make the Internet chart at No. 20, as well as Top Pop Catalog Albums at No. 26.

The return of *Judy at Carnegie Hall* marks the first appearance of Garland on a Billboard album chart since 1973, when *Live at the London Palladium* peaked at No. 164 on The Billboard 200.

'OVER' THE TOP: Atlanta's 112 scores its first No. 1 hit on its own, as "It's Over Now" (Bad Boy/Arista) marches 3-1 on Hot R&B/Hip-Hop Singles & Tracks. The quartet has been in pole position before, but only as a featured act on Puff Daddy & Faith Evans' "I'll Be Missing You," which had an eight-week reign in the summer of 1997. Until "It's Over Now" came along, 112's highest-charted title on its own was "Cupid," a No. 2 hit in May 1997.

'HEY' RIDE: The No. 1 song on the Hot 100 39 years ago this issue was "Hey! Baby" by Bruce Channel. The native Texan never appeared on the Dutch chart with this hit, and neither did Ringo Starr with his 1977 remake (although Starr's version bubbled under).

Finally, after 39 years, Channel's song has made the charts in the Netherlands. "Hey Baby (Uhh Ahh)" (Dureco) by the Cooldown Cafe Featuring DJ Stefan moves 7-6. Dutch chart expert Johan van Slooten notes that this is a record for the longest amount of time between a song going to No. 1 in America and then appearing on the charts in Holland. The previous record-holder was "Have You Never Been Mellow," which was No. 1 in the U.S. for Olivia Newton-John in 1975. It was a Dutch hit 21 years later by the Party Animals.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	132,645,000	128,448,000 (DN 3.1%)
ALBUMS	120,868,000	121,828,000 (UP 0.8%)
SINGLES	11,777,000	6,620,000 (DN 43.8%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	106,400,000	112,328,000 (UP 5.6%)
CASSETTE	14,191,000	9,264,000 (DN 34.7%)
OTHER	277,000	236,000 (DN 14.8%)

OVERALL UNIT SALES THIS WEEK
15,411,000
LAST WEEK
14,745,000
CHANGE
UP 4.5%
THIS WEEK 2000
15,971,000
CHANGE
DOWN 3.5%

ALBUM SALES THIS WEEK
14,579,000
LAST WEEK
13,839,000
CHANGE
UP 5.3%
THIS WEEK 2000
14,496,000
CHANGE
UP 0.6%

SINGLES SALES THIS WEEK
832,000
LAST WEEK
906,000
CHANGE
DOWN 8.2%
THIS WEEK 2000
1,475,000
CHANGE
DOWN 43.6%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION					
	2000	2001		2000	2001
NORTHEAST	7,233,000	7,271,000 (UP 0.5%)	SOUTH ATLANTIC	25,112,000	24,474,000 (DN 2.5%)
MIDDLE ATLANTIC	18,829,000	18,529,000 (DN 1.6%)	SOUTH CENTRAL	20,905,000	19,315,000 (DN 7.6%)
E. NORTH CENTRAL	21,067,000	19,551,000 (DN 7.2%)	MOUNTAIN	9,030,000	9,078,000 (UP 0.5%)
W. NORTH CENTRAL	8,365,000	7,770,000 (DN 7.1%)	PACIFIC	22,104,000	22,461,000 (UP 1.6%)

ROUNDED FIGURES FOR WEEK ENDING 3/4/01

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

Foo Fighters

THERE'S NOTHING LEFT TO WIN

RCA RECORDS

CONGRATULATES FOO FIGHTERS

ON CAPPING OFF A TREMENDOUS 18 MONTHS BY WINNING TWO GRAMMY AWARDS:

BEST ROCK ALBUM—THERE IS NOTHING LEFT TO LOSE
BEST SHORT-FORM VIDEO—LEARN TO FLY

BESIDES THE LITTLE GRAMOPHONE STATUES, OVER THE LAST 18 MONTHS FOO FIGHTERS HAVE ALSO:

SOLD 2.5 MILLION RECORDS WORLDWIDE INCLUDING:

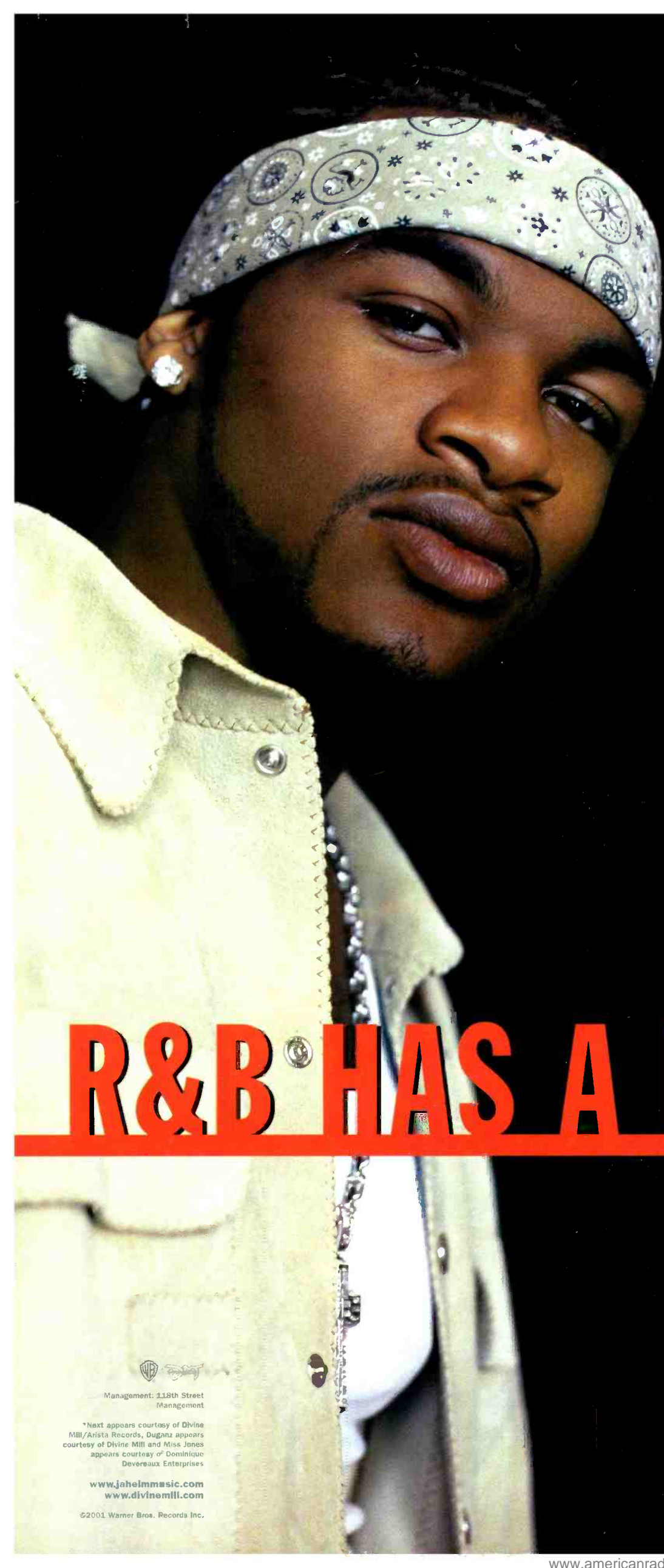
US	PLATINUM
AUSTRALIA	2X PLATINUM
NEW ZEALAND	GOLD
CANADA	PLATINUM
UK	GOLD
PORTUGAL	GOLD
JAPAN	GOLD
IRELAND	GOLD
SINGAPORE	GOLD
INDONESIA	GOLD
BRAZIL	GOLD

- PLAYED OVER 200 LIVE SHOWS
- TRAVELED OVER 250,000 MILES—INCLUDING OVER 100,000 IN THE AIR, AND YOU KNOW HOW HARD THAT IS NOWADAYS
- THEIR FIRST-EVER #1 MODERN ROCK TRACK—LEARN TO FLY
- NOMINATED FOR THREE GRAMMYS, WINNERS OF TWO
- NOMINATED FOR TWO MTV AWARDS
- MULTIPLE TV APPEARANCES AND PERFORMANCES ON: MTV, MTV2, VH-1, THE LATE SHOW WITH DAVID LETTERMAN, THE TONIGHT SHOW, LATE LATE SHOW WITH CRAIG KILBORN, THE DAILY SHOW
- THEIR FIRST-EVER LIVE PAY-PER-VIEW CONCERT SPECIAL

IT MAY NOT BE SOME TV SHOW IN THE AUSTRALIAN OUTBACK, BUT IT'S ONE HELLUVA BAND AND ONE HELLUVA RECORD FROM FOUR GUYS WHO WOULD DROP THEIR INSTRUMENTS TO HELP IF YOU FELL INTO A CAMPFIRE.



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With "Could It Be" reaching #1 in 14 markets, including New York, DC and Atlanta, Jaheim is quickly becoming a major player in the world of R&B. His song has been the Top 5 R&B Single for 4 weeks and the #1 R&B Core Store Single for 3 weeks running, earning him an audience of over 40 million fans. The video is all over BET and MTV, and his TV appearances include BET Live, Soul Train and an upcoming performance on Showtime at the Apollo. Now with international success in Germany, Japan, London and Paris, Jaheim's about to get even hotter.

"...a fluid collection of ballads and uptempo tracks that highlight the singer's notable Vandross-escue tenor."

—Vibe

"A new voice has emerged on the scene. This powerful, yet tender voice nakedly portrays our everyday emotions of joy and sorrow. It is a voice filled with intense sensitivity and deep feeling. It is the voice of Jaheim."

—Show-G, J-WAVE

"It's macho soul that I haven't heard since Tedcy Pendergrass... testosterone-fueled soul of the highest quality."

—Trevor Nelson, Radio1/MTV

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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.

The suit, first filed Nov. 19, 1998, on behalf of the BPA (Billboard, Nov. 20, 1998), alleges antitrust and civil rights charges
(Continued on page 83)

BILLBOARD EXCLUSIVE

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
(Continued on page 92)



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,
(Continued on page 84)



'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 "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."
(Continued on page 85)



THOMAS



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's contributions to Byron's live set and his attendant Blue Note album, *A Fine Line*, might
(Continued on page 83)



O'CALLAGHAN

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
(Continued on page 86)

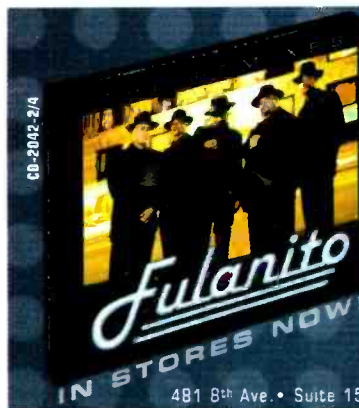


HEATSEEKERS

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

See Page 28

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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.

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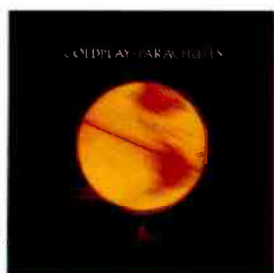
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Spectrum Auctions Called 'Contaminated'

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 sidestepped 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



PEGG

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.

'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"

"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 prob-

lem, 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.



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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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.



MURPHY

"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.

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

ALLFORYOU

The title track from the much-anticipated forthcoming album.

Virgin J&J

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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%.

BOOKS, MUSIC & MORE
amazon.com

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)



FAIR

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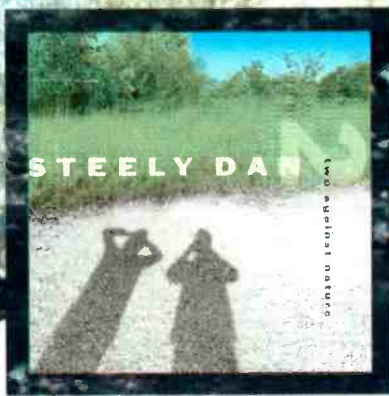
Album of the Year

Best Pop Vocal Album

Best Engineered Album, Non-Classical

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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



CASSIDY

major chart attraction that rubbed shoulders with Dido and Limp Bizkit.

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, 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 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)



FAHEY

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



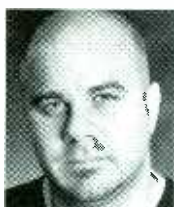
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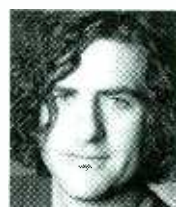
MARELLA



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 Wlodinguer, 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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