

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 12, 2001

PRETEENS A LUCRATIVE, IF VULNERABLE, MARKET

Accessing The 'Tween' Audience Reaches Fever Pitch With More Music, More Media

BY CHUCK TAYLOR

NEW YORK—They might be too young to sit behind the wheel of a car, but preteen consumers have become a driving force in the music industry, fueling sales of pop product in the millions and breaking acts that top 40 radio and MTV won't touch.

The once-overlooked "tween" market—9- to 14-year-olds—holds in its little pocket some \$260 billion per year in spending power, according to Cincinnati-based WonderGroup Youth Marketing and Advertising. And its No. 1 purchase is music.

Thanks to savvy marketing campaigns by record labels, the ubiquity of kid-focused outlets like Radio Disney and Nickelodeon, and the dogged development of artists with which the demographic can readily identify, the preadolescent age

group has not only backed the lucrative pop stable of such acts as 'N Sync, Britney Spears, and Backstreet Boys—it has single-handedly supported its own set of similar-



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ly aged superstar artists.

Jive's 13-year-old Aaron Carter is the poster child for the tween movement. Thanks to tenacious marketing, his buoyant pop, R&B, and rap showcase *Aaron's Party*, released last October, has moved 1.7 million copies,

according to SoundScan; a recent Disney Channel concert special, catering to the preteen set, helped catapult the album to No. 4 on The Billboard 200 in the April 21 issue,

representing a one-week gain of 73.5%. Carter, the brother of Backstreet Boy Nick, kicks off a 45-date headlining U.S. tour on June 15.

In addition, *Abba Generation*, the debut from Swedish foursome A*Teens, shifted 582,000 units, and

in the past two months, the group's MCA follow-up, *Teen Spirit*, has sold 183,000 copies with little support from top 40 radio. Likewise, youth quartet Steps, from the U.K., has never achieved a radio hit here, but it rang up 201,000 copies of its *Step One* last year on Jive; the group's second set is due this summer.

Further, British boy/girl ensemble S Club 7 began its campaign here in November 1999 with a half-hour music-inclusive comedy on the Fox Family Channel and has just scored its first U.S. hit, "Never Had a Dream Come True," which reaches No. 10 on The Billboard Hot 100 this issue. Its 2000 eponymous debut sold 311,000 copies; the current A&M/Interscope follow-up, 7, has surpassed it and is gaining momentum, with sales of 358,000.

(Continued on page 139)

Exclusive: Rhino Reissues Costello Catalog



BY CHRIS MORRIS

LOS ANGELES—Looking back on his 24-year recording career, Elvis Costello says, "I didn't really much subscribe to the idea that you should just be trying to accumulate more and more wealth by making the

(Continued on page 24)

Sweden At Crossroads, Even As It Fills The Global Jukebox

BY KAI R. LOFTHUS
and JEFFREY DE HART

STOCKHOLM—After a decade of perfectly produced pop and a few bolder experiments, the Swedish music business is under pressure to create some fresh material for the global jukebox, as the legacy of such homegrown acts as Abba, Roxette, Dr. Alban, and the



Cardigans fades.

Although Sweden retains a significant profile with its music exports, local industry movers and shakers suggest that the country must advance beyond the glory of songs created by its writers and producers for international stars: It should instead put greater efforts into developing more viable domestic artists.

Fortunately, there is already a batch of younger,
(Continued on page 146)

Failed Merger With BMG Leaves EMI Open To Hostile Takeover

This story was prepared by Gordon Masson in London, Wolfgang Spahr in Hamburg, and Brian Garvity and Matt Benz in New York.

EMI's inability to successfully negotiate a merger agreement with its latest suitor, BMG, leaves the company vulnerable to a hostile takeover bid from a media player lacking a music operation, or even from the two conglomerates most intimately familiar with its operations: Bertels-



mann and AOL Time Warner.

That's the issue now as the reality of continued life on its own sets in for the British major, which has now seen two merger strategies scuttled by regulatory concerns in less than two years.

With its stock now trading at around the 450 pence (\$6.44) level, down from a high of around 800 pence (\$11.44) in January 2000, analysts believe any further price drop could leave EMI open
(Continued on page 143)



Although Hearing Approaches, Sensenbrenner Keeps Mum

BY BILL HOLLAND

WASHINGTON, D.C.—The House Subcommittee on Courts, the Internet, and Intellectual Property has scheduled a hearing May 17 about music on the Internet, with a focus on digital-music licensing.

While no official witness list has been released, sources close to the subcommittee say that the panel will include Lyle Lovett, speaking as an ASCAP songwriter; executives from MP3.com and Liquid Audio; and Ed Murphy, president/CEO of the National Music Publishers' Assn (NMPA).

The hearing announcement comes after April 23 filings before the Copyright Office from two important players in the digital-music imbroglio, which indicates some movement toward smoother sailing as congressional focus on the issue grows. Both MP3.com and
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NEWS
ANALYSIS



HEATSEEKERS

'Essential Spring Break'
By DJ Skribble At No. 1

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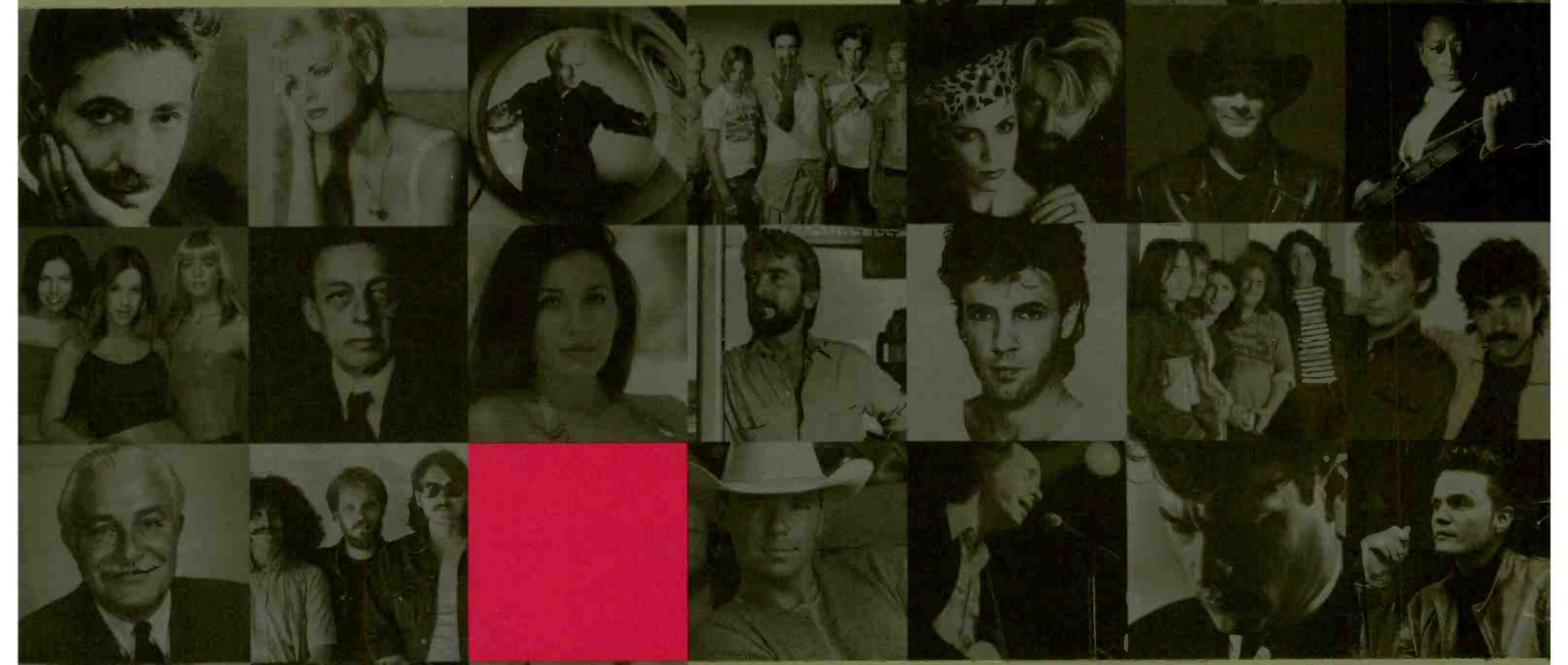
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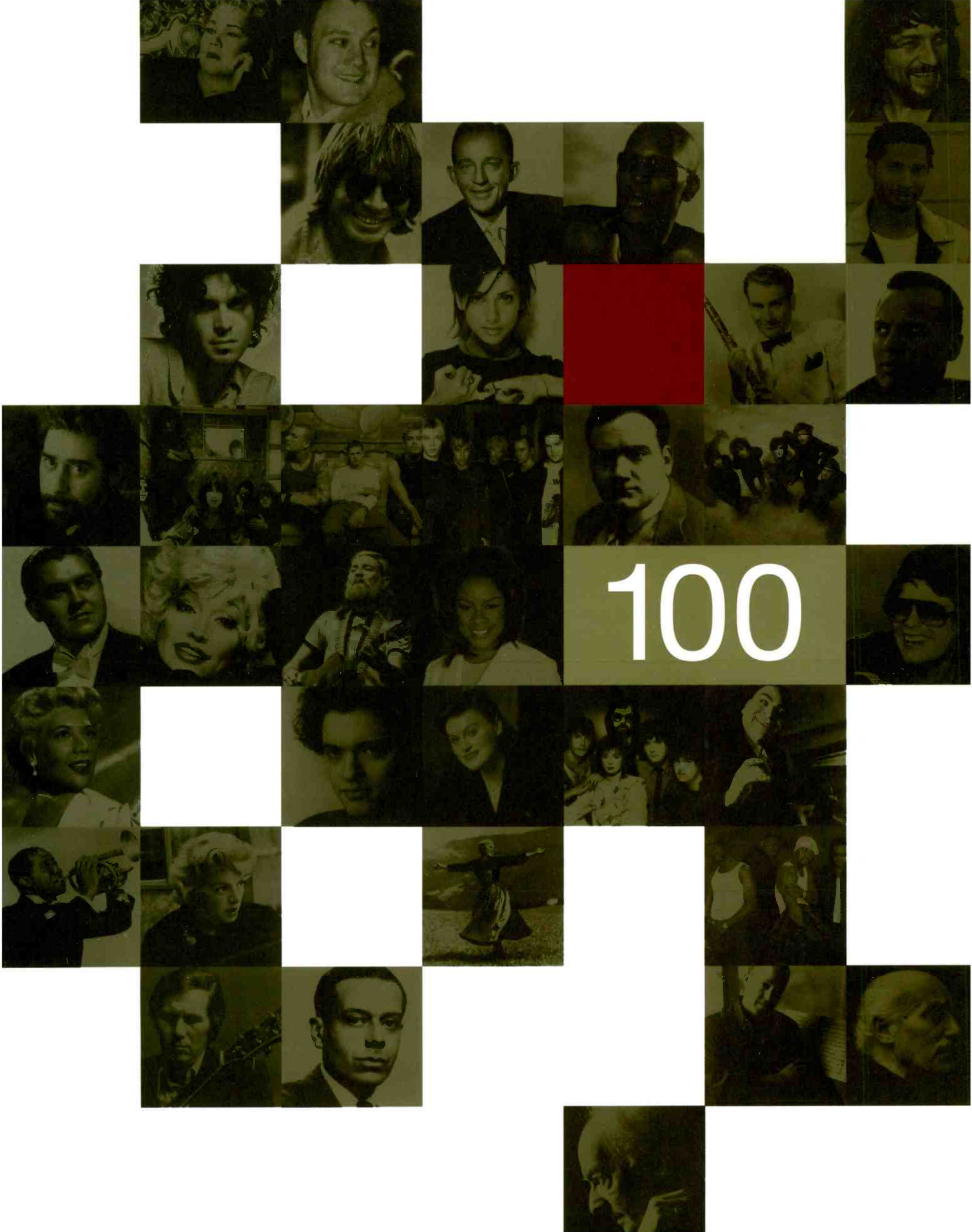


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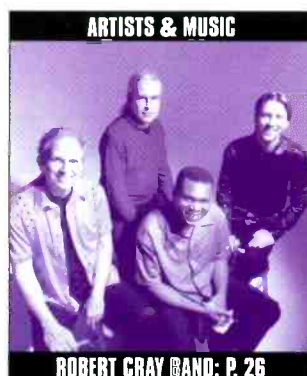
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20 The Beat: Where have all the great bands gone?

21 Boxscore: Andrea Bocelli, the Hartford Symphony Orchestra, and Cecilia Gasdia gross more than \$2 million at the FleetCenter in Boston.

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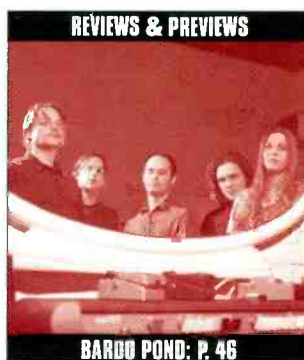
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RIAA And NAB Clash Over Streaming Suit

BY FRANK SAXE

NEW YORK—The Recording Industry Assn. of America (RIAA) is asking a judge in the U.S. District Court for the Eastern District of Pennsylvania to either throw out a lawsuit over streaming fees brought by broadcasters or to skip a trial and issue a ruling in the record industry's favor, *Billboard* has learned.

The motion, filed April 26 in Philadelphia, asks Judge Berle M. Schiller to put on the fast track the case brought in February by the National Assn. of Broadcasters (NAB) and six broadcast groups (*Billboard*, Feb. 10). "The court need look no further than to the plain words and legislative history of the [Digital Millennium] Copyright Act [DMCA] to ascertain that the Copyright Office has correctly construed the govern-

ing statute," RIAA lawyers wrote in the 25-page motion.

The lawsuit stems from a December 2000 ruling by the U.S. Copyright Office that said broadcasters must pay royalties for simulcasting their over-the-air radio stations on the Internet.

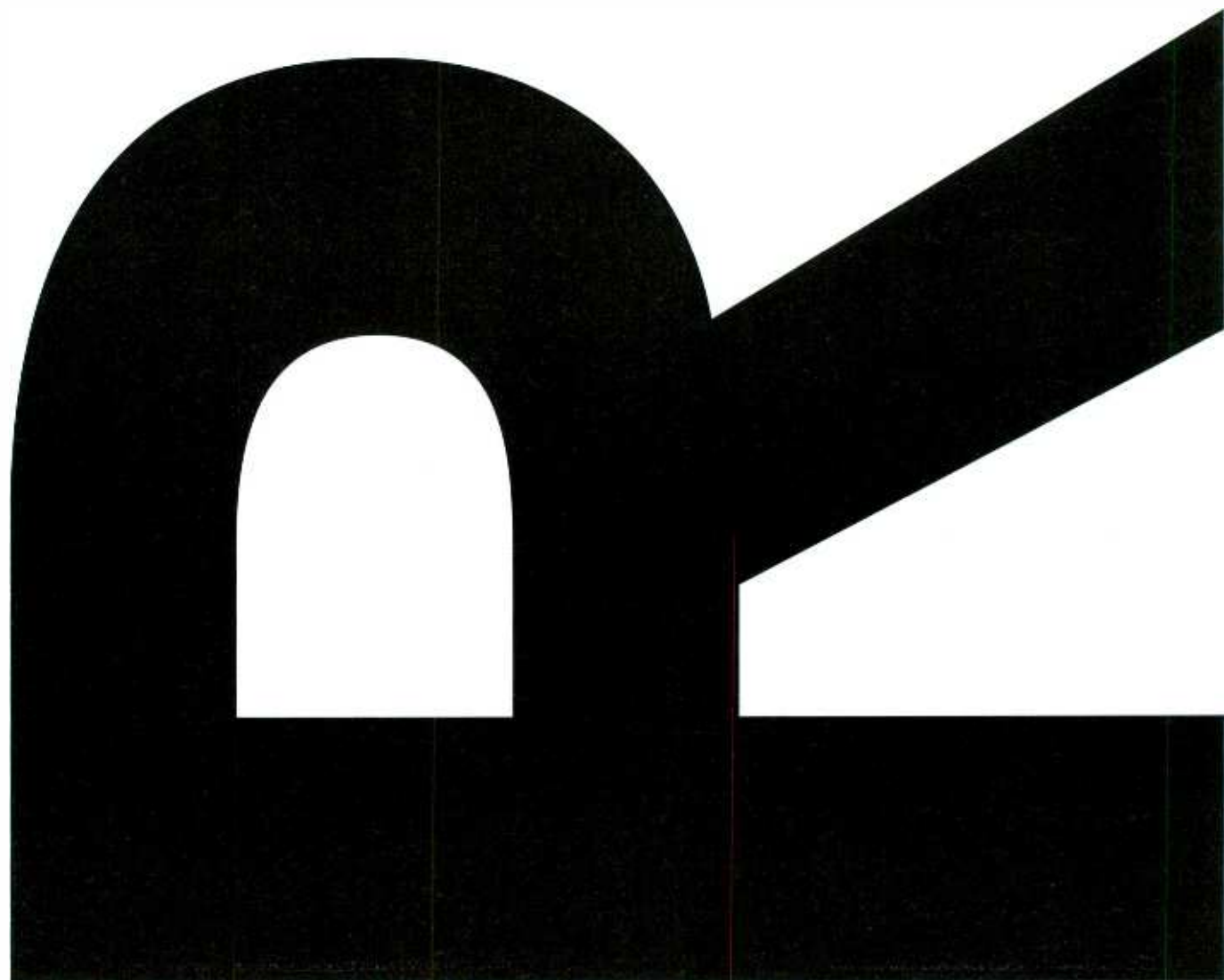
In a complaint filed in the U.S. District Court for the Eastern District of Pennsylvania, the NAB and six broadcast groups asked that the copyright ruling be overturned, arguing it is "an abuse of discretion and otherwise not in accordance with law and therefore is invalid." Specifically, the broadcasters' attorneys say that when Congress passed the 1998 DMCA, it never intended to include over-the-air broadcasters, which have traditionally been exempt from other royalty fees. According to the NAB, broadcasters already pay \$300 million a year to ASCAP and BMI.

But the RIAA believes the increas-

ingly controversial DMCA clearly states that the broadcasters must pay—and even if it does not, the RIAA believes the court must defer to the Copyright Office's ruling. It also notes that giving radio station operators the ability to stream free of charge would "hand them a significant and unintended competitive advantage over their non-broadcast, Webcaster counterparts."

Among the station groups joining the NAB suit are Bonneville, Cox Radio, Emmis, Entercom, Susquehanna, and Viacom's Infinity Radio—although no Infinity station currently streams Internet audio.

Lawyers for the broadcasters' group say they are not surprised by the RIAA's motion and say they will likely respond within the next six weeks. "We'll probably file a similar motion," says Ben Ivins, senior associate general counsel for the NAB.



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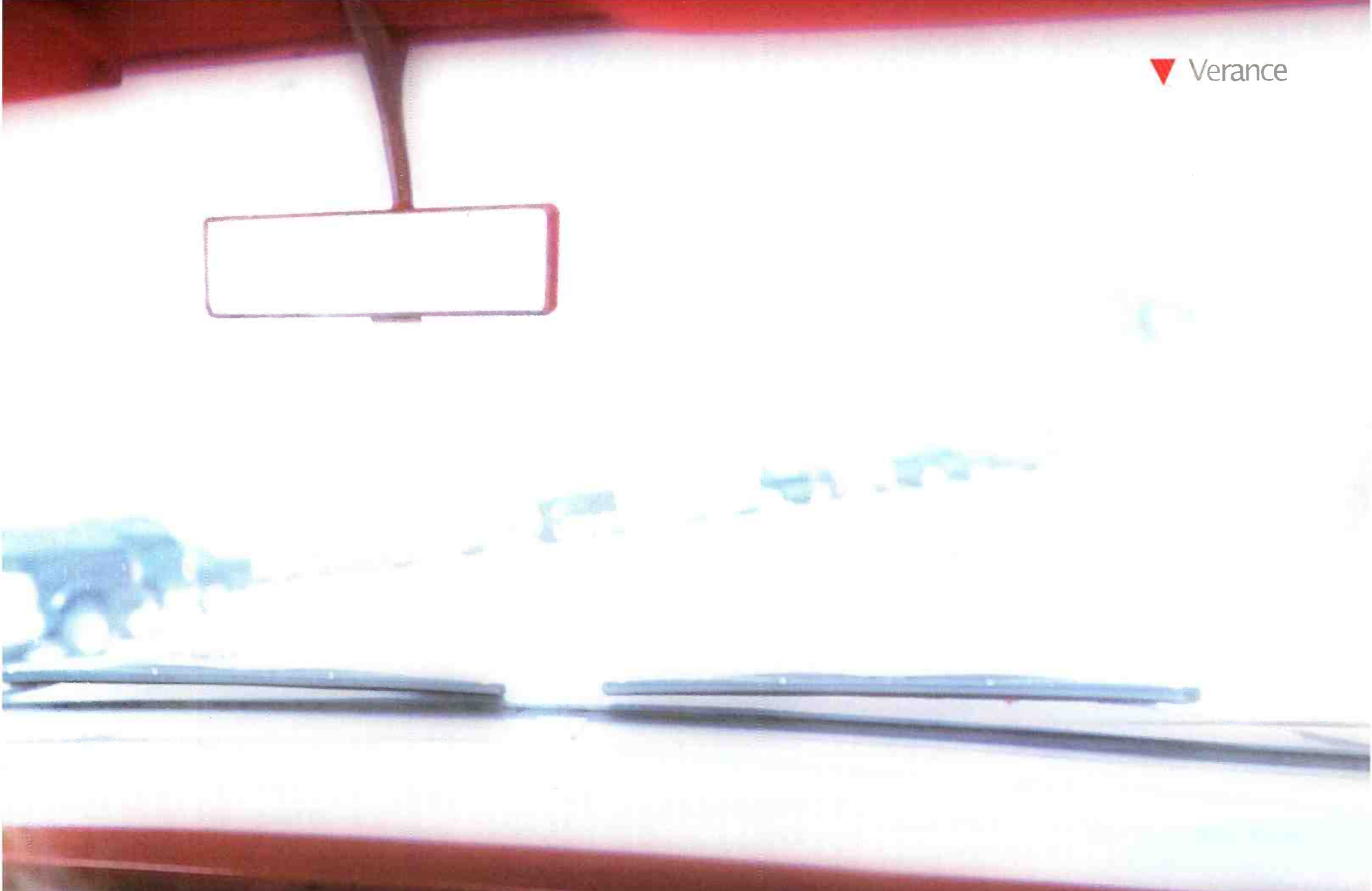
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BMG Campaign Targets Unauthorized Recordings

BY ED CHRISTMAN

NEW YORK—BMG Distribution's effort to tackle bootlegging is a good start, independent retailers say, but they add that the entire industry must do more to remove that threat.

During a panel discussion at the Impact convention in Dallas April 27, Pete Jones, president/CEO of BMG Distribution and BMG Associated Labels, introduced an initiative that the company is implementing to address retail concerns about bootlegging, counterfeiting, and piracy. As part of that campaign, BMG has put together and is distributing to retailers an educational brochure aimed at helping the industry fight the distribution of unauthorized recordings. The brochure includes the phone numbers for all the Recording Industry Assn. of America (RIAA) regional offices.

In addition, the company has created three "window clings" to alert consumers about the issue, with headlines like "Support Music Artists, Not Con Artists" and sub-heads like "Bootlegs=Cheap Imitations" and "Counterfeit Music Supports Criminals."

In a letter to accounts, Jones says the company has been working with the RIAA to "tune up the process, particularly in terms of reporting procedures and educating" the industry and consumers. He says it "will take the entire industry working together to eradicate the problem."

Jones tells *Billboard* that when BMG Distribution did its roadshow, visiting with accounts around the country, it became clear that bootlegging was a top concern of independent merchants. Picking up the thread, John Conway, marketing

manager for BMG Distribution's New York branch, says there was a perception among independents that the majors were doing little to solve this problem.

"So we initiated a 'what could we do better' approach," Conway reports. "First we got in touch with the RIAA and got some of their hard and fast facts."

Using that information, BMG created the brochure, which serves as a kind of Cliffs Notes allowing retailers and their store employees to help join the effort to solve the problem.

But that's not all. "Our mission is to distribute [the brochure] among retail and labels so that people will be armed and know what to do, Conway adds. "It is not up to one person; it is up to everyone who it affects to get involved."

Conway says that educating the industry is not enough and that it is important to make consumers aware of the issue as well. "The window clings we created are an effort to bring awareness to consumers that when they buy [bootlegged] music, they are supporting criminal activity," he says.

Frank Creighton, senior VP/director of anti-piracy at the RIAA, says that no matter how many resources the RIAA focuses on the issue, "we can't be everywhere, all the time." So Creighton says the RIAA is "ecstatic" about working with BMG and hopes to expand to other member companies. "Clearly, the sales representatives of our member companies are invaluable eyes and ears as to how much and where [counterfeiting] is taking place," he adds.

In Detroit, Ronald Stringer, president of Justin's Music, says that

(Continued on page 140)



JONES



Sir Ravi. Queen Elizabeth II recently bestowed the Award of Honorary Knight Commander of the Order of the British Empire on Ravi Shankar in recognition of his services to music. Shankar is also celebrating a concert career of more than 60 years with the recent release of *Ravi Shankar Full Circle/2000* on Angel Records. The rare live recording features Shankar's 19-year-old daughter, Anoushka, assisting him on sitar. Shown, from left, are Shankar and Sir Rob Young, British high commissioner.

Sony Sees Improved Fiscal Year

BY MATT BENZ

NEW YORK—Sony Music Entertainment says a strong new-release calendar, coupled with continued cost cutting, will lead revenue and operating profit higher in fiscal 2001. Analysts and investors, meanwhile, are waiting to see how well Sony's entertainment segments can work with a flagship electronics business that produced more than 75% of Sony Corp.'s fiscal-2000 revenue.

For the fiscal year that ended March 31, Sony Music Entertainment posted operating income of 20.5 billion yen (\$164 million), compared with an operating income of 28.3 billion yen (\$226.3 million) the year before. Sales fell to 612.1 billion yen (\$4.9 billion) from 706.9 billion yen (\$5.7 billion). The company does not break out net income for its music group.

Sony attributed the fall-off to increased spending on the development of digital media—including Duet, its online music joint-venture with Universal Music Group—and the March closure of a U.S. manufacturing facility. It did not specify how much it had spent on digital-media development, nor how much it expects to spend this year. It also cited the timing of some of its album releases in the first half of

the fiscal year and the strength of the dollar relative to the yen.

Parent Sony Corp.—which operates games, film, and insurance divisions and is even opening an Internet bank—reported fiscal-year 2000 net income of 16.8 billion yen (\$134 million), compared with a net income of 121.8 billion yen (\$974.7 million) in fiscal 1999, mostly as a result of charges related to changes in accounting for its film business. Revenue rose to 7.3 trillion yen (\$58.5 billion) from 6.7 trillion yen (\$53.5 billion).

SONY

A Sony Music spokesman said that new releases by the likes of Destiny's Child, along with recent successes at Epic Records, are helping to provide a strong start to the new fiscal year.

Peter Boardman, an analyst with San Antonio-based USAA Investment Management, which owns an unspecified number of shares of Sony stock, estimates music revenue will increase 15% in the 2001 fiscal year on the strength of new releases. Overall, Sony Corp. forecasts fiscal-2001 net income of 150 billion yen (\$1.3 billion) on 8 trillion yen (\$69.6 billion) in revenue.

In fiscal 2001, Boardman says, he is curious to see how well Sony can

"merge their stars with their electronics division"—whether it could, for example, make music and film star Jennifer Lopez a character in, and seller of, PlayStation games. "That's really going to be the key, from my perspective."

Internet and multimedia analyst Phil Leigh of Raymond James in St. Petersburg, Fla., has his eye on another aspect of the electronics-entertainment dynamic. He says, "I think we'll begin to see some pressure on the record-label side of the business to get moving [with Duet]." Leigh notes that Sony does not make MP3 players—sales of which research firm Dataquest predicts will reach \$800 million this year and \$1.2 billion in 2002—and that it is waiting instead for Sony Music and the other major labels to roll out their promised proprietary music formats.

"The Walkman is known as the Sony Walkman," Leigh says. "Well, the MP3 player is the technological successor to that, and Sony is being left in the dust there, because they do not support the MP3 format."

"Sony is almost unique in this sense," Leigh continues, "because they've got two sides of this business that might well have conflicting objectives."

Christian Music Sales Rise In 1st Qtr. Despite Industry-Wide Slump, Genre Enjoys Healthy Spike Of 17%

BY DEBORAH EVANS PRICE

NASHVILLE—Christian/gospel music sales rose sharply in the first quarter of 2001, even while overall music sales dipped.

According to SoundScan, Christian album sales totaled approximately 10.2 million units in the first three months of this year, compared with 8.6 million during the first quarter of 2000—a rise of 17% during a period when total music sales have slumped by 1%.

Christian video sales were up 24% in the first quarter as well, with sales of approximately 1.5 million units, compared with 1.2 million units in the same period last year.

Another positive indicator is that the Recording Industry Assn. of America (RIAA) certified 26 Christian albums and videos either gold or platinum in the first quarter of 2001, as opposed to six during the same time frame in 2000.

All this was good news for those in the industry who had begun questioning whether Christian music's growth was about to hit a plateau, or worse, spiral downward. After five years of growth, Christian music sales suffered a 6% decline last year, a fact that many industry insiders attributed to the lack of superstar releases in the genre.

Gospel Music Assn. president Frank Breeden says he is "surprised" at the first-quarter numbers. "I

thought we'd see more growth later in the year. So I'm really excited about what the next nine months hold."

The strong first quarter seems to be attributable to several factors, including direct-marketing campaigns on TV, strong fourth-quarter releases that continued to sell, and several successful new acts.

Specifically, EMI Christian Music Group president/CEO Bill Hearn cites the continuing strong sales of greatest-hits packages by dc Talk and the Newsboys—released in 2000—and the debut projects by Stacie Orrico, ZOE-girl, Rachael Lampa, and Plus One.

Hearn also notes, "About 40% of the sales increase this year is driven through TV sales—[Time Life's series] 'Songs 4 Worship,' Anne Murray's *What a Wonderful World*, and the [Bill] Gaither 'Homecoming' [video] series. So a good chunk of that increase is coming from our [direct-response] TV efforts, and they continue to expand."

Provident Music Group chairman Jim Van Hook is equally bullish on the state of Christian music. "We are experiencing good A&R, demonstrated by the fact that we don't have just one big hit record, but several very strong releases."

Jim Stella, Christian music buyer for the Albany, N.Y.-based Trans World chain, feels that new artists are a major factor in the increase. "It's an educational process to let people know how good the music is in this genre. A lot of people think of four peppery-haired guys singing old gospel hymns standing around a

microphone. They don't see it as a Plus One or a Third Day or a Skillet. There are so many different styles amongst the genre."

Breeden says diversity is one of the strengths of Christian music. "What I like about our industry is that we are not so dependent on single artist releases. In other industries, one or two artists can make or break a year; that's a double-edged sword. I'm glad we've got the diversity."

Some feel the Christian genre is on the rise because the music quenches a cultural thirst. "There is a spiritual quest going on in America," says Word Entertainment Label Group president Loren

Balman. "People are looking, and this is clearly filling that need."

In addition to mainstream retailers having greater success with Christian music, Christian Booksellers Assn. retailers are flourishing; they accounted for 51% of the first quarter's increase in sales. Hearn says Christian retailers are getting "more involved and more aggressive in selling urban and urban gospel music, which is something they really need to stay focused on because that's a growing part of the business."

According to Plus One member Nate Cole, "It all comes down to the music. When the music is made and is great quality, people like what they hear and they want to buy it."



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Brazil, Cuban *Trova* Music In Spotlight At Cubadisco

BY HOWELL LLEWELLYN

MADRID—When this month's Cubadisco fair brings together Latin America's two music giants—Cuba and Brazil—in a celebration of their musical traditions, it will attract attention from around the world.

Record labels and publishers from Spain, Germany, France, and the U.K.—plus a smattering of independent U.S. labels—will attend the fifth Cubadisco trade fair, May 16-20 in Havana. Each year, the fair focuses on one Latin American country and one genre of Cuban music. The country in

this year's spotlight is Brazil, and the Cuban focus is on *trova* music—a form of *guaracha* or romantic bolero that developed in the protest songs, or Nueva Trova, of the 1970s.

In previous years, Cubadisco has been largely organized by SGAE, the Spanish authors and publishers' society. This year, the

Cuban Music Institute has played a larger role as SGAE's partner on the organizing committee. SGAE executive president Teddy Bautista says this new arrangement is "just how it should be and how we intended things to happen."

Cubadisco is the world's only music fair devoted entirely to Latin music, says SGAE spokesman Pablo Sanz. "The Latin world is looking for a music fair of its own, and an obvious option is Cubadisco, which after all takes place in the principal powerhouse of Latin music."

SGAE will have the biggest

stand at the fair, where some 15 countries are expected to have label and publishing representatives. Other Spanish attendees will be EMI Spain president Miguel Angel Gomez, who is also the president of Spain's affiliate of the International Federation of the Phonographic Industry. SGAE is also arranging two major concerts, starring veteran singer/songwriters Juan Manuel Serrat and Luis Eduardo Aute, on consecutive nights at the Teatro Nacional.

Financial constraints mean that concerts are rare in Havana,

even for local artists. But several Cuban stars will be performing during Cubadisco, with tickets priced in Cuban pesos for locals. (Shows aimed at tourists typically price tickets in U.S. dollars.) Scheduled performers include legendary pianist Chuchu Valdés, leading Cuban pop-music band Los Van Van, Buena

Vista Social Club *soneros* Compay Segundo and Eliades Ochoa, Paris-based rap act Orishas, salsa/jazz orchestra Klimax, *salsero* Isaac Delgado, salsa-sonero Adalberto Alvarez, timba act NG La Banda, singer Liuba Maria Hevia, and Nueva Trova artists Sara González and Marta Campos.

Several Brazilian musicians are also appearing, including Ivan Lins. One of the fair's main events will be a star-studded Cuba/Brazil gala, with leading artists from both countries performing.

For the first time, Cubadisco

(Continued on page 134)

'The Latin world is looking for a music fair of its own, and an obvious option is Cubadisco.'

—PABLO SANZ, SGAE

Czech Police Scrutinized Over Piracy

BY MARK ADDRESS

PRAGUE—The Czech branch of the International Federation of the Phonographic Industry (IFPI) will lodge an official complaint this month with the Czech Ministry of Justice regarding consistent failures by police to investigate CD-piracy operations.

Vratislav Safar, managing director of IFPI Czech Republic, charges that police indifference to copyright violations

enables the growth of channels through which pirated goods flow into the Czech Republic.

The criminal section of the police has done its job by bringing accusations in intellectual property cases, Safar contends. But, he says, police investigators—whose task it is to follow up by collecting evidence and eventually making charges—refuse to look at the problem in-depth and come to grips with the incoming channels (mainly from the Ukraine) and distribution networks used by pirates within the Czech Republic.



Musical Hoops. Russell Simmons, chairman of Def Jam/Def Soul and chairman/CEO of Rush Communications, recently led 10 music industry teams in the T.J. Martell B-Ball Classic. The event raised \$100,000 for the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Shown at the event, from left, are Michael Kliefner, host of the event; Tony Martell, founder and chairman of the T.J. Martell Foundation; Simmons; and Gary Casson, executive VP of Elektra Entertainment and chairman of the T.J. Martell B-Ball Classic. (Photo: Chuck Pulin)

'They were making copies, and during a house search CDs were found. And the result? Case closed.'

—PAVEL RYCHETSKY, CZECH JUSTICE MINISTER

The Supreme Court addressed the subject on March 28, when a judge rebuked police in the city of Ostrava for not properly investigating a piracy case. The court heard how, during a house search, an investigator turned up 120 CDs with games and music burned onto them but failed to interview anyone who had bought the products from the husband-and-wife piracy operation, even though the customers' addresses were available.

Former Justice Minister Pavel Rychetsky, who had successfully asked the court to reopen the case,

said at the time, "They had the technical equipment; they were making copies, offering them via newspaper adverts; and during a house search CDs were found. And the result? Case closed."

Safar says the way that case was dealt with is typical. "This is not an isolated case. It has been happening too many times. Now it's time to act [by making a formal protest to the Justice Ministry]."

Ironically, on April 30, the U.S. trade representative removed the Czech Republic from its list of countries deemed to be doing too little to protect intellectual-property rights, according to a spokeswoman from the U.S. Embassy in Prague. "Enforcement actions were up in the last year, although the situation is still not perfect," the spokeswoman said, adding that the U.S. would "look carefully" at how a new Czech copyright law, passed last December, is put into effect.

Safar expressed surprise at the U.S. move. "While we have good legislation, it's the implementation of it that's the problem."

IFPI Czech Republic estimates that last year the domestic music industry lost about 200 million crowns (\$5.1 million) because of piracy. The IFPI believes that copies amount to one-quarter of the volume of legally sold units in the Czech Republic. That figure is broken down into two forms of music piracy: the traditional method and CD burning (CD-R).

Traditional piracy—illegal sales of pirated CDs and cassettes, often at outdoor markets—did not exceed 10% of all legal sales volumes. CD-R piracy, meanwhile, has considerably increased in the past two to three years, accounting for between 10% and 15% of all legal sales volumes.

According to the IFPI, a total of 4.8 million CD albums and 2.1 million cassettes were sold in the Czech Republic last year, with total sales of 1.56 billion crowns (\$40 million). This represents an 11.5% decrease from 1999.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ben Goldman is promoted to senior VP, A&R, for Epic Records in New York. He was VP, A&R, for 550 Music.

Charles Foster is promoted to senior VP, pop promotion, for Universal Records in New York. He was VP of pop promotion.

Beth S. Adler is promoted to senior VP, business affairs, for Sony Classical in New York. She was VP, senior counsel, Sony Music Entertainment.

Arista Records promotes Dorsey James to senior VP, human resources and employee development, in New York. Arista Records also names Jason Suttile director, human resources, in New York. They were, respectively, senior VP, new ventures, and director of human resources for MTV Networks.

Donna Ross is named VP of sales for immergent Records in



GOLDMAN



FOSTER



ADLER



JAMES



ROSS



JOHNSEN



WILSON



BASON

Los Angeles. She was senior director of sales and E-commerce for Capitol Records.

Yvonne Gomez is named label manager for Surco Records in Los Angeles. She was national manager of media for Rhino Records.

Roadrunner Records promotes Bob Johnsen to senior director of marketing in New York. Roadrunner Records also names Marc Schapiro director of field marketing and product management, David Rath manager of A&R

administration, Kareen Patterson accounting manager, and Luz Velazquez staff accountant in New York. They were, respectively, senior director of field marketing and sales, product manager for Artemis Records, director of the Philadelphia Music Conference, an accountant at USA Networks Entertainment, and an accountant at Bear Stearns.

Chuck Wilson is named director of A&R for Priority Records in New York. He was director of busi-

ness affairs for BET.

MCA Records promotes Jeffrey Becker to director of new-media marketing in Santa Monica, Calif. MCA also names Sig Sigworth marketing director in Santa Monica. They were, respectively, associate director of marketing, new media, and senior director of product management for Virgin Records.

PUBLISHERS. David Bason is named director of A&R for R2

Music Publishing in New York. He was an A&R coordinator for RCA.

RELATED FIELDS. The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research names Amy Thomas public relations/events manager and Brenda Zitzman administrative/events assistant in Nashville. They were, respectively, an account executive for Katcher, Vaughn and Bailey and a student at Belmont University.

Dúo
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France's Air Gets Trippy With New Source Album

BY MICHAEL PAOLETTA

NEW YORK—Nicolas Godin and Jean-Benoit Dunckel aren't delusional. They realize their new album, with its unexpectedly dark landscape, will take some fans by surprise.

Godin and Dunckel are better known as French act Air, previously noted for its upbeat, electronic pop. The album they are referring to—the hazy, dreamlike *10,000 Hz. Legend*—evokes all things '70s, from Pink Floyd to Kraftwerk, but with a decidedly contemporary bent.

"It's like a Pink Floyd record but with humor," Godin says of the new Source/Astralwerks album, which streets May 29. (In Europe, the set arrives one day earlier via Source/Virgin.)

"It's definitely like a drug trip, which scares me and Jean because we're not drug addicts. In that sense, it's somewhat embarrassing and ironic. Still, it is a little druggy."

10,000 Hz. Legend is the antithesis of the duo's 3-year-old U.S. debut, the buoyant *Moon Safari*, which was steeped in lighthearted melodies, romantic rhythms, and kitschy orchestral references to '70s porn soundtracks and French pop.

"*Moon Safari* was more optimistic," Dunckel acknowledges, "whereas the new album is heavier, darker, and deeper, with more layers and flavors."

Astralwerks director of associated labels Nick Clift notes, "I think Air shares some of Radiohead's attitude to making albums, in that they refuse to conform to expectations. It's important to them that they con-

tinually redefine their sound. And while there are a lot of identifiable 'Air-isms' on the new record, those expecting *Moon Safari Part 2* are going to be surprised."

In fact, *10,000 Hz. Legend* is more like a follow-up to the duo's original score for the Sofia Coppola film *The Virgin Suicides*. Astralwerks released the score last year.

According to SoundScan, *Moon Safari* and *The Virgin Suicides* have sold 209,000 and 89,000 units respectively. The duo's EP, *Premiers Symptomes*, has sold 77,000 copies since its 1999 U.S. release.

"We've done very well with Air's records, which continue to sell to a diverse group of people," reports J.P. Gamiere of Cleveland Heights, Ohio-based Record

Revolution. He credits this success to the act's mix of electronics and live instrumentation. "Everybody here, both the staff and the customers, is greatly anticipating the new album."

Both Godin and Dunckel admit that *10,000 Hz. Legend* couldn't have been made without first tackling *The Virgin Suicides*. "Creating that soundtrack was a definite stepping stone to get to the new album," Godin explains. "Without it, we wouldn't have been able to make this album the way we did."

Since the film was set in the '70s, Air freely incorporated Hammond organ, old-school drum patterns, and Serge Gainsbourg influences into the mix. "We put all the '70s sounds into the soundtrack," Godin says with a chuckle.

At this, Dunckel nods his head and

(Continued on page 24)



AIR

Collins Celebrates 40 Years Of Music

Rhino Retrospective, Rare Reissues Mark Milestone

BY DEBORAH EVANS PRICE

NASHVILLE—Major career milestones are often celebrated with a special event. Yet Judy Collins is choosing to approach the 40th anniversary of her recording debut this year the same way she has lived her life—by simply looking forward and embarking on new musical adventures. "It doesn't feel like it's been that long," she says. "I'm just starting, and the best is yet to come."

Long known for her interpretations of such hits as "Both Sides Now," "Send in the Clowns," and "Someday Soon," Collins hasn't been content to rest on her laurels. In 2000, she launched her own label, Wildflower Records. Distributed by Navarre, Wildflower issued two CDs last fall: the Christmas collection *All on a Wintery Night* and *Live at Wolf Trap*, a live recording of her 21st performance at the famed Vienna, Va., venue. The concert aired as a PBS fund-raising special and will be released this fall on VHS and DVD Video.

For fans of Collins' vintage recordings, this summer brings *The Best of Judy Collins*, a Rhino retrospective that surveys Collins' 24-year history with Elektra Records. In September, Wildflower will reissue an anniversary pairing of Collins' first two Elektra albums—*A Maid of Constant Sorrow* and *Golden Apples of the Sun*—which have been out of print for nearly three decades. The two albums will appear on one CD, to retail for \$17.98.

Beyond the reissues and DVD release, Collins has other irons in the fire. Martin Guitars is designing a special-edition Judy Collins guitar with a mother-of-pearl columbine, the Wildflower logo, inlaid on the neck. And she is embarking on her first Wildflower Festival—a summer tour featuring Janis Ian, Richie Havens, and Roger McGuinn. The

outing is already booked for the Los Angeles Amphitheater, the Pier in Seattle, and the Westbury Music Festival in Westbury, N.Y. Collins plans to record a sampler CD of performances from the tour.

"I decided that I wanted to have some fun and do something different, so I put together the Wildflower Festival with some buddies," Collins explains. "There are 20 dates in the



COLLINS

books for this summer and 15 more floating around for the autumn."

Collins has been working with booking agent Jim Murtha of New York-based Gurtman and Murtha, which is co-producing the tour. "We hope to do it next year with a different group of artists," she says, adding that in addition to recording and selling the sampler, she hopes to do a Webcast concert this summer.

Rhino's *Best of Judy Collins* will include "Someday Soon," "Both Sides Now," "Open the Door (Song for Judith)," and "Amazing Grace," as well as such Collins compositions as "My Father" and "Since You've Asked."

Along with the hits set, Collins is excited to see the early-'60s titles *A Maid of Constant Sorrow* and *Golden Apples of the Sun* becoming available on CD. Still, she admits to

having "issues" with those records. "I know they're important historically," she observes. "But if you listen to my records in sequence from the beginning, you would think the sequence is upside down because my voice is so much improved."

For Jerry Kamiler, divisional merchandise manager of music for the Albany, N.Y.-based Transworld chain, Collins' *Live at Wolf Trap* moved briskly. He sees good things for the upcoming releases. "Her music transcends generations and sends out some great messages," he says. "We promoted her *Wolf Trap* CD during the holiday season with signage, trying to educate the younger consumer [along the lines of], 'You might not be aware of who Judy Collins is, but Mom and Dad are—and they would love this as a holiday gift.' It sold extremely well."

The Wildflower office is connected to Collins' fan base by an active Web site, as well as by "bounce back" cards in the CD packaging. "We know what her fans want," insists Wildflower president Katherine DePaul. Wildflower staff will work with Rhino in promoting the hits collection, with Collins doing in-stores.

Collins seems to revel in the challenges and rewards of operating her own label. "I've always run my own business and done my own productions, but I felt that I wanted to do even more," says the ASCAP songwriter, who operates her own publishing company and manages herself. Collins also aims to develop new talent.

"That's how I started my career. I recorded Dylan [songs] very early on," she says. "And, of course, I discovered Leonard Cohen and Joni Mitchell, and then I began recording [songs by] Randy Newman and Jimmy Webb. I like to listen and find the people who I think are terrific artists. I have a good time with it."

REPRESENTING THE RECORDING ARTIST IN THE NEW DIGITAL MARKETPLACE

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

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Music & Entertainment Litigation

Webb Bros. 'Marooned' In America

Atlantic/Division One Disc Tells Tales Of Windy City Bar Scene

BY CHRIS MORRIS

LOS ANGELES—After a circuitous trip from Boston to Chicago to the U.K., the Webb Brothers—sons of songwriter Jimmy Webb—will make a musical return to U.S. shores with their debut American album *Maroon*, due June 5 from Atlantic's specialized imprint, Division One.

While the dark pop music of siblings Christiaan and Justin Webb may have some vestigial resemblance to the

work of their noted paterfamilias, the brothers take pains to distance themselves from their father's legacy.

Christiaan says, "Our whole career so far, we've gone to great pains to really be independent and do things on our own. I never wanted anybody to even hint that we were riding on anybody's coattails—my dad's or anybody else's."

The Webb Brothers began carving their own musical niche in the



WEBB BROTHERS

mid-'90s, far from their dad's California base.

Justin recalls, "We were working in a rock band in Boston, and there were some people who were interested in some of our demos and wanted

to work with us, so we moved to Chicago for that reason . . . We basically just worked on some projects with those people, and when that didn't pan out, we just sort of were set adrift in the Chicago rock scene, and we got jobs in bars and tried to support ourselves and continue to make music."

That the process of working and playing on the Windy City bar scene supplied the subject matter for what would become *Maroon*.

"From the time we got there in '95, we made more and more demos and played more and more gigs and gradually descended into being more and more desperate, angst-

ridden people. It's the journey that you see on that record. You get into the whole thing, and all of a sudden it's exciting, because you want to go where the pretty girls are, and everyone's drinking and partying, and all the rock stars are there, right? And then, after a couple of years, you realize that you're sliding down the same slope as everybody else."

The brothers succeeded in completing a demo that found its way into
(Continued on page 25)



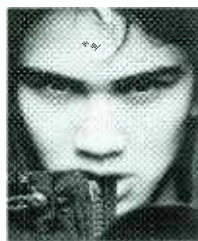
Getting Soulful. Guitarist Rodney Jones recently gathered some of his favorite musicians at the Sound on Sound Studio in New York to lay down some tracks for *Soul Manifesto*, an upcoming disc for Blue Note Records. Pictured, from left, are Lonnie Plaxico, Maceo Parker, Jones, Idris Muhammad, Lonnie Smith, and Arthur Blythe.

Teen Singer Billy Crawford Grows Up A Bit On V2's 'Ride'

BY CHUCK TAYLOR

NEW YORK—Teen singer Billy Crawford may have toured with 'N Sync and 98° and put in an appearance on the multi-platinum soundtrack to *Pokémon: The First Movie*, but for his sophomore V2 album, *Ride* (due June 19), the 18-year-old decided he's had enough of the kid stuff.

Take, for example, "When You're in Love With Someone," the album's first single. "We deliberately went with a more mature ballad," Crawford says, "so that people wouldn't confuse this project with my last album." That disc featured the groove-licking popper "Urgently in Love," a release that made him an instant favorite in the teen-magazine circuit here



CRAWFORD

and a hitmaker in the U.K., Germany, France, Scandinavia, Japan, Australia, Belgium, and the Netherlands.

"This album is a lot more soulful to me—it's mostly about relationships," Crawford says. "Kids grow up faster these days, and I think it's OK to try and be a little more sexy."

"When we signed Billy, he was 15 years old," says V2 president Richard Sanders. "Now, he's 18, and it was time to show a different side of him. This project will take him from being a tween act and up his appeal to a teen audience."

Ride features a number of tracks co-written/produced by Eve Nelson,

who worked with Crawford on the previous album. She co-penned two songs with Crawford and Bernadette O'Reilly, including the title track. He also worked with hot production team Soulshock and Karlin.

Crawford is certainly no newcomer to the entertainment industry. He began acting in commercials at the age of 2 in his native Philippines and then was a performer on the weekly variety series *That's Entertainment* for eight years and acted in 10 films—all before puberty.

Following the exposure of his V2 self-titled debut, Crawford was selected in 1999 to sing the "Pokémon Theme" on the double-platinum Atlantic Records soundtrack. In addition to his warmup slots for 'N Sync and 98°

and a mall tour of his own, Crawford starred alongside actor John Lithgow on the album *Ogden Nash and the Christmas That Almost Wasn't*, which benefited the National Theatre of the Deaf.

Now, as he refocuses on his solo recording career, Crawford is looking forward to showing his fans how he's grown over the past couple years. "I've had a lot of E-mails from girls who are waiting for the new album," he says. "It's been great to have such loyal fans out there. There's everything on this album from pop to urban to alternative. I hope they like what they hear."

Who Will Challenge U2 As World's Best Band, And Who Will Pay Tribute To Joey Ramone?

WHERE ARE THE GREAT NEW BANDS? Oh sure, I know there are plenty of really good live acts out there, but where are those new bands that make your heart stop, palms sweat, and body shake 'cuz they're so good?

This line of thought was inspired by seeing U2 April 23 at Anaheim, Calif.'s Arrowhead Pond. (Yes, this would be the same U2 that I took to task several columns ago for its high ticket prices [Billboard, March 11]. I still stand by that.) I was riveted from the minute the foursome stepped on stage. To paraphrase one of my *Billboard* colleagues, on any given night, God smiles down on a band and makes that group the best band on the planet. U2 got the nod that night. When the band burst into "Where the Streets Have No Name," it literally felt as if Arrowhead Pond levitated three feet. On a spare, simple stage, ringed by a heart-shaped walkway, the members of U2 performed as if they still had something to prove, eager to show they were still the best live band in the world, as they have frequently been called.

Not to take anything away from U2, but on the way home, stuck in traffic, I thought, "Who new is going to challenge them?" Anyone in the same elite pantheon of great live performers—the **Who**, **Rolling Stones**, **Springsteen**—was around long before U2.

I can hear you screaming "What about **Dave Matthews Band**? **Radiohead**?" These are good bands, great live bands even, but not quite up there with the acts I'm talking about.

So where are these new acts? Sadly, playing well live is no longer a job requirement for selling millions of albums. Usually when I hear a label rep talk about how the record company is going to let a band develop on the road, it's usually code for "They aren't a priority, so we're putting them on the road instead of spending all our money putting them on an extensive radio promo tour. We didn't hear a single." Next thing I know, the band is off the label.

It also can take time for groups to show their brilliance, but I knew the first time I saw U2 in 1984 that I was seeing something special. Great live bands are born whole.

The last time there were flickers of a wave of great new bands was in the early '90s with **Nirvana** and **Pearl Jam**. Aren't we due again?

CH-CH-CHANGES: Hootie & the Blowfish and longtime manager **Rusty Harmon** have parted ways after 11 years. **Jeff Smith** will continue to manage Hootie lead singer **Darius Rucker**, whose solo debut will come out on Atlantic Records in August. The band, which will not have an album out before late 2002, is looking for new management. Harmon has also sold his share of the group's Atlantic-distributed imprint, Breaking Records, back to the band.

Harmon gave no reason for the split, other than saying, "It was time. I started with them as a kid out of college, and we grew together and had some amazing opportunities."

Harmon is relocating from Columbia, S.C., to Raleigh, N.C., where he'll teach at his alma mater, North Carolina State University. His classes, which he began teaching at the University of South Car-

olina, will encompass a three-semester program including basic music management, a semester making an album with a producer in residence, and a semester releasing and marketing the album. Harmon is also looking for new bands to manage.

STUFF: **Stone Temple Pilots** will headline the third annual Family Values tour, which kicks off in October . . . **Glen Phillips** is now managed by Chicago-based Aware Group Management . . . A **Backstreet Boys** concert, taped at Los Angeles' Staples Center March 14-15, will air on CBS May 30 . . . Vivendi Universal executive vice chairman **Edgar Bronfman Jr.** has been named this year's honoree of the City of Hope's Spirit of Life award. A dinner in his honor will be held Oct. 11 in Los Angeles.

IN TRIBUTE: No acts have been announced, but we can only imagine the artists who are going to show for a May 19 New York tribute to **Joey Ramone**, who died of lymphoma on April 15. The event, dubbed Life's a Gas—Joey Ramone's Birthday Bash, will be at the Hammerstein Ballroom on what would have been Ramone's 50th birthday.

Donations honoring Ramone can be sent to New York Hospital's Cornell Medical Center, 525 East 68th St., New York, N.Y. 10021. Please earmark the donation "In memory of **Jeff Hyman**."



by Melinda Newman

2001 BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



East Los Angeles band Los Lobos celebrate backstage after receiving the Lifetime Achievement Award.

MIAMI BEACH—The 12th annual Billboard Latin Music Conference attracted a record 600 attendees April 24-26 at the Eden Roc Hotel here. The event featured showcases, panels, a question-and-answer session with artist Marc Anthony, and the Billboard Latin Music Awards. The awards ceremony, held April 26 at the Jackie Gleason Theater, was attended by more than 2,400 people. (Photos: Rosa Marie Alvarez and Manny Hernandez)



Billboard staffers join Marc Anthony for a photo op. Standing, from left, are Geoff Mayfield, director of charts; Leila Cobo, Caribbean and Latin America bureau chief; Michele Jacangelo, director of conferences & special events; Ricardo Companioni, dance and Latin chart manager; Anthony; Cebele Rodriguez, sponsorship coordinator; Howard Appelbaum, associate publisher; Michael Paoletta, dance music editor; Don Jeffrey, managing editor; and Phyllis Demo, special events coordinator.



Emilio Estefan Jr. and his wife, Gloria, who holds her award for tropical/salsa album of the year, female.



Mexican singer Paulina Rubio's closing number was the show-stopper at the awards show.



Omar Alfanno was named songwriter of the year, thanks to the tune "A Puro Dolor," which was recorded by Son by Four.



Pictured, from left, are Tito Puente Jr. and Crescent Moon artist Shalim.



Jennifer Peña displays her award for regional Mexican album of the year, new artist, backstage at the awards show.



Leila Cobo, *Billboard's* Caribbean and Latin America bureau chief, interviews superstar Marc Anthony during an exclusive question-and-answer session at the conference.



Warner Music Latin America recording star Ricardo Montaner performs at the Warner opening-night showcase.



Hall of Fame recipient Mingo Santamaría is presented with his award by singer and friend Celia Cruz.



El Premio de la Estrella award winner Thalia displays her trophy.



Son by Four, winners of seven Billboard Latin Music Awards, are shown with staff members of conference sponsor Heineken. Shown, from left, are William Lopez, VP, promotions and regional marketing, the Vidal Partnership; Son by Four members Javier Montes, George Montes, and Pedro Quiles; Marime Riancho, brand manager, Heineken USA; Angel Lopez of Son by Four; and Lisa Lugo, senior account executive, promotions, the Vidal Partnership.



Participating in the "Regional Mexican" panel at the conference, from left, are Seven Rivers Music president/CEO José Rosario, Famous Music Latin senior creative director Claribel Cuevas, *Miami Herald* arts editor Kevin Baxter, Universal Music VP, western region, Rogelio Macin, and Sony Discos artist Lupillo Rivera.

2001 BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



On the "Latin Tour" panel, from left, are Phil Rodríguez, president, Water Brother Productions; Pau Donés, lead singer for Jarabe de Palo; and independent promoter Fernando Fazzari.



More than 15 exhibitors, including TouchTunes, displayed their products at the conference.



Seated at the "Promoting the Album" panel from the conference, from left, are Kid Curry, PD of WPOW Miami (Power 96); Jerry Blair, executive VP, Arista Records; Jorge Pino, VP Sony Latin; and BMG artist Gisselle.



Pictured, from left, are *Billboard* president & publisher Howard Lander, Telemundo Network President John McNamara, and John Babcock, president/CEO of *Billboard* parent BPI Communications.



Smiling at the opening-night reception, sponsored in part by Mamey Productions, are Mamey staffers and promotional aides. Kneeling, from left, are Adriana Pumarejo, executive producer, and Dylan Delquernico, producer. Standing, from left, are Santos Ermyny, director; Yalile, promotional aide; Ernesto Alemany, director; Camila, promotional aide; Jaime Pina, producer; Jamie Levine, writer; and Edgar Cabral, director of photography.



Prestigio Recordings artist George Lamond performs during the Prestigio Recordings and RMM showcase.



BMG's Los Tri-O, winners of the pop album of the year, group, trophy, are pictured with Marime Riancho, brand manager, Heineken USA.

Pictured prior to the music awards ceremony at the Jackie Gleason Theater in Miami Beach, from left, are Rudy Pérez (who won producer of the year), singer Luis Fonsi, singer Lissette, and her husband, singer Willy Chirino.



Trade publication *Latino Impact* sponsored a luncheon at the conference. Pictured is publisher/co-founder Fosilind Rodríguez.



Julio Iglesias, left, and Alejandro Fernández sing a duet at the awards show.



WEA Latina artist Carolina Laó performs during the Warner Music opening-night showcase.



At the opening-night reception for the conference, sponsored in part by HTV, from left, are HTV staffers Luis Merida, director of programming; Rina Miranda, programming coordinator; Pilar Revoredo, manager of talent and artist relations; and Gabriel Baptiste, GM.



At the Warner Music showcase, from left, are Josh Eggleston, production coordinator, HBO; Alberto Ferreras, senior writer/producer, on-air promotion, HBO; Veronica Lopez, manager, HBO Latino, which was one of the conference's sponsors; Elaine Brown, VP, on-air programming, HBO; and Jose Pablo Rodriguez, account executive, Dieste & Partners.



Sony Discos artist Tommy Torres performs at a showcase at Level.



On the "President's Panel" at the conference, from left, are Bruno del Granado, president, Maverick Musica; Rodolfo López-Negrete, BMG's VP for the Latin region; Manolo Díaz, chairman, Universal Music Latino; and Iñigo Zabala, president, Warner Music Latin America.



Spanish superstar Alejandro Sanz gives it his all during a performance.

Artists & Music

RHINO REISSUES ELVIS COSTELLO CATALOG

(Continued from page 5)

same record over and over again.”

The rich diversity of Costello's work—originally released in the U.S. by Columbia (1977-86) and Warner Bros. (1989-96)—will be reconsidered in depth beginning this summer, when Rhino Records begins reissuing the singer/songwriter's back catalog in a comprehensive series of two-CD sets. Priced at \$17.98, each album will feature a full disc loaded with alternate, rare, and unreleased material.

Due Aug. 7, the first trio of Costello albums will consist of the artist's debut, *My Aim Is True* (1977); his Warner Bros. bow, *Spike* ('89); and his final Warner studio set, *All This Useless Beauty* ('96). Rhino is organizing its quarterly groupings of releases along thematic lines, rather than simply issuing the albums chronologically—as Rykodisc did in 1993-95, when it brought out augmented versions of Costello's 11 Columbia sets. Those earlier reissues replicated the packages originated by Demon Records in the U.K.

Costello explains, “That was a record label that my former manager [Jake Riviera] and myself were really involved in, and therefore we had the ability to package things exactly as we wanted. Ryko's undoubted ability to do things was really never called upon, because they simply replicated everything that we did in England.”

The musician points out that the simple chronological organization of the earlier campaign may have worked against some of the less well-known collections in his catalog. “A Pekingese in a tuxedo could sell you *My Aim Is True*, you know,” Costello says. “When you've got a record that maybe didn't reach its audience in its time, you have to use a bit of imagination in the way that you present it, to make it seem as if it might be worth investigating now.”

“If you're really going to entice people, then you've got to try to tell a tale,” Costello continues. “I think telling it chronologically just invites the historical judgment, which you can read about in the 9,000 list anthologies that you can buy in any bookstore—*The Boy's Book of Pop Records* or whatever it is. Placing them in groupings as we have done, I think, is only going to invite a less chronological, a less historical view.”

The arrival of Costello's catalog at Rhino was a long time coming, according to the label's senior VP of A&R Gary Stewart.

“We had wanted to pursue the catalog when it was up for grabs in '93 and just didn't get it,” Stewart says. “That was that, but we stayed in touch. It kind of coalesced when [in 1998] we worked on an album of songs he had mostly written for other people called *Bespoke Songs, Lost Dogs, Detours & Rendezvous*, and we developed a working relationship, with him co-producing that package, and the catalog coming up for grabs. He then

asked us at that point if we were interested, and we were—extremely.”

Costello may have his ultimate corporate advocate in Stewart. “He is the Beatles to me,” the Rhino executive confesses. “There's nobody that I am as fanatical about.”

With Costello's arrival at Rhino—which is part of the Warner Music Group—the musician mates his early catalog with the material he cut during his seven-year Warner Bros. sojourn—a period he looks back on with undisguised bitterness.

“I left Warner Bros. with incredibly bad blood,” Costello says. “I think those that were there when I left have now got what they deserve, and they're in the shit, and I look forward to [incoming president] Tom Whalley kind of getting [the company] back out of the shit. Some really talented people there were undervalued and either left disgruntled or stayed there disgruntled, and some of the less talented people got paid a whole bunch of money to fuck the company up.”

He adds, “It's a great delight to me that I've got some sort of influence on the direction of that Warner catalog now, by working it in conjunction with those at Rhino—who, obviously while taking the major funding from the AOL Time Warner dollar, are independent in spirit.”

A STUDY IN SONGCRAFT

Costello says that the first three albums due in the Rhino reissue are “sort of all solo records, really—odd to say, because [*All This Useless Beauty*] is credited to the Attractions, but the group was essentially breaking up while we were making it.”

Of the bonus material, Costello says, “[For] *My Aim Is True*, there isn't an awful lot of additional material, apart from what came out on the original reissue. A couple of tracks that were missing then have come to light, gladly—including a killer version of ‘No Action’ that was cut at the same session as ‘Watching the Detectives.’ It's almost totally distorted, because the mikes were set for a much quieter song, and we went blasting into this.”

“*All This Useless Beauty* was conceived originally as a double-album,” Costello adds. “A whole lot of other stuff came to light, including some alternate versions of some songs that have totally different arrangements, ranging from acoustic-guitar demos done in proper studios to very funky-sounding 4-track demos done at home on a cheap 4-track recorder.”

“The same is true of the *Spike* additional tracks,” he adds. “You get two views of the song: You hear how it was written, and you get to hear how I was particularly interested in trying to realize it at the time, which was to go and play with all these amazing players. We were so lucky on that record, with Roger McGuinn, Paul McCartney, the Dirty Dozen, and Allen Toussaint. Everything was [cut] instrument by instrument, so it really was like filling in an illustration that we had a sketch of.”

The second group of reissues, due Oct. 16, comprises three albums fea-

turing Costello's longtime band the Attractions (bassist Bruce Thomas, keyboardist Steve Nieve, and drummer Pete Thomas): *This Year's Model* (1978), *Blood and Chocolate* ('86), and *Brutal Youth* ('94).

“They're the beginning, middle, and end of the Attractions as a rock'n'roll band,” Costello explains. “They all sort of relate to the band blueprint. It's a sound we checked in with about every eight or nine years.”

The third flight of releases, scheduled for January 2002, comprises

‘A Pekingese in a tuxedo could sell *My Aim Is True.*’ But when you've got a record that didn't reach its audience in its time, you have to use imagination in the way you present it.’

—ELVIS COSTELLO

Costello's most elegant pop records: *Armed Forces* (1979), *Imperial Bedroom* ('82), and *Mighty Like a Rose* ('91). He notes, “[Those albums are] [about] using the studio in a slightly more expansive way, as an ornamenting workshop.”

According to Stewart, the April 2002 grouping of *Get Happy!* (1980), *Trust* ('81), and *Punch the Clock* ('83) will explore the Attractions' evolution, while the July 2002 set of *Almost*

FRANCE'S AIR GETS TRIPPY WITH NEW SOURCE ALBUM

(Continued from page 19)

adds, “For the new album, we could use all the toys we wanted to; we didn't have to be so obvious with the '70s stuff. The new album captures the freedom of the '70s, not necessarily the specific musical sounds [or] instruments of that era.”

Godin and Dunckel say they spent six months working on *10,000 Hz. Legend* in Paris. When the album was near completion, the two went to Los Angeles to add some final touches, Godin says. “There are just certain sounds and elements we couldn't get in Paris. So, we went to L.A. to record with a choir, classical musicians, and guest artists.”

The guest artists he's referring to are Beck (“The Vagabond” and “Don't Be Light”) and Sugar and Yumiko of Buffalo Daughter (“Sex Born Poison”), as well as Red Kross drummer Brian Reitzell, an alumnus of the Moon Safari tour.

If truth be told, the duo is quite enamored of the City of Angels. “This album is also our love story with L.A.,” Godin says, laughing. “It's like our vision of America—or maybe the effect America has had on us.”

The album's first single, “Radio

Blue ('81), *King of America* ('86), and *Kojak Variety* ('95) will survey Costello's American roots influences.

Details have not been finalized, but Stewart says that *Goodbye Cruel World* (1984) could be paired with an expanded edition of the odds-and-sods compilation *Taking Liberties* ('80), while Costello's collaboration with the Brodsky Quartet, *The Juliet Letters* ('93), might be issued with “something that collects a lot of his artier things, records he did with the Jazz Passengers, things that reflect a jazz and classical flavor.”

EXTRAS GALORE

Stewart says of Rhino's decision to make each album a two-CD set, “The reason we're doing them as two CDs is two-fold. One is to be able to add more material. You're pretty much maxed out on a lot of the [Columbia] releases if you stick to a single CD. A lot of the Warner Bros. records were particularly long, so you can't add more than a handful [of tracks] on top of that. Second, it's to maintain the purity of the original record and allow people to hear that by itself. And, since we think the extra material is so superior, I don't like making it track Nos. 14 through 29.”

Unlike the relatively spare Rykodisc sets, each Rhino package will include a 28-page book with lyrics of each original Costello song. “I think he's the best songwriter of modern times,” Stewart says, “and [because he's] an extremely literate verbal artist and an incredible lyricist—à la Cole Porter or Sammy Cahn—his [lyrics] should be available.”

Costello will again pen liner notes, though plans did not call for his participation at first. Instead, Rhino commissioned several well-known writ-

ers to author the notes.

While Costello says the writers “did a very thorough and obviously sincere job,” he adds that there “are enough half-assed books on the shelf with my face on the cover that I had nothing to do with that we don't have to contribute, no matter how erudite those writers happen to be. There's already too few trees in the world; if we are going to waste any more paper, I might as well get the blame.”

Rhino product manager Jimmy Edwards says the label's initial marketing thrust will target Web users. “There'll be a major focus on Internet marketing with online accounts. We've had tremendous success with past singer/songwriter projects. This marketing will include promotional pre-street downloads of the bonus material. There will also be some exclusive content and various contest-type things. We feel that [the Web] is a good way to reach the true fan.”

At retail, “there'll be aggressive price and positioning, and we'll have the whole catalog,” Edwards says. “This is long-term for us. We're trying to become the home of Elvis Costello. This won't just be an initial push. It's a strong commitment from Rhino for the next year-and-a-half [or] two years and on.”

Vince Szydowski, director of product at Virgin Entertainment in Los Angeles, looks forward to the Costello campaign. “We're already experiencing great sales on the double [Rhino compilation *The Very Best of Elvis Costello*] that came out [April 21],” he says. “I can't say enough about Rhino handling it. These packages are in expert hands.”

Additional reporting for this story was provided by Jill Pesselnick.



STEWART

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

RANTING: There are days when tracing the activities of folks who make rock'n'roll can be downright exasperating. Our complaint is age-old, but it remains as relevant as ever: How do some of the flat-out worst bands in the business get major-label deals, while true talent often has to struggle to stay alive?

Yeah, yeah . . . we know that there's no solid answer to such a subjective question. But it's hard not to ponder such things on an afternoon during which we've trudged through a dozen big-money releases that don't deserve a dime of marketing money—only to discover *Laying Low & In-between* by **Django & the Regulars**, a project that demands the attention of anyone who wonders why rock music is so darn tedious these days.

Laying Low & In-between is the second full-length collection by the New York-rooted jangle-pop trio led by **Django Haskins**, a singer/tunesmith whose affinity for the classic recordings of **Elvis Costello** and **Tom Petty** is undeniable. However, there's nothing derivative on this set, which was produced by the singer with **Don Fleming** (**Sonic Youth**, **Teenage Fanclub**) and **Mike Daly** of **Whiskeytown**.

Rather, Haskins uses his influences as inspiration for songs that are as fresh and infectious as they are comfortably familiar. The subject matter of his songs rarely strays from the topic of love in its various forms, and that's just fine. Such tunes as "Disappointment Book" (which is starting to get airplay from college radio stations on the East Coast) and "Sooner" reveal Haskins' flair for weaving intimate yet relatable lyrics.

Haskins, who's also a formidable guitarist, has been leading bands and cutting solo material for 10 years now. In addition to this new set, his work can currently be heard on the Varèse Sarabande soundtrack to the film *Steal This Movie*. Speaking of movies, a cut from a still-to-be-confirmed tune from *Laying Low & In-between* will be featured in the indie film *The Manhattan Dating Project*.

Django & the Regulars, which features **Byron Isaacs** on bass and **Neil Nunziato** on drums, will be spending much of the spring and early summer on the road. If you want to hear a great band making even better music, hunt this one down. For more information, check out modmusicrecords.com.

DETROIT ROCKS ON: It's such a treat to report that **Marcella Detroit**, best known for her tenure as a member of the eternally underappreciated **Shakespeare's Sister**, has finally emerged from the studio with a new recording.

"Lust for Like" is the first single from the artist's forthcoming album, *Dancing Madly Sideways*, and it shows her effectively straddling the line dividing electronica and metallic rock. Surrounded by percolating rhythms and taut guitar lines, Detroit lures the listener with a seductive purr that she whips into a ferocious, face-crackin' rant by the time she reaches the chorus. Produced by **Paula Jones** (noted for her work with **Dido** and **New Radicals**, among others), this track is easily Detroit's most commercially viable release in years.

"Lust for Like" is currently for sale exclusively on Detroit's splashy new Web site (marcelladetroit.com), as well as via the Internet home of Tower Records (towerrecords.com) and CDnow.com. *Dancing Madly Sideways* will be available in the same way in early summer.

STRUMMING: The eponymous debut of **Mieka Pauley** is one of those sweet little discs that doesn't pretend to do more than offer a little listening pleasure. She's not aiming for high art or to change the world. Pauley's just an appealing young woman who writes and performs folk-inflected pop with palpable sincerity.

She's currently a student at Harvard, dividing her time between taking classes and playing gigs. In the past few months, she's begun to make an impressive dent in the Boston club scene, earning high marks from local critics for songs that unfold like pages from a diary. Pauley's material is performed in spare arrangements that allow the listener to fully appreciate her voice, which is reminiscent of a young **Sarah McLachlan**. In all, this disc is a lovely recording by a charming young artist who has a nifty future in this business.

For more information, write to Pauley at mieka.pauley@hotmail.com.

WEBB BROS. 'MAROONED' IN AMERICA

(Continued from page 20)

the hands of Wyndham Wallace, head of England's Easy!Tiger Records, which ultimately released the rough-hewn collection of songs as *Beyond the Biosphere* in 1999. The debut record became a critical favorite and led to a deal with WEA in the U.K.

To produce their song cycle about the often hellish world of Chicago nightlife (published by BMG Publishing, ASCAP), the Webbs brought in Stephen Street, noted for his work with the Smiths, the Cranberries, and Blur.

Christiaan says, "We got to live [in England] and work with Stephen, who'd worked on all these fantastic British records, and record in the old-fashioned British way, out in a country house. It was lovely—you could go jogging every morning, and there were none of those distractions that you have recording in the city."

The brothers had some ambitious objectives in making *Maroon*, says Christiaan. "We wanted to make a modern record, but we've always been fascinated and obsessed with late-'60s and '70s records—not concept records, but records that are able to have a mood that carries through the whole record and a theme to the album that ties everything together. I thought that all of Bowie's albums in the '70s did that so well, where you could play the record and forget about

it, in a sense, because it was going to take you away to a place, and it was going to have a mood. In the last 10 years, especially, there's been a move away from those sorts of records. You find yourself skipping through to the songs you want to hear, and it almost seems like a collection of singles, as opposed to a work of art."

Maroon—which was issued on the brothers' own Mews5 label via WEA U.K. last year—received rapturous reviews from the English music press, who compared it to works by the Beach Boys, the Beatles, Elvis Costello, and other pop masters.

Rather than emphasize a single track, Division One will initially work the whole album, according to associate director of marketing Sandi Hemmerlein.

"Because the album functions so well in its entirety, and it really is conceived as an album, we're starting off with [album] formats," Hemmerlein says. "We've shipped a sampler to college radio, just to get awareness built at college. We will ship the entire album to college, and we're also going initially for triple-A. We will target adds at noncommercial triple-A, and depending on what kind of feedback we get from those stations, if we think we have a shot, we'll go for commercial triple-A, and then we'll build from there."

Maroon will be the focus of a major publicity initiative, Hemmerlein says. "As with many of the other releases that come through Division One, it will be press-driven. That won't be a problem, because we have so much press secured at this point already. Not only have they had such glowing press coverage coming out of the U.K., but what we already have secured for the United States is incredible."

She says the label has gotten early commitments for features or reviews from *Interview*, *Entertainment Weekly*, *Rolling Stone*, *Spin*, *CMJ*, *Details*, *Jane*, and *Flaunt* magazines.

The Webb Brothers—who are booked by Little Big Man and managed by Paul Craig of Super Vision in London—will perform showcases in New York, Los Angeles, and Chicago around the release date. "They can either perform an acoustic three-person show or a big plugged-in electric show," says Hemmerlein. "In L.A. and New York, we're trying to have them perform two showcase shows, one electric and one acoustic."

While no decisions have been made involving a possible single, videos for the tracks "Summer People" and "I Can't Believe You're Gone" were shot in conjunction with the album's English release.

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Robert Cray, Producer Steve Jordan Got The Blues Again For Ryko

BY WES ORSHOSKI

NEW YORK—Robert Cray chuckles as he describes the way in which he and his band recorded albums in the late '80s and early '90s.

"We would take like five days back then," he says. "You'd make a record when you had the time. I'd get a call from somebody asking me, 'Hey, you guys gonna be in L.A. any time soon? OK, let's cut a record.'"

Quite a lot has changed in recent years, especially as Cray and company recorded two sets—1999's *Take Your Shoes Off* (Ryko) and the forthcoming *Shoulda Been Home* (May 15, Ryko)—under the direction of producer Steve Jordan.

Gone are the days of the spontaneous recording sessions scheduled in between tour stops. In fact, during the recording of *Shoulda*, Jordan sequestered the Bay Area-based band in Nashville's Woodland Studios, where it cut the album over three weeks.

Cray says that Jordan—who took the band to Nashville to avoid distractions from friends and family members—was again tireless in his crafting of the band's songs, as was the case for *Take Your Shoes Off*, which won the 1999 Grammy Award for best contemporary blues album. "He was wearing everybody out. We got in there, and we just rolled and rolled and rolled," Cray says with a laugh.

On *Shoulda*, Cray, 47, continues to distance himself from his guitar-hero past. Like *Take Your Shoes Off*, the new album is much more

focused on his smooth, soulful vocal performances and features much less guitar soloing than did Cray's previous 10 studio sets.

"Everybody thinks of him as this guitar player that can really sing, but he's a really great singer too. And that's what I tried to show people with these records," says Jordan, who also plays drums in the X-Pensive Winos, Keith Richards' side band.

Having grown tired of feeling the need to solo in pretty much every song—as most of his material dictates—Cray has welcomed the change. "These songs really don't lend themselves to the obligatory solo," he says. "It's not necessary. Now, I just do it by the song. If the song requires something a little more than fill—you know, a lick here and there—that's cool. If it doesn't, we don't have it."

Yet Jordan notes that there are definitely some solos on *Shoulda*. "On this one, I tried to satisfy some of his other fans who maybe didn't get enough guitar solos on the last record." Earlier this year, Universal/Mercury also treated those fans with the rerelease of Cray's 1980 debut, *Who's Been Talking*, in its new "Blues Classics: Remastered & Revisited" series.

With the focus off Cray's guitar skills, Jordan says, the band has become much more free to try new things. At Jordan's urging, Cray and his longtime bandmates—keyboardist Jim Pugh, bassist Karl Sevareid, and drummer Kevin Hayes—experimented with different guitar tones, amps,



CRAY

microphones, and percussion instruments on *Shoulda*.

Jordan says he had been "dying" to produce a Cray album since the two first met in 1987 during the filming of the Chuck Berry documentary *Hail! Hail! Rock 'n' Roll*. "Both Cray and Jordan perform in the film.

"I was just waiting my turn," Jordan says. From the very start of the *Take Your Shoes Off* sessions, the producer made it clear that he wouldn't settle for "just OK" takes. He says both Cray and the band "stepped up on the first album and really took it to a new level on this one."

Jordan "pulls us together in a way that I don't think we've ever been able to work together before," says Los Angeles-based Cray (whose material is published by Robert Cray Publishing and various other BMI-affiliated companies). "He just brought a lot more out of us. We've worked with other producers before, and I've produced the records. And, you know, we thought, maybe as a band, we could pretty much do it on our own. And we did to a certain extent. But with Steve, we had somebody in there kicking our butt and coming up with a little bit different take on what we thought were our finished songs."

Adds Jordan, "I try to get the best out of that band and capture a magical, musical moment on record... I believe that people who really love making music and want to make great records enjoy working hard to get to the place where they can listen to a record five years or 10 years from the point that they made it and still be proud. I believe that these people want to make some timeless music. And I believe that these records will be able to be listened to 20 years from now, or 30 years from now, and still be enjoyed. And that was the goal."

George Howard, president of Ryko, which signed Cray to a long-term deal in 1999 after 13 years with Mercury, says this second collaboration between Jordan and the band "continues to show just how versatile Robert is."

"I think this record only takes that a level deeper," Howard says. "On the first record, Steve and Robert were kind of getting to know each other and were trying

to flush out that 'new direction.' And with this record, it's kind of like old friends getting together. So, to my ears, it's a much stronger record."

To Don Van Cleave, president of the 74-store Coalition of Independent Music Stores and owner of Magic Platter in Birmingham, Ala., the new effort "is better than the last one," he says. "It's bluesier than his last effort."

Van Cleave adds his stores are certain to "sell the hell out of" *Shoulda*. "When you think about the blues stars who've reached some level of success, not a whole lot of 'em are releasing records very often. So, we're always looking for something for that fan. Because of that, this album is going to be really important for us—this one, and the new Buddy Guy."

Cray, who is booked by the Rosebud Agency in San Francisco, returns to the road this month and will spend most of July in Europe.

He says he's not sure if Jordan and the band will reconvene for a third collaboration. "We'll just play it one by one. I like Steve, I think he's great. But, also, I think you have to change as well."

Nevertheless, Cray says that he is extremely pleased with the new set. He says it accurately reflects the maturity that he and the band have gained musically and personally. And it's perhaps because of this that the album feels a bit more vulnerable and certainly more serious than some of his previous efforts.

"Maturity has a whole lot to do with the way that we approach the song now," he says. "I think understanding how to deliver a song vocally, and musically, is something that you learn over time... And, also, we've had a little bit more experience in life, too. We can sing about things we know a lot more about now. It's just not a cover song anymore. I'm covering it now for real."

Billboard.

MAY 12, 2001

Top New Age Albums™

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



| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|----------------|---|-----------------------|
| 1 | 1 | 23 | A DAY WITHOUT RAIN ▲ HEPRISE 47426/WARNER BROS. | ENYA |
| 2 | 2 | 12 | PURE MOODS III VIRGIN 50836 | VARIOUS ARTISTS |
| 3 | 5 | 30 | IF I COULD TELL YOU ● VIRGIN 79893 | YANNI |
| 4 | 18 | 31 | PURE HYMNS FAITH MD 34581/GARDEN CITY | THE JOHN TESH PROJECT |
| 5 | 6 | 22 | POEM NETTWERK 30165 HS | DELERIUM |
| 6 | 7 | 9 | BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN | OTTMAR LIEBERT |
| 7 | 9 | 29 | VERY BEST OF YANNI WINDHAM HILL 11568/RCA | YANNI |
| 8 | 10 | 36 | MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA | JIM BRICKMAN |
| 9 | 8 | 29 | STATE OF GRACE WINDHAM HILL 11565/RCA | VARIOUS ARTISTS |
| 10 | 11 | 52 | SNOWFALL RCA SPECIAL PRODUCTS 45680 | YANNI |
| 11 | 12 | 14 | ETERNAL KNOT: VOLUME 4 HIGHER OCTAVE 49965/VIRGIN | ADIEMUS |
| 12 | 20 | 57 | NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 48793/VIRGIN | OTTMAR LIEBERT |
| 13 | 13 | 15 | PURE ORCHESTRA GARDEN CITY 34586 | THE JOHN TESH PROJECT |
| 14 | 3 | 34 | WATER'S EDGE TIM JANIS ENSEMBLE 1103 HS | TIM JANIS |
| 15 | 14 | 83 | PLAINS ● WINDHAM HILL 11465/RCA | GEORGE WINSTON |
| 16 | 16 | 4 | MUSIC FROM A PAINTED CAVE SILVER WAVE 927 | ROBERT MIRABAL |
| 17 | 15 | 8 | 20 YEARS OF NARADA PIANO NARADA 50713/VIRGIN | VARIOUS ARTISTS |
| 18 | 17 | 64 | RIVER OF STARS REAL MUSIC 8802 | 2002 |
| 19 | 23 | 36 | FRESH AIRE 8 AMERICAN GRAMAPHONE 888 | MANNHEIM STEAMROLLER |
| 20 | 19 | 3 | HILARY STAGG: A TRIBUTE REAL MUSIC 1850 | VARIOUS ARTISTS |
| 21 | 22 | 3 | TABU NARADA 580773/VIRGIN | VARIOUS ARTISTS |
| 22 | 21 | 7 | LOVE SONGS NARADA 50694/VIRGIN | DAVID LANZ |
| 23 | NEW | | ONLY IN MY DREAMS GLOBAL SOUNDS 8001 | SHAYLA |
| 24 | RE-ENTRY | | ANCIENT VOICES PARAS GROUP 3001 | AH NEE MAH |
| 25 | 24 | 2 | GUIARRA ROMANTICA NARADA 50833/VIRGIN | JOSE LUIS ENCINAS |

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. 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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There has never been more music coming out of the 50th state, and more—much more—is on the way. Hawaii is a cosmopolitan society, and the rich diversity of music recorded here reflects that. Hawaiian record labels, and a few others closely associated with Hawaiian music, put out approximately 200 new titles each year. The collective catalog includes everything from traditional Hawaiian chant to hip-hop, reggae, pop and rock.

A majority of the music is either traditional or contemporary Hawaiian.

"Statistics show that Hawaiian music is big and getting bigger," says Jon de Mello, president and CEO of the Mountain Apple Company, one of the largest and oldest Hawaii-based labels. Mountain Apple is active in record production and artist development. It also distributes a growing roster of other local labels.

FROM THE MAINLAND

Two mainland-based labels stand out as important players in the Hawaiian music scene. George Winston's *Hawaiian Slack Key Guitar Masters* series on his Dancing Cat label documents the uniquely Hawaiian genre of *ki ho'alu* (slack-key guitar). There was a time when *ki ho'alu* was relatively obscure, even in Hawaii, but Winston has helped take the music to a world audience by releasing more than 30 *ki ho'alu* albums by various slack-key masters since 1994.

Now Winston's connections as a Windham Hill artist are helping take *ki ho'alu* to an ever larger audience.

"BMG has rolled Windham Hill's operations into RCA Classics. Their promotion and marketing people really feel that there's a great potential for the series, and they want to help us take that whole series and the genre to the next level," says Ben Churchill, VP of marketing and production at Dancing Cat.



The Brothers Cazimero

Major figures in contemporary Hawaiian music since the early 1970s, Robert (acoustic bass) and Roland (acoustic guitar) Cazimero took Hawaiian music in new directions as members of Sunday Manoa and then on their own. The duo's blending of traditional Hawaiian and hapa-haole music with mainstream American pop and rock was once considered radical but is now seen as "traditional." Frequent Na Hoku Hanohano Award winners, both are successful solo recording artists. The Brothers' annual May Day concert in Waikiki is a big event in Hawaiian music. Current album: *The Sound of the Sea Surrounds Me* (The Mountain Apple Company), a first-time CD release of their 1986 Hoku Award winner.

HAWAII

The Hawaiian Islands Are Home To Music That Travels Well

BY JOHN BERGER

Ledward Kaapana and Cyril Pahinui are among the slack-key masters who will be performing this year at major summer festivals—a step up from smaller performing-arts circuit venues. The expanded schedule will also include television and radio appearances.

"Instead of playing for 800 to 2,000 people, they could be in front of 10,000 at one time," says Churchill. "We're sure this will help introduce this style of Hawaiian music to a lot of people and open doors for other artists."

Michael Cord's Hana Ola label specializes in state-of-the-art restoration and digital remastering of historic out-of-print Hawaiian recordings dating from the early days of the islands' recording industry. A surprise hit for Hana



Israel "IZ" Kamakawiwo'ole

Ola last year was *Club Nisei*, an anthology of recordings made by local Japanese musicians after

World War II. The disc was originally produced as *Hawaiian Nisei Songs* for release in Japan, but response to a local review of the album was so fervent that Hana Ola created an upgraded edition for American audiences. A second album in the series was released in April. A third is on the way.

OUTSIDERS ARE IN

There are currently resident artists who record in Spanish, Tongan, Samoan or Chinese, but English is the language used by the vast majority of island artists. Hawaiian is second.

Fans of traditional Hawaiian and *hapa-haole* music continue to decry the pervasiveness of Jawaiian or "island music" throughout the local music industry. The genre reflects the tremendous popularity of reggae music among younger residents. The word "island" is understood to mean Jamaican reggae.

The origins of Jawaiian go back two decades. Henry Kapono Kaaihue and "Brother Noland" Conjugacion were among the first to incorporate reggae rhythms in their compositions. Most of those who followed did so as cover bands playing Jamaican hits rather than as innovators. By 1990, Jawaiian was booming. Teens and young adults embraced the music while remaining oblivious to the underlying rastafari message. Some acts simply redid pop hits with a reggae beat. Others affected Jamaican accents and rastafari mannerisms.

A cultural backlash similar to the infamous "Disco Sucks!" campaign of years past resulted in the official "death" of Jawaiian being proclaimed sometime in the early '90s. All that actually changed was the name, and even that has become acceptable again. The sheer commercial and popular impact of "island music" was finally acknowledged by the Hawai'i Academy of Recording Arts (HARA) in 1999, when a reggae category was added to the Na Hoku Hanohano Awards. The fact that Fijian-born George "Fiji" Veikoso, one of the most powerful



Kawai Cockett

One of the foremost exponents of traditional Hawaiian music, Kawai Cockett is a "native-speaker" who learned English only after he started school. A staunch traditionalist, he performs almost entirely in Hawaiian with traditional instrumentation of ukulele, acoustic bass and acoustic guitar. Cockett is a two-time Hoku Award winner (Male Vocalist). Extensive annotation (including Hawaiian lyrics, English translations and background information) makes Cockett's recordings fully accessible to mainstream audiences. Each Cockett album is a perfect introduction to traditional Hawaiian music. Current album: *Hula! Hula! Hula!* (Hula).



Tony Conjugacion

Tony Conjugacion (Tony C.) has been reinventing himself as a singer and entertainer since the release of his debut album, *Hawaiian Passion*, in 1985. Versatile and eclectic, he is known for his beautiful falsetto voice and flamboyant costumes. Conjugacion also recorded traditional hapa-haole songs and worked with his older brother, innovative composer/performer "Brother Noland" Conjugacion, on cross-cultural projects. He recorded an album of traditional Hawaiian songs and also dances hula. Conjugacion took time off from recording to perform on Broadway (as Tony C. Avanti). His 2000 album *TC2000* is a blend of Hawaiian chant and international dance-club music. Current album: *TC2000* (The Mountain Apple Company).

and distinctive talents on the Jawaiian scene, won Male Vocalist of the Year honors in 1998 also served notice that the conservative HARA membership was starting to accept the sound.

BACK TO THE ROOTS

The continuing popularity of "island music" has been mirrored more recently by a popular resurgence of interest in traditional Hawaiian music. A small but growing number of young musicians are looking to cultural icons like Genoa Keawe, Kahauanu Lake and Kawai Cockett for guidance and inspiration.

Keawe, 81, still performs each week in Waikiki. Cockett delighted traditionalists with a new album earlier this year.

Now new groups—Moanalua, Pai'ea and 'Ale'a—are revitalizing the traditionalists' sound of ukulele, acoustic guitar, acoustic or electric bass and sometimes steel guitar or piano. Their approach is reminiscent of the bold sound of Sunday Manoa in the late '60s, although these three new bands are proving more palatable to many older traditionalists than Sunday Manoa was 30 years ago.

"They're taking the old sound and pumping it up," explains Donald P. "Flip" McDiarmid III, president of Kona-Kai Distributors and Hula Records, a label with roots deep in traditional Hawaiian music. McDiarmid's father recorded Gabby Pahinui, the original Sons of Hawai'i and the Kahauanu Lake Trio, as well as Sunday Manoa. McDiarmid has maintained the label's emphasis on traditional music. "The guitar licks and ukulele licks are really what's taking it to another level," he says. "They're also pretty tight with the harmonies."

The ukulele is hot these days in other genres, due in large part to the distinctive styles of Kelly "Kelly Boy" DeLima, Troy Fernandez and the explosive Jake Shimabukuro. All three use the uke as a lead instrument rather than as part of the rhythm section. Shimabukuro is well on the way to giving the uke the star status long enjoyed by the rock guitar and says he considers the possibilities unlimited.

Hawaiian falsetto is also coming on strong again, with the Clyde Kindy Sproat Falsetto Festival on the Big Island and the Frank B. Shaner Hawaiian Falsetto Singing Contest on Oahu providing public recognition and sometimes record contracts. Most Hawaiian falsetto singers these days are male, but Amy Hanaiali'i Gilliom and Brittney Anelaikalani Jennings are helping perpetuate the female tradition.

BEYOND THE SHORE

An important element in the dramatic growth of the music outside Hawaii has been industry exposure and the resulting awareness that the public is buying what Hawaii has to offer. Martin Denny, Arthur Lyman, Don Ho, Liz Damon's Orient Express, Glenn Medeiros and the Hi-Town DJs are among the very few Hawaiian artists to have registered on the Billboard Hot 100 or Billboard 200 chart since 1954, and all did so on national labels. Action on the World Music chart in recent years

Continued on page 34

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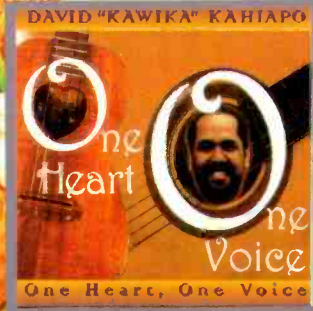
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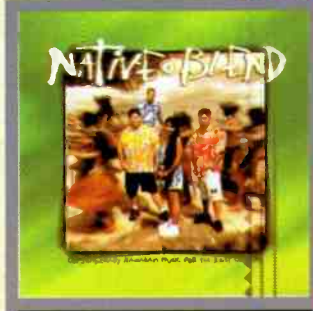
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BY JOHN BERGER

HAWAII RADIO: Consolidation Affects Programmers, Artists And Labels

BY WAYNE HARADA

Three Mainland corporations now operate a total of 19 of Honolulu's 37 radio stations, drastically changing the face and sound of Island radio over the past five or six years.

And a surge of interest in "island rhythms," that contemporary Hawaiian sound that borrows equal parts of reggae and rock, has fueled a major change among programmers, recording artists and record labels. Many new CDs are unabashedly geared to what radio plays and what buyers are thirsty for at the record stores.

Clear Channel Hawai'i, whose corporate headquarters are in San Antonio, is the city's most dominant conglomerate, with seven stations, led by flagship KSSK-AM/FM. Other stations in the family include KDDN-FM, KIKI-FM, KUCD-FM, KIIBZ-AM and KHVH-AM. Clear Channel also is the nation's largest radio broadcaster, with more than 900 stations.

Cox Hawai'i, a division of Atlanta-based Cox Radio, also operates seven stations: KCCN-AM-FM, KINE-FM, KULA-AM, KRTR-FM, KGMZ-FM and KXME-FM.

And New Wave Broadcasting of Monterey, Calif., has five stations under its Island umbrella: KDDB-FM, KPOI-FM, KQM-Q-FM, KORL-FM and KQM-Q-AM (Disney Radio).

THE UP SIDE

"Consolidation streamlines a lot of the operations," says Chuck Cotton, market manager of Clear Channel. "There's a synergy in sales; with seven stations, we're able to offer so much more to our advertisers—to find a right fit for our clientele. We're part of a big company, but we strive to deliver good customer service.

"The marketplace is much more competitive now," says Mike Kelly, general manager KCCN-AM/FM and KINE-FM, three of the seven Cox stations. "Consolidation did that. When you're part of a larger company, you enjoy the resources of that company; consequently, you're in a better situation to compete in the market. You also benefit from the research that goes into programming; our formats are a hybrid unique to Hawaii, but we've been able to do market research and

bring science to how we operate from day to day."

"It's a little easier to get programmers to consider product, because consolidated stations are linked together in one office. You get a little bit of crossover on all the stations," says Odell Chinen of Olinda Road Distribution, a local record distributor.

"Ratings don't matter much anymore," says Michael W. Perry, who, with morning-drive partner Larry Price, rules the Hawaii airwaves on a simulcast KSSK-AM/FM show that perennially tops the Arbitron ratings. Customarily, the duo



Clear Channel's Cotton



KSSK's Price & Perry

maintains more than double the listenership of their nearest competitor—who may be another duo down the hall of the Clear Channel Studios, because of consolidation.

Radio personalities maintain that consolidation has markedly changed the ratings game, with competition based more on sales and revenues than programming and on-air attitude. "It used to be where Larry and I literally considered every station a competitor," says Perry. "Now, six other stations are our allies, so there's a paradigm shift for us. We have to change our way of thinking."

LOCAL MUSIC RULES

Curiously, the two most popular radio formats across the nation—country and talk radio—are also-rans on the Islands. Currently, there isn't a single station with an all-country format

(one existed, but died on the vine last year), and talk is spotty on a couple of AM stations that occasionally crash the top 10 in morning drive but seldom in the overall ratings.

"There is not enough of a population base to support country," says Cotton. "Hawaii's 'country' is the Island contemporary music; it's in our roots, generated by our local people." When one of Clear Channel's stations changed call letters and programming policy to island rhythms, the public responded immediately and impressively, making KDDN-FM and its morning-drive comedy pair, Lanai and Augie T, quick favorites and a ratings contender.

"Island music is pretty big," says Kelly, whose KCCN-FM and KINE-FM have been the pioneers in promoting the genre. "In the last rating book, 26% of the audience favored island-rhythm stations [KINE, KDDN, KCCN-FM and, to some degree, KSSK-FM and KRTR]. Whether it's slowing down or still taking off, I don't know, but it's been growing for a long time. If things go in 10-year cycles, I suppose it should be over by now."

With radio playing a lot of local music, Hawaiian acts have been proliferating and pumping out the music. This year, for instance, a total of 142 CDs were eligible for the Na Hoku Hanohano Awards preliminary ballot (the Hawaii music industry's version of the Grammys), though 1999's 154 entries marked the banner year.

"Consolidated radio brings a little balance to the scene," says John Iervolino, president of Quiet Storm Records and a former Na Hoku Hanohano Award winner. "When you have radio groups like Cox, Clear Channel and New Wave competing, no one station sets the rules." But, he says, the cluster of stations have had one negative side-effect for acts, forcing the issue of loyalty amid the competition: "Some stations choose cut-throat tactics to get acts on their side; stations occasionally put deals on

Continued on page 42

Music is an integral part of life in modern Hawaii. Be it the sound of a teenager strumming a ukulele as he walks down the street, friends jamming at a family luau, or a band playing for the public, music is out there for residents and visitors alike.

Nowhere is music easier to find than in Waikiki. One of the big myths perpetrated in recent years by people who should know better has been that "the music is dying in Waikiki." Nothing could

be further from the truth. Almost every major hotel has live music, and much of the music is Hawaiian.

There are Hawaiian music legends like Gena Keawe, traditional hapa-haole music featuring the seductive sound of the steel guitar and Hawaiian trios, as well as hula halau (dance troupes), Don Ho and contemporary Hawaiian and Jawaiian bands. The Waikiki Marriott Beach Resort (formerly the Hawaiian Regent Hotel) presents Hawaiian artists nightly; Keawe performs each Thursday. The Sheraton Moana-Surfrider, Royal Hawaiian, Halekulani, Outrigger Reef Tower, Hilton Hawaiian Village and Sheraton Waikiki are all prime venues for Hawaiian music. (The Sheraton Waikiki's Hawaii Ballroom is also a popular venue for concerts.)

Duke's Canoe Club, located on the beach in the Outrigger Waikiki, generally features local bands at the contemporary Hawaiian/Jawaiian end of the musical spectrum and is one of the places where residents and visitors mingle.

Two current hot spots for contemporary Hawaiian music outside Waikiki are neighbors in the Aloha Tower Marketplace downtown at Honolulu Harbor. Gordon Biersch and Don Ho's Island Grill present island music nightly. Gordon Biersch is particularly popular with local record labels as the place for CD promo parties. Lucky indeed are the visitors who happen to be there while a promo party is happening.

The third big venue for Hawaiian music at the Aloha Tower Marketplace, the Pier Bar, is scheduled to reopen in June of this year as Kapono's, with a larger, concert-friendly layout. It is the

namesake of Henry Kapono Kaaihue, of the duo Cecilio & Kapono, who is also active here as a solo recording artist.

Several nightclubs are concert venues for national acts. World Cafe, an upscale warehouse-style club that comfortably holds more than 1,000, is the current indoor venue of choice for alternative-rock and urban acts (Vandals, Foo Fighters, Powerman 5000, Damon Wayans). The Pipeline Cafe & Sports Bar is smaller but also com-



Oahu is still the population center and the island with the largest concert facilities, but no longer is it the center of all concert activity.

ing on as a full-service concert venue (Fishbone, Cowboy Mouth, BS2000). Gussie L'Amour's is a basic no-frills rock club that specializes in shows by veteran rockers such as the Romantics and Ratt.

The Wave Waikiki is Honolulu's original rock-concert club. There haven't been many shows there recently, but the historic post-modern club has been the site for shows ranging from Grace Jones to mainstream jazz.

HIGH CAPACITY

A new location was added to the list of arena venues last fall when Tom Moffatt presented Christina Aguilera, Brownskin and DisGuyz in the 12,000-plus-capacity Stan Sheriff Center on the University of Hawaii campus. The Aguilera show out-drew a free Britney Spears concert that had been staged earlier last year as part of a video shoot in Waikiki.

"I'd like to do more shows there," Moffatt says of the UH-Manoa site. "It turned out very well. They were easy to work with, and I think everybody was happy."

Moffatt, Hawaii's major concert promoter for several decades, says his favorite venue is the 8,000-plus-capacity open-air Waikiki Shell near Diamond Head, despite the strict 10 p.m. curfew and severe limits on concert sound levels in effect there. "It's tough [to produce a show there]," says Moffatt. "It's just a handful of people who take turns complaining, and we bend over backwards, but when you go to a show there, you know you're in Hawaii."

The other major concert venues here are as familiar as the Shell: Blaisdell Arena, the Blaisdell Concert Hall, the beautifully restored

Continued on page 42

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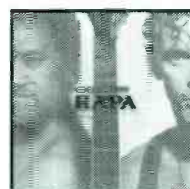
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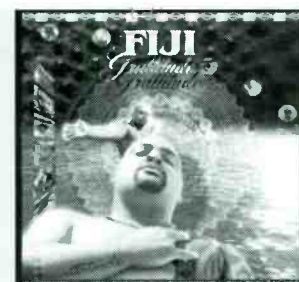
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Fiji

Native-Fijian George "Fiji" Veikoso has been one of the biggest stars in Hawaii's "island music" scene since the mid-'90s and a tremendous influence on a small army of other local artists as a singer, rapper, composer and concert performer. Fiji infuses Jamaican/imitation Jamaican music with a unique cross-cultural admixture of American pop, R&B, gospel and traditional Fijian elements. He is very much a leader and a distinctive, unique talent in a milieu generally lacking both. Fiji is a Hoku Award winner (Male Vocalist) and is also active as a record producer. He says his spelling of "gratitude" with an extra "t" represents his thanks to the people of Hawaii for accepting someone from another culture. Current album: *Gratitude* (Ricochet).

Willie K

One of Hawaii's most versatile performers and recording artists, Willie "Willie K" Kahaiali'i burst on to the Hawaii music industry in 1991 with *Kahaiali'i* and has defied categorization ever since. He can play, write or record anything from Jamaican to Hendrix-style rock to Latin to Western classical melodies. Equally versatile as a live performer, local studio musician, producer and songwriter, Willie K is a multiple Hoku Award winner as a solo artist and with singer Amy Hanaiali'i Gilliom. Current album: *Live at Hapa's* (Willie K Entertainment).

MUSIC THAT TRAVELS

Continued from page 30

documents the dynamic sales power of Hawaiian artists on local labels. Na Leo, a perennial favorite in Hawaii, has registered on the Adult Contemporary chart, as well.

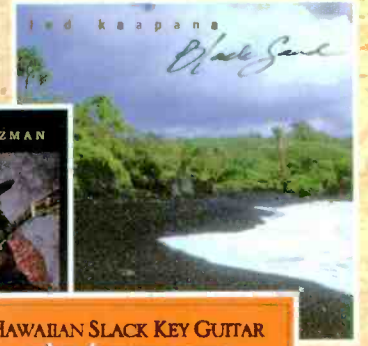
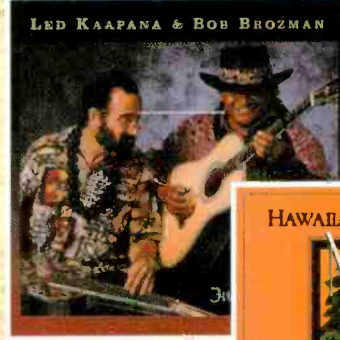
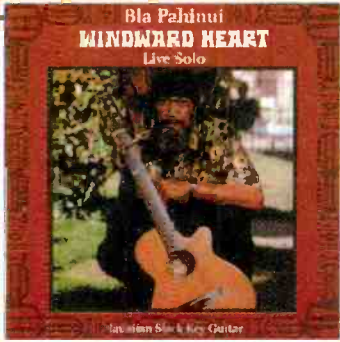
The greatest phenomenon in recent years has been the posthumous popularity of Israel "IZ" Kamakawiwo'ole. IZ first achieved fame as a member of the Makaha Sons of Ni'ihau in the late '70s. He recorded a successful solo album in 1990, quit the group in 1993 and spent the last years of his life working with De Mello to create a sound that was both Hawaiian and mainstream. IZ died in 1997. He has since been heard on several movie soundtracks, including *Meet Joe Black* and *Finding Forrester*, as part of a national eToys campaign, and on an ever-growing list of network television shows.

De Mello says interest in IZ continues to grow. "Experience shows us that if someone hears Israel's voice, they instantly fall in

Continued on page 38

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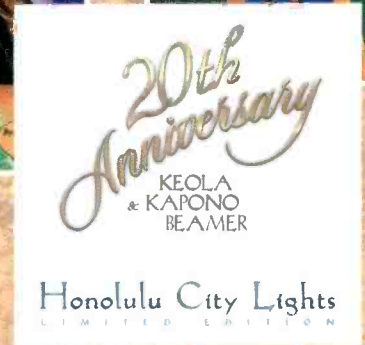
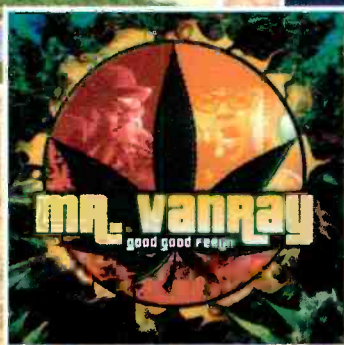
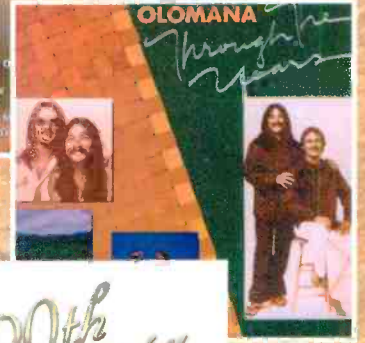
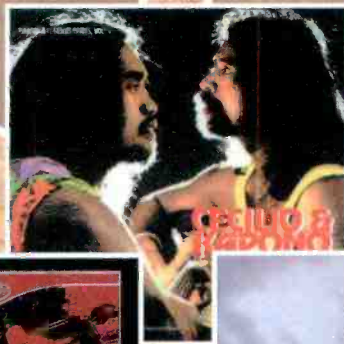
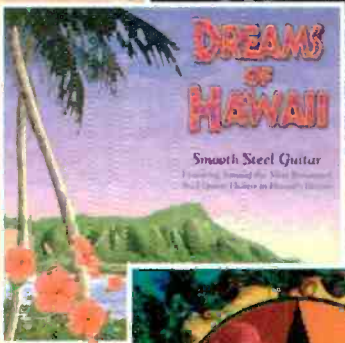
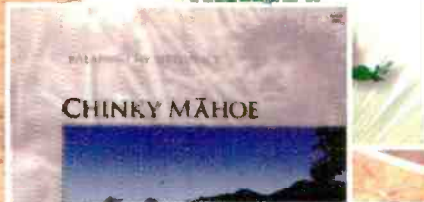
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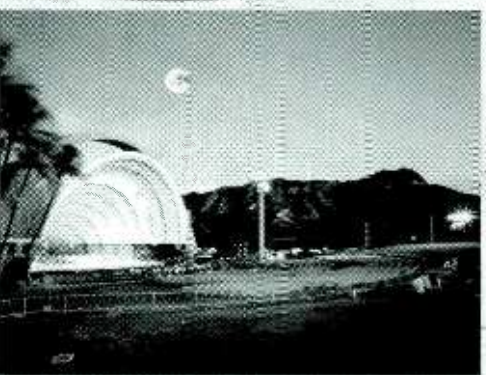
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HAWAII

Recording Activity Erupts In Hawaii

Studios Provide State-Of-The-Art Facilities Amid Scenic Surroundings

BY WAYNE HARADA

TK Studios is on the marina in Hawaii Kai, a suburb of Honolulu, and its clients may take a break from the rigors of recording by cruising in one of three boats available to the studio. Tucked in the rainforest of Manoa Valley, in central Honolulu, Audio Resource Honolulu lures the discriminating artist eager to be close to nature and isolated from the hubbub of city life. Further, the Rainforest Room, offering a vista of wilderness, also comes with adjoining accommodations, if desired. A bed-and-breakfast retinue also is available.

And in a sprawling, three-acre parcel of volcano land at Puna on the Big Island, home of the volcano goddess Madame Pele, Sea-West Studios/Hawaii offers more tranquility for those who want to really work without interruptions; with a 22-year history, it's Hawaii's oldest continuously operating professional studio, offering secluded accommodations for those who like pristine ocean views and spectacular sunrises.

Further, in upcountry Kamauela, another part of the Big Island, Lava Tracks Recording Studio is far removed from city traffic but close enough to ritzy resorts to enable a luxurious vacation to be tacked on to studio work. Such is the array of recording studios in Hawaii.

All of the hot spots boast state-of-the-art equipment. A few cater to high-end industry needs; many appeal to demanding artists who want a memorable location and experience.

BELLS AND WHISTLES

Since it opened in June 1999, TK Studios (TK stands for owner Tetsuya Komuro of Japan) sits on a boating marina site in a community shopping center that once was a restaurant operated by Dolly Parton. The studio, an investment of between \$10 million and \$12 million, houses all the latest bells and whistles imaginable, says Gaylord Holomalua, who manages the studio and doubles as a recording engineer and producer. He also is a performing member of the contemporary Island band Kalapana.

Kalapana now does all its recordings at TK and has just wrapped up its latest project. Because of its pricey studio time, however, most local acts have bypassed the TK Studios, though Holomalua, who is producing a band called One Heart from the rural area Wai'anae, is breaking ground to make the place accessible and affordable to Hawaiian bands and singers.

TK also has attracted a diverse out-of-town clientele, including Tube, Ami Suzuki and Nina of



Sea-West Productions



Lava Tracks

and the B-52s. Even Don Ho has done some contract studio work.

To generate and facilitate local-act usage, Holomalua says he and partner Benny Kimi Sato have formed Ocean Beat Records to sign on and record Island performers who would utilize the facilities. "We have every format anyone needs," says Holomalua.

And those boats? "There's a dock out front with two boats; we go out once in a while," Holomalua says. "We work with a guy who has a fleet of three boats; the two here are 31- and 40-footers; a 70-foot motor yacht is docked at Ala Wai Yacht Harbor."

THE BASICS DONE RIGHT

Audio Resources has had an international clientele that includes all artists on George Winston's Dancing Cat Records, plus such popular local performers as Amy Hanaiali'i, Herb "Ohta-san" Ohta, Hapa, Ka'au Crater Boys, Keali'i Reichel and more. "We've also

Continued on page 44

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Group OF THE YEAR

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|--|---|
| 1978 The Brothers Cazimero <i>The Brothers Cazimero in Concert</i> | 1989 Cecilio & Kaponu <i>Goodtimes Together</i> |
| 1979 The Brothers Cazimero <i>Ho'āla</i> | 1990 Pandanus Club <i>Hō'ike</i> |
| 1980 The Peter Moon Band <i>Tropical Storm</i> | 1991 Ho'okena <i>Thirst Quencher</i> |
| 1981 The Brothers Cazimero <i>Hawai'i in the Middle of the Sea</i> | 1992 Mākaha Sons of Ni'ihau <i>Mākaha Bash 3</i> |
| 1982 Olomana <i>Come to Me Gently</i> | 1993 Mākaha Sons of Ni'ihau <i>Hō'oluana</i> |
| 1983 The Peter Moon Band <i>Cane Fire!</i> | 1994 Hapa <i>Hapa</i> |
| 1984 The Peter Moon Band <i>Harbor Lights</i> | 1995 Mākaha Sons <i>Ke Alaula</i> |
| 1985 Mākaha Sons of Ni'ihau <i>Puana Hou Me Ke Aloha</i> | 1996 Nā Leo Pilimehana <i>Flying with Angels</i> |
| 1986 The Brothers Cazimero <i>The Sound of the Sea Surrounds Me</i> | 1997 Ho'opi'i Brothers <i>Hō'omau—To Perpetuate</i> |
| 1987 Mākaha Sons of Ni'ihau <i>Hō'ōla</i> | 1998 Nā Leo Pilimehana <i>Colours</i> |
| 1988 Kapena <i>Kapena</i> | 1999 Amy Hana'iali'i Gilliom & Willie K <i>Hana'iali'i</i> |
| | 2000 Nā Leo <i>I Miss You, My Hawai'i</i> |

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HAWAII



Ledward Kaapana

Self-taught ki ho'alu (slack-key) guitarist and falsetto vocalist Ledward Kaapana is a major working talent in both genres; he is also proficient with several other instruments. Kaapana grew up playing with family in a rural Big Island community. His first success as a local recording artist was with Hui Ohana ("family group") with twin brother Nedward and cousin Dennis Pavao. He is also successful as the leader of I Kona and as a solo artist. Kaapana has released several albums since 1994 for the Dancing Cat *Hawaiian Slack Key Guitar Masters* series. Current album: *In the Saddle* (Dancing Cat), his second project with acoustic steel guitarist Bob Brozman.

MUSIC THAT TRAVELS

Continued from page 34

love with him. Our job at the Mountain Apple Company is to get it out there as far as we can. It's his voice. It just grabs you instantly. You hear it, and you fall in love with it. As soon as people find him, they want all his albums. The reorders are phenomenal!"

THE NEXT WAVE

Back in Hawaii, Jawaiian music is on the move too. The old imitation-Jamaican thing may be on the way out.

"More musicians are discovering themselves instead of following somebody else," says Bill "Billy V" Van Osdol, popular morning-drive star on "island music" stronghold KCCN-FM 100. Van Osdol is the only survivor of the original lineup that introduced the format on May 14, 1990. He's seen it all since then.

"I think there are three directions that the music is going," he says. "One follows the national trends, whatever they are, which has always happened here anyway. Another is the growth of the established groups like the Hutjumpers and Na Leo, who take things in separate avenues. The third thing is new young groups like Kupono Kane coming out and still doing covers like the groups 10 years ago but also writing original music. And, I think the backyard sound will continue to dominate, because that's what people do here."

Olinda Road Distribution handles several dozen local artists on almost that many different labels. President Brett Ortone agrees with that assessment. "We're noticing a change slowly happening," he says. "A lot of releases are about to come out with a sound that's more Hawaiian and a lot less

Continued on page 39

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Na Leo Pilimehana

Na Leo Pilimehana has been the reigning female trio in contemporary Hawaiian music since 1993. Winners of a high-school talent contest in 1984, the women recorded a controversial single and follow-up album, then disbanded. A 1993 reunion led to ever-growing success as recording artists, songwriters and heads of their own indie record label. A perennial Hoku Award winner, the trio, Na Leo for short, has helped lead the campaign to get contemporary artists from Hawaii exposure and radio play in national markets as pop artists rather than ethnics. To date, Na Leo is one of the few acts in recent years to chart anywhere other than the World Music charts (as Na Leo with "Poetry Man" on the Adult Contemporary chart in 1999)—a major accomplishment for a pop-oriented group from Hawaii. All three members write, and their originals are better than their remakes. Current album: *A Pocketful of Paradise* (Na Leo Pilimehana).

MUSIC THAT TRAVELS

Continued from page 38

Jamaican-rooted."

Claudia Cannon, director of marketing for Booklines Hawaii, mentions the return of older acts as another sign that new sounds and fresh ideas are on the way. She mentions a new album by Mana'o Company, originally one of the big Hawaiian bands in the early '90s, as one of the albums that will introduce a new sound. The band will be featuring Keali'i Reichel, Polynesian reggae-rappers B.E.T., Ho'onua and Three Plus as guests on this album and plans to involve new acts in the future.

"They're coming together with us, but they also want to help other artists break in," says Cannon. "They'll be bringing artists they've worked with in the past and new musicians. The title cut, "Aloha," is a very ethereal piece that combines traditional Hawaiian melody lines with a back beat and contemporary rhythms."

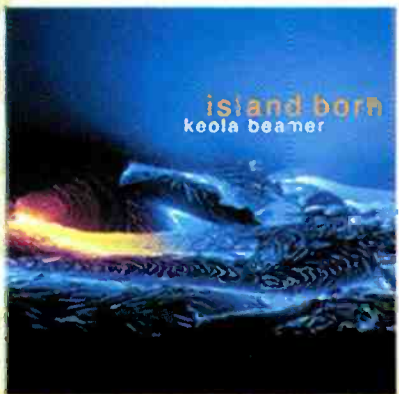
De Mello expects something new in local music will have made itself felt by the end of next year.

"It's going to be a hybrid, with the back-beat situation where the kids and that demographic can dance to it, but I believe it's going to change into a more traditional sound—Hawaiian sounds fused into what is basically a mainland sound," he says. "It will fit the pop idiom, but it's going to have its own Hawaiian imprint." ■

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| 1979 Robert Cazimero <i>Robert Cazimero</i> | 1991 Israel Kamakawiwo'ole <i>Ka 'Ano'i</i> |
| 1980 Jay Larrin <i>Jay Larrin</i> | 1992 Willie K <i>Kahai'ali'i</i> |
| 1981 Palani Vaughan <i>lā 'Oe E Ka Lā</i> | 1993 Del Beazley <i>Night and Day</i> |
| 1982 Jay Larrin <i>Mountain Love Songs</i> | 1994 Kawai Cockett <i>'O Ka 'ōhao Ku'u Āina Nani</i> |
| 1983 Henry Kapono Ka'aihue <i>Dreamerboy</i> | 1995 Keali'i Reichel <i>Kawaipunahale</i> |
| 1984 Kapono Beamer <i>Escape to Paradise</i> | 1996 Keali'i Reichel <i>Lei Hali'a</i> |
| 1984 Audy Kimura <i>Looking for "The Good Life"</i> | 1997 Israel Kamakawiwo'ole <i>N Dis Life</i> |
| 1985 Brickwood Galuteria <i>Brickwood...Style</i> | 1998 Fiji <i>Born & Raised</i> |
| 1986 Tony Conjugacion <i>Hawaiian Passion</i> | 1999 Kawai Cockett <i>A Traditional Hawaiian - Na Mele Maoli</i> |
| 1987 Dennis Pavao <i>Ka Leo Ki'eki'e</i> | 2000 Keali'i Reichel <i>Melelana</i> |
| 1988 Glenn Medeiros <i>Glenn Medeiros</i> | |
| 1989 Cyril Pahinui <i>Cyril Pahinui</i> | |

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DBEDT

HAWAII

Retail At Home And Away

Big Chains Sell Traditional Hawaiian Music While Locals Get More Specialized

BY ED CHRISTMAN

An influx of chains and big-box mass merchants has put a squeeze on independent retailers in Hawaii, forcing many of them out of business. But, on a positive note, it has helped to increase the exportation of Hawaiian music to the U.S. mainland, growing the business for the labels and distributors.

Over the past decade, new merchants introduced to the state include Borders, which has opened six stores there; Wal-Mart and Kmart, which have opened 11 stores; National Record Mart, which took over the Tempo chain, previously the JRs chain; and Barnes & Noble. Tower Records/Video/Books was the first chain to be entrenched there, and the Musicland Group joined it early on.

All that has taken its toll on independent retailers—to the point where Stu Marlowe, who runs Navarre's Hawaiian operation, says, "The indies are basically gone here; there are no real indie stores as we would define them. It's all chain."

BIGGER, BETTER COVERAGE

However, the penetration of the chains can allow Hawaiian labels and distributors to get a good spread of product throughout the islands. In particular, Borders, which is on four of the islands, is "pretty significant," Marlowe says. "When we have air-play and we need to spread product, Borders is there."

Shannon McCue, Hawaiian music buyer at Borders, based in the chain's headquarters in Ann Arbor, Mich., says the chain carries about 1,000 titles, and "if we don't have it, we will get it." Borders carries all categories of Hawaiian music, including contemporary, traditional, slack key, hapa haole and Japaian. When there is a big Hawaiian hit, it can sometimes outsell the chain's pop-

music department, even though it has less space, she says.

Merchants say the locals tend to purchase contemporary Hawaiian pop and Japaian, while tourists gravitate toward the traditional sounds. But, in the last few years,



the younger demographics have become very aware of their heritage and have been seeking out traditional sounds, as well.

Shelley Coscina, VP of sales at the Mountain Apple Company, says Hawaiian music "is not just tiny bubbles—though even that is coming back into style with the young. The Polynesian have always expressed themselves through music and dance. That's how they communicate, and that's how they keep their history."

Matthew Koenig, who oversees Tower's three Hawaiian stores, says that Hawaiian music comprises 13% to 15% of the chain's business there. In particular, he says that Japaian, which is a cross between Hawaiian and reggae, is a strong seller for the chain.

At the Musicland Group, Ron Hall, the district manager who oversees the chain's three stores on the islands, says Sam Goody carries about 600 to 700 titles of local music in its Hawaiian outlets, while the percentage of sales generated by it depends on whether the store is located in a tourist area or local area. In the latter, it can

represent between 15% and 20% of business, depending on if there is any major release available, while in the tourist stores, "it drops down to 10%, which is still substantial for something that we consider a niche business," he states. While there are a bunch of mom-and-pops in Hawaii, Hall says the independent retail sector isn't as strong there as it is on the mainland.

INDIES VS. RACKERS

Luke Yamashiro, an owner of the Hungry Ear, cites the general malaise of the Hawaiian economy as the reason the formerly three-unit chain shuttered two of its stores in the last year, leaving it with its smallest store, a 700-square-foot outlet. While that store is a full-service operation, its Hawaiian music "is what's keeping us alive," says Yamashiro. "The big boxes all have Britney Spears and 'N Sync. We can't sell numbers of that like [the discounters]."

Indeed, the racks have become a growing force in Hawaii, says Winifred Kurokawa, proprietor of Music Craft Distributors of Hawaii, who notes the Hawaiian retail scene "is a very limited market, with more music being sold through rackjobbers instead of retail." Currently, she estimates that retailers still outsell the racked accounts, about 60% to 40%, respectively. But on a big hit, it tilts toward the rackjobbers.

The Handleman Co., Paleo and Navarre are among the racks servicing accounts in Hawaii. Navarre's Marlowe reports that, in addition to the Navy and Marine bases in Hawaii, Blockbuster is one of its key accounts. He reports that when the chain dropped out of music, it didn't do so in Hawaii, because Navarre was able to supply them with Hawaiian titles that sell. In total, Blockbuster has 22 outlets in Hawaii and Guam that stock music carried by Navarre.

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While the racks are big players, they won't ever replace a cool independent record store where kids can hang out together, says Mountain Apple's Coscina, who notes there have been some survivors among the independents.

Tim Wolf, GM/VP, of three-unit Jelly's, says that the company has two large stores, each about 10,000 square feet, which carry all kinds of music and have 50% of the volume coming from the used sections. Those stores also carry books, comics and cards. Jelly's actually has a separate bookstore and two comic-book stores, as well. The remaining music store, which takes in 2,000 square feet and just opened in November, is located in a tourist area and features a kitschy look, with bamboo on the counters. It only carries Hawaiian music, stocking about 3,000 titles, as well as books and things like tiki mugs and hula-girl clocks. Wolf says that hapa haole sells strong in that location: "The tourists like it; they seem to think that's all there is to Hawaiian music."

Coscina cites Tropical Disc in Kihei on Maui as a strong indie merchant. "You have to appreciate and support a retailer working hard at customer service and surviving," she says of the store. Gina Deeter, co-owner of the store with her husband, says that times have indeed been tight for local merchants. "In the last four months, two indies have gone out of business on this island," she states. "As an independent, it's a tough go out there. Also, we are buying from the one-stops, so we don't get great pricing like the chains."

However, Tropical Disc, Deeter says, has held its own against the chains and has been growing. It opened in December 1994 in a 250-square-foot site, expanding to a 1,200-square-foot location in 1996, and growing to 3,000 square feet in January. In addition to music, the store carries musical instruments and stereo equipment. The store stocks all kinds of music but has a "heavy emphasis on local and reggae," she says, estimating that Hawaiian comprises about half the store's music business.

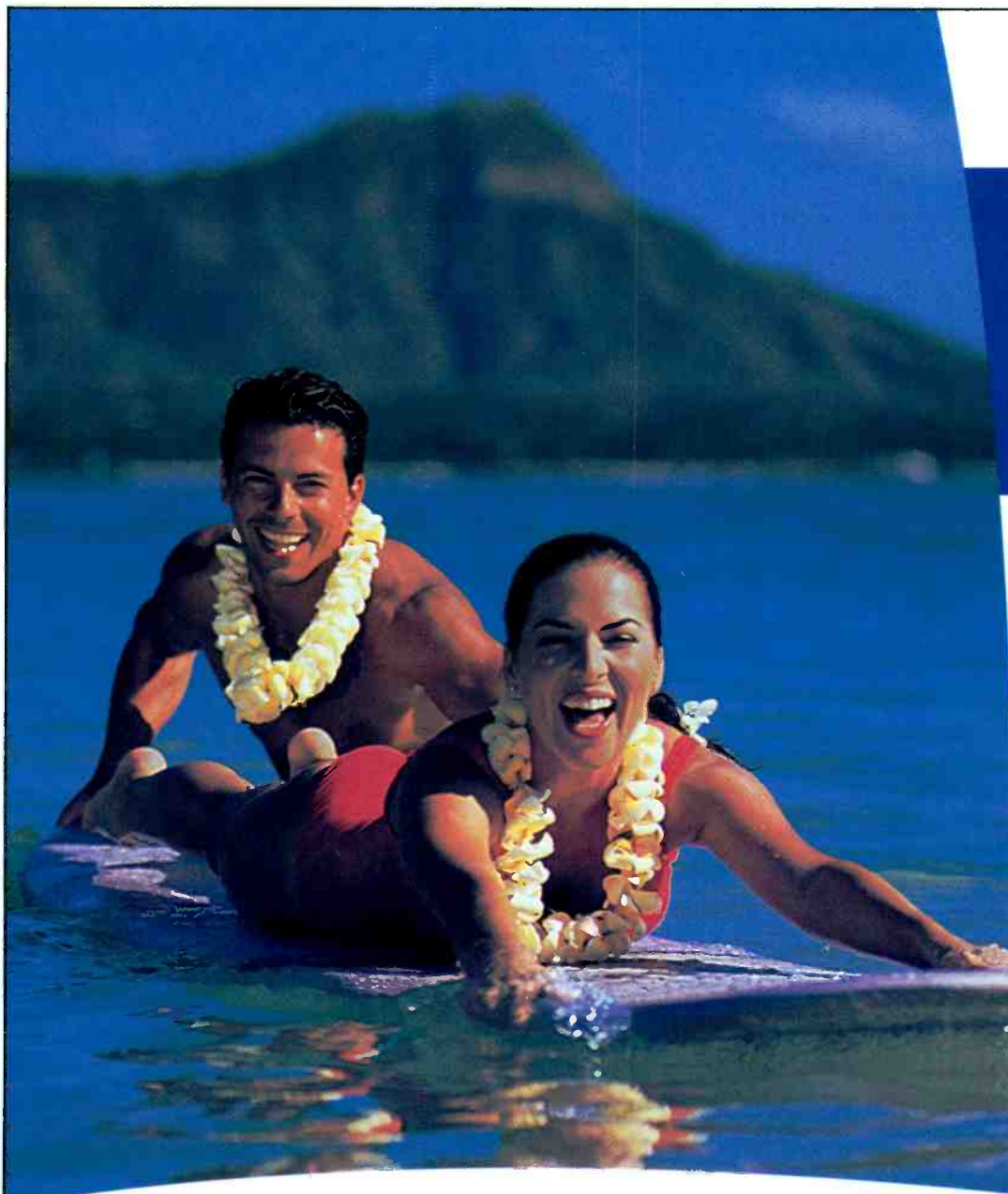
The store carries more than 3,000 titles, which sources for this story estimate as the total number of Hawaiian music titles currently available. "We stock things that other people don't have," Deeter says. "Nobody is filling the strong need for old-catalog Hawaiian music."

Moreover, Tropical Disc also has an online store, which only sells Hawaiian music. Deeter says only about 25% of total sales volume at the site is generated by local Hawaiians, with the biggest segment of business coming from the U.S. mainland, and a nice healthy international business.

MUSIC TO THE MAINLAND'S EARS

Since the Hawaiian economy is closely tied to the Japanese economy, which has been ailing over the last few years, Hawaiian music suppliers are more aggressively reaching out to the mainland. In the U.S., there are strongholds of Hawaiian music, as the natives have moved out of the islands to more affordable areas on the

Continued on page 43



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| 1979 Melveen Leed <i>I Love You Hawai'i</i> | 1991 Teresa Bright <i>Self Portrait</i> |
| 1980 Nohelani Cypriano <i>Nohelani</i> | 1992 Nohelani Cypriano <i>Back in Love</i> |
| 1981 Melveen Leed <i>Melveen with the Best of Slack Key</i> | 1993 Loyal Garner <i>I Shall Sing</i> |
| 1982 Loyal Garner <i>Loyal</i> | 1994 Ku'uipo Kumukahi <i>Nā Hiwa Kūpuna</i> <i>O Ku'u One Hānau</i> |
| 1983 Karen Keawehawai'i <i>Rhythm of the Islands</i> | 1995 Genoa Keawe <i>Hula Hou</i> |
| 1984 Melveen Leed <i>Grand Ole Hawaiian Music Nashville Style</i> | 1996 Robi Kahakalau <i>Sistah Robi</i> |
| 1985 Karen Keawehawai'i <i>With Love, Karen</i> | 1997 Darlene Ahuna <i>Ku'u Lei Poina 'Ole</i> |
| 1986 Marlene Sai <i>Marlene</i> | 1998 Amy Hana'iali'i Gilliom <i>Hawaiian Tradition</i> |
| 1987 Melveen Leed <i>My Isle of Golden Dreams</i> | 1999 Kekuhi Kanahale <i>Kekuhi</i> |
| 1988 Haunani Apoliona <i>Nā Lei Hulu Mākau,</i> <i>Nā Wāhine Hawai'i</i> | 2000 Amy Hana'iali'i Gilliom <i>Nostalgia</i> |
| 1989 Melinda Caroll <i>Road to Paradise</i> | |

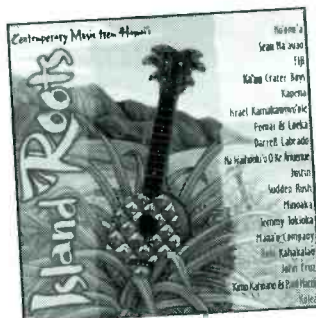
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Hawaiian Music's World Ranking

The recaps in this Spotlight are Hawaiian titles culled from Billboard's World Music Albums chart, covering the 12-month period from the April 22, 2000, issue through this year's April 14 issue. Recaps are based on sales data as compiled by SoundScan, with titles receiving credit for units sold for each week they appeared on the chart. Although the World Music Albums chart publishes bi-weekly, SoundScan compiles information on a weekly basis, and data from the unpublished weeks is included in the recap information.

The recaps were compiled by Anthony Colombo with assistance from World Music chart manager Marc Zubatkin.



Top Hawaiian Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **THREE PLUS** (1) *Poi Pounder*
- 2 **TEN FEET** (1) *Mass Appeal*
- 3 **KEALI'I REICHEL** (1) *Puna Hele*
- 4 **NA LEO** (1) *The Mountain Apple Company*
- 5 **ALE'E** (1) *Hawaiian Rack Services*

Top Hawaiian Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ISLAND ROOTS**—Various Artists—*Quiet Storm*
- 2 **HONEY BABY**—Three Plus—*Poi Pounder*
- 3 **ISLAND FEELING**—Ten Feet—*Mass Appeal*
- 4 **MELELANA**—Keali'i Reichel—*Puna Hele*
- 5 **HAWAIIAN SLACK KEY CHRISTMAS**—Various Artists—*Dancing Cat/Windham Hill/RCA*
- 6 **ISLAND ROOTS: VOLUME 2**—Various Artists—*Universal Special Products/Quiet Storm*
- 7 **POCKET FULL OF PARADISE**—Na Leo—*The Mountain Apple Company*

- 8 **TAKE ME HOME**—Ale'e—*Hawaiian Rack Services*
- 9 **ISLAND LOVE SHACK**—Various Artists—*Neos Productions*
- 10 **HAWAIIAN LOVE SONGS**—George Kahumoku Jr.—*Dancing Cat/RCA Music Group*

Top Hawaiian Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **QUIET STORM** (1)
- 2 **POI POUNDER** (1)
- 3 **MASS APPEAL** (1)
- 4 **PUNA HELE** (1)
- 5 **THE MOUNTAIN APPLE COMPANY** (2)

Top Hawaiian Labels

Pos. LABEL (No. of Charted Titles)

- 1 **QUIET STORM** (2)
- 2 **POI POUNDER** (1)
- 3 **MASS APPEAL** (1)
- 4 **PUNAHELE** (1)
- 5 **RCA** (2)

RADIO CONSOLIDATION

Continued from page 32

the table that prod some acts to favor them over another." The battle lines have become clear, particularly in the testy area of CD compilations carrying station logos and icons, says Iervolino, who adds, "History shows that when radio stations dictate and try to control label compilations, you have 98% failures." Without citing specifics, he says that one station may blackball a competitor's paid concert featuring a hot act by staging a free show by the same act a week earlier in an attempt to stifle sales.

Chinen, who distributed one of last year's biggest CD hits by local band Ten Feet, says the marketplace is somewhat wobbly now. One of his hot acts is Pati, which has had the No. 1 best-seller locally, but Chinen says that major stores sell perhaps 80 units per store, compared to 300 to 400 for Ten Feet's No. 1 disc at the height of its popularity last summer.

"It's still healthy in content, but slow in consumption," says Chinen, who notes that radio programming has been the key factor for exposure of these acts. Further, as Island rhythms dominate the airwaves and the sales, change looms, notes Chinen. "Where many bands were mostly repetitive and imitative, the sound is switching toward a more pop, urban, mainstream thing." ■

HAWAII LIVE

Continued from page 32

Hawai'i Theatre in downtown Honolulu and Aloha Stadium.

Kualoa Ranch, the Waimanalo Polo Field and the Hilton Turtle Bay Golf & Tennis Resort are the venues of choice for rock-festival events on Oahu.

Oahu is still the population center and the island with the largest concert facilities, but no longer is it the center of all concert activity. Pearl Jam shunned Oahu entirely when it opened its 1998 tour with two sold-out shows at the Maui Arts & Cultural Center. Dozens of other acts have played the MACC since then, and some of them have skipped Oahu, as well. (The facility includes a state-of-the-art 1,200-seat theater, a 300-seat theater and an outdoor amphitheater with a capacity of about 5,000.) ■

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RETAIL AT HOME AND AWAY

Continued from page 41

mainland, such as Southern California, San Francisco, Las Vegas, Seattle and Provo, Utah.

"The young kids' parents owned and fished the land. They are really connected to the land and express their frustrations musically. That's why kids in Southern California are listening to the music from their home," says Coscina.

Naturally, when the Hawaiian distributors reached out to chains to stock their music, they turned to the accounts that already had experience doing business in Hawaii.

Marlowe cites his own company's role in bringing Hawaiian music to the U.S. "Navarre is up to their eyeballs in it, mostly because they bought us in 1996. They have 20 sales reps servicing the mainland [with Hawaiian] like nobody else," he says. "If you go into Virgin or Tower in New York,

Merchants say that the locals tend to purchase contemporary Hawaiian pop and Jawaiian, while tourists gravitate toward the traditional sounds. But in the last few years, the younger demographics have become very aware of their heritage and have been seeking out traditional sounds, as well.

you will find a variety of our Hawaiian product there because Navarre has done a great job. The reorder pattern is what makes my boat float. The reorders are there, and that is what counts."

Border's McCue says that Hawaiian music sales in the states have definitely been on the upswing, noting, "You are seeing a lot of Hawaiian albums on the world chart." Also, she points out that when tourists come back home to the mainland, "they call us and special-order it."

McCue says the Borders stores carry a core inventory, mainly traditional. Like others, she says the contemporary Hawaiian pop music doesn't sell as well on the mainland. She says she is "building the Hawaiian inventory, trying new things to see what works."

Similarly, in the U.S., Musicland carries a decent selection in the stores that are located in areas with a strong Hawaiian presence. For instance, Hall notes there is a "Hawaiian association in Las Vegas, where a lot of the Hawaiian artists perform in the hotels."

In the Tower Records location in Torrance, Calif., Yvonne Stobiecki, buyer, notes that the store carries about 600 Hawaiian titles. "Hawaiian pop we sell in big numbers, but we sell Hawaiian across the board, including traditional and Samoan. She says that, while mostly relocated Hawaiians shop at the store, "they have friends whom they've turned on here, so it becomes a community-type thing. We have Hawaiian festivals and cultural events around here, which fuel sales of the music, especially in the summer." ■



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America Online Keyword: Hawaiian Airlines



RECORDING ACTIVITY

Continued from page 36

worked with *Baywatch Hawaii* (on a soundtrack CD) and John Iervolino's *Pure Hawaiian* compilation," says Tony Hugar, studio owner. Hugar earlier acquired the Sounds of Hawai'i, a studio that dates back to 1963, an older downtown facility with a vast history and clientele, such as the late Hawaiian sensation Gabby Pahinui. The older facility caters to a clientele that doesn't require high-tech tools.

"We have four rooms and three locations, so you can get top-notch or something less expensive," said Hugar. "Of course, you can do quality things with modest equipment, or bad things with great equipment; the point is, we have better equipment that can squeeze more out of a talented performer." Besides recording projects, Audio Resources' business is about 20% film and TV work. "When *Pearl Harbor* was filming in town, we did a couple of things with the actors," says Hugar. Sometime residents Kris Kristofferson and Richard Chamberlain also have been aboard, along with earlier series such as *One West Waikiki*, *Byrds of Paradise* and *Fantasy Island*.

Rick and Donna Keefer at Sea-West have recorded a string of local hits over the past two decades while embracing a stream of out-of-town projects. The Keefers have launched their own label, Ilio Nui Records, with a May debut by a duo named Pablo Kulcha & Justice Moon.

Other Sea-West projects include film dialogue with actors Keith Carradine and Jason Scott Lee, a Japanese World Beat act named Umi No Sachi, sound and dialogue work for a PBS special on Hawaiian hula and sound work with Caroll Spinney a.k.a. Big Bird of *Sesame Street*. Among the Hawaiian clients are Moemoea, Mix Jah and Pu'uwai.

Charles Michael Brotman's Lava Tracks Recording Studio has a clientele of contemporary Hawaiian, acoustic instrumental, new-age and jazz artists. The plant, designed by Chris Pelonis of Pelonis Sound and Acoustics, provides an environment suitable for classical and acoustic guitars, with an additional room for other instruments and vocals. Brotman, a guitarist and composer, has launched, with his sister Jody Brotman, Palm Records; their top artist is Kohala, an acoustic guitar trio residing on the Big Island and poised to conquer Japan through a licensing agreement with Coronetworks Inc. in Tokyo.

There are other active Hawaiian studios: Ken Makuakane's KM Studio in Kakaako; Audy Kimura Productions, originating from Kimura's Hawaii Kai home; Kit Ebersbach's Pacific Music Productions, in downtown Honolulu; Pierre Grill's Rendez-Vous Recording, a bedroom operation; Tracey Terada's Kaneohe-based Four String Ukulele Studio, which produced the big local act Pure Heart (now Colon); and the Mountain Apple Company's facilities in a secluded home in the Waianae Range. ■

No matter where you are, join us at Kapon's on the Honolulu Harbor front, as Hawaii's top recording artists come together to celebrate recently enacted Hawai'i Law - Act 297, that encourages the growth and development of high technology businesses and associate industries in the State of Hawai'i. This law provides significant tax incentives to the recording, television and motion picture industries.

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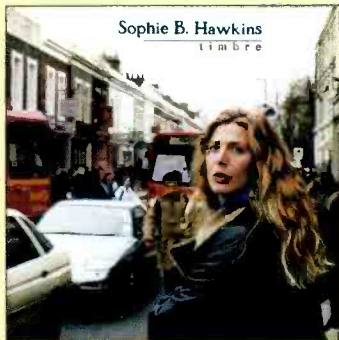
EDITED BY MICHAEL PAOLETTA

POP

★ **NIKKA COSTA**
Everybody Got Their Something
PRODUCERS: Nikka Costa, Justin Stanley, and Mark Ronson
Cheeba Sound/Virgin 10096
Every so often an album comes along that blends multiple musical genres, thereby placing it in a category all its own. So it goes with Nikka Costa's U.S. debut, *Everybody Got Their Something*. This daughter of famed producer/arranger Don Costa first scored success in Europe and Australia. With *Everybody Got Their Something*, Costa has crafted an album ripe with emotion, attitude, and spirit. Lead single "Like a Feather"—which has already gained ample attention from its inclusion in a Tommy Hilfinger ad campaign—is both loud and smart, equal parts rock'n'roll and hip-hop. The beautiful "So Have I for You" is an uplifting lyrical tour de force. The wickedly infectious title track finds Costa shakin' her groove thing down to funkytown for a disco revival. While Costa can surely rock, she also knows how to slow things down on such emotion-filled ballads as "Nothing" and "Push & Pull," which is also featured on the *Blow* soundtrack.—RH

★ **KIRSTY MacCOLL**
Tropical Brainstorm
PRODUCERS: Kirsty MacColl, Pete Glenister, and Dave Ruffy
Instinct 557
Renowned for her chart-topping singles—including "Walking Down Madison" and "They Don't Know" (immortalized by Tracey Ullman)—veteran British chanteuse/songwriter Kirsty MacColl was also celebrated for her collaborations with the Pogues, the Smiths, and Talking Heads, among others. Her sharp-witted and unabashedly classic English sensibilities were revered. *Tropical Brainstorm* was to mark a brilliant new chapter in the artist's illustrious 21-year career. Sadly, the siren's life was cut short late

SPOTLIGHT



SOPHIE B. HAWKINS
Timbre
PRODUCER: Sophie B. Hawkins
Trumpet Swan/Rykodisc 10614
Timbre is technically a reissue of an album first heard via Columbia last year, an incarnation that barely made a dent on the street. Now available via Hawkins' own Trumpet Swan imprint, the set boasts an enhanced bonus disc filled with several previously unreleased tunes and videoclips for the cuts "No Connection" and "The One You Have Not Seen." Much of the project's core remains fresh and challenging. Hawkins has always had a sharp ear for accessible hooks, but *Timbre* also affirms her talent for crafting unique rhythms and methods of presentation that are ahead of the pop curve. It might take a moment to fully digest tunes like the complex yet warmly atmospheric "Walking in My Blue Jeans" or the jarring, Patti Smith-inflected "The Darkest Child." But once you do, it will be harder to revisit the musings of the more run-of-the-mill confessional singer/songwriters from which Hawkins was spawned—and has wisely evolved from.—LF

last year, following a tragic speedboating accident off the coast of Cozumel, Mexico. Kirsty's much-anticipated final recording is a triumphant collection that revels in sumptuous pop songs laced with a jubilant hybrid of Cuban and Brazilian rhythms. Sparkling and powerful, *Tropical Brainstorm* contains some of the artist's most vibrant work in years, including the electro-leaning textures of "Mambo de La Luna," the sexy, scandalous "In These Shoes?," the languid "Autumngirlsoup," and the bouncy, playful "Us Amazonians." In the end, *Tropical Brainstorm* is a stunning testament to MacColl's powerful songwriting and passion for Latin culture.—CR

SPOTLIGHT

THE BLACK CROWES
Lions
PRODUCER: Don Was
V2 63881-27091
After tours with Jimmy Page in 1999 and 2000 that yielded a live album of Led Zeppelin classics (*Live at the Greek*), the Black Crowes return with their sixth studio album and first V2 set, *Lions*. Hardcore fans who felt that 1999's *By Your Side* fell short of the intensity and passion of earlier efforts, such as *The Southern Harmony and Musical Companion* and *America*, will surely find much



to admire about *Lions*. Tracked mostly by founding members (vocalist Chris Robinson, guitarist Rich Robinson, and drummer Steve Gorman) in a former Yiddish theater on New York's Lower East Side, *Lions* is indeed a truer expression of the Crowes' potential: adventurous songwriting ensconced in a blues- and funk-inspired swagger. Tracks like the feedback-laden "Midnight From the Inside Out," the wistful "Miracle to Me," the funk-fueled "Ozone Mama," and the tough, staccato-laced "Lickin'" rank among the band's best work.—CW

★ **TOULOUSE**
New Points New Lines
PRODUCER: Dave Auchenbach
Grimsey Records 023
On *New Points New Lines*, Toulouse creates an almost nostalgic blend of new-wave, dream pop, and lo-fi indie rock that sounds like a joint collaboration between Tom Tom Club, Haircut 100, and the Cocteau Twins as produced by Sebadoh's Lou Barlow. Guitars jangle, vocals from front man Aden Kumler and drummer Sarah Rentz float through the mix, and Christopher Moisan provides Atari-era synth flourishes. Highlights include "Commuter Maquette," which is infused with a post-disco, '80s flavor; "Broad and

SPOTLIGHT



BARDO POND
Dilate
PRODUCERS: Bardo Pond and Michael Gibbons
Matador 459
It's hard to imagine a record much more out of step with today's reigning popular culture than Bardo Pond's fifth album, *Dilate*—and that's a good thing. This is very musical music, with the art of noise at the heart of this Philadelphia quintet's psychedelic aesthetic. As with *Amanita*, *Lapsed*, and *Set & Setting*—Bardo Pond's previous string of Matador stunners—*Dilate* revolves around vast, free-floating miasmata of guitar-spun dissonance, tethered by a deceptively dramatic rhythm method. Although a shade further up in the mix now, Isobel Sollenberger's occasional vocalise is just another texture amid the epic abstractions. The ringing overtones of such sensuous, slow-burn soundscapes as "Sunrise" work best cranked up to 11. But improvisatory and poetic, Bardo Pond has more in common with avant-jazz and contemporary classical than with most heavy rock. *Dilate* is the work of an organic, free-thinking guitar band, though, one that's even better live (and on a summer tour with Mogwai).—BB

Main," a gorgeous shoe-gazer ballad; and the bouncing "Schematic for New Situations," a Rentz-fronted track in which the seemingly channels Kate Pierson of the B-52's. Most of the work here is a case of style over substance—including the Euro sensibilities of an outfit that originated in Chicago—but with its undeniably cool charm, Toulouse is hard to resist. Contact 612-730-6414.—BG

MANIC STREET PREACHERS
Know Your Enemy
PRODUCERS: Dave Eringa and Greg Haver
Virgin 7087 6 16150
Britpop heroes Manic Street Preachers continue their formula of punk-meets-grandiose-rock on an effort that sees its

best moments too often offset by heavy-handed "message" songs and a brutally long playing time. The track names alone—"Dead Martyrs," "My Guernica," and "Freedom of Speech Won't Feed My Children"—signal that unless it's a meeting of the Junior Leftists, this isn't party music. In fact, the Manics lay it on so thick in some places—go directly to "Baby Elian" (that's right, an ode to the human hot button in the Cuban community, Elian Gonzalez)—that even Bono would blush. But that's not to say the Manic Street Preachers can't write good songs. The Brian Wilson-esque "So Why So Sad" and the soulful folk rocker "Let Robeson Sing," a valentine to protest singer Paul Robeson, soar with pop appeal, while "Wattsville Blues" has an enjoyable slinky hook. If only there were more moments like these.—BG

ORIGINAL BROADWAY CAST RECORDING

The Producers
PRODUCER: Hugh Fordin
Sony Classical 89646
It's tough to get a ticket to *The Producers*, Mel Brooks' new Broadway musical comedy. Fortunately, the cast album captures most of the show's outrageous shtick. There's nothing subtle about Brooks' jokes, which leading men Nathan Lane and Matthew Broderick deliver with uncanny timing. Lane sets the show's jaded tone early with "The King of Broadway," while Broderick balances him with a wide-eyed fantasy number, "I Wanna Be a Producer." By the time "Springtime for Hitler" takes the disc to new heights of delightful tastelessness, listeners will be doubled over with laughter. Producer Hugh Fordin captures Brooks' comic zingers and brings out what lies beneath: a well-crafted, old-fashioned book musical. *The Producers* isn't revolutionary, but its traditional score is consistently solid, and it is packed with hummable songs and grand arrangements. By the second listen, you'll be singing along—that is, if you can stop laughing long enough.—WH

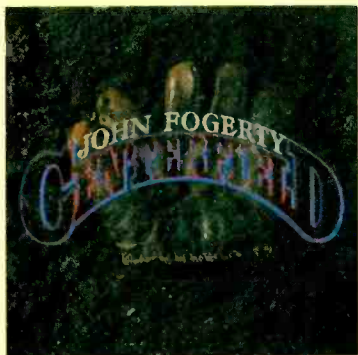
R & B / HIP-HOP

THADDEUS HOGARTH
Trying to Believe
PRODUCER: Thaddeus Hogarth
Spinning Records/Fort Point Entertainment 012
Music junkies may remember Thaddeus Hogarth as the singing, guitar- and harmonica-playing member of Boston funk-rock band Heavy Metal Horns, with whom he tasted early success in the '90s. Opting to pursue his R&B calling, Hogarth left the group and recorded a well-received solo album, 1999's *When the Sun Goes Down*. He plants himself squarely in soul terra firma with this second effort for which he did all the writing, arranging, (Continued on next page)

VITAL REISSUES®

JOHN FOGERTY
Centerfield
PRODUCER: John Fogerty
DreamWorks 0044-50306

John Fogerty has said he spent every day of 10 years working on *Centerfield*—and it certainly paid off. The former Creedence Clearwater Revival creative force wrote, produced, and played everything on it. When Warner Bros. issued the set in 1985, it was as if Fogerty and CCR had never left the musical map. In fact, the hit single "The Old Man Down the Road" sounded so much like classic Creedence that Fogerty had to defend himself against charges of copyright infringement. Also included on the outstanding set are "Rock and Roll Girls" and "Vanz Kant Danz"—a thinly disguised attack on the head of Fantasy



Records, CCR's former label. As for the title track, well, it has all but replaced "Take Me out to the Ballgame" as the

anthem of America's favorite pastime. With baseball season well under way and the Roger Maris/Mickey Mantle movie *61** getting deserved raves, the timing couldn't be better for the return of a true rock'n'roll classic.—JB

JOHN FOGERTY
Eye of the Zombie
PRODUCER: John Fogerty
DreamWorks 0044-50307

After taking a decade to complete *Centerfield*, John Fogerty needed only one year to produce its follow-up, *Eye of the Zombie*, originally issued by Warner Bros. in 1986. Unlike its Creedence-hued predecessor, *Eye of the Zombie* showcased a greatly expanded stylistic range, as well as heightened production values.



This is apparent from the opening cut, "Goin' Back Home," an ethereal instrumental, save for a wordless cho-

rus. The bulk of the songs on this disc deal with the artist's intense social and political observations. "Soda Pop," which features Fogerty condemning his generation's consumerist cop-out, is one such example. Musically, Fogerty eschews the swamp for a horn-fed Memphis soul vibe on "Knockin' on Your Door," although the pessimistic "Change in the Weather" has a bluesy gospel tone that is right at home with his earlier work. Then again, "Violence Is Golden" employs a variety of sonic effects, and "Soda Pop" is rather funky. Ultimately, it may have been too much a stretch for fans of *Centerfield*, which could explain why it came up short commercially. In retrospect, though, it's another gem.—JB

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Andrew Boorstyn, John Diliberto, Gordon Ely, Larry Flick, Brian Garrity, Steve Graybow, Rashuan Hall, Wayne Hoffman, Gail Mitchell, Deborah Evans Price, Craig Roseberry, Philip van Vleck, Ray Waddell, Christopher Walsh. 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 Paolletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from preceding page)

and producing. Unearthing memories of such '70s stalwarts as War and Stevie Wonder, Hogarth turns in a back-to-the-roots set whose ambitious embrace of reggae, rock, jazz, and blues sometimes leaves the listener wondering exactly where he's headed. But when everything clicks, as on the album's best track, the jazzed-up "Back Street," the sweet harmonica-introded title track, and the playful "She Loves Me," it's not hard to believe in Hogarth. Contact: 617-426-2737.—GM

COUNTRY

▶ MONTGOMERY GENTRY

Carrying On
PRODUCER: Joe Scarfe
Columbia 62167
Montgomery Gentry burst onto the country airwaves in 1999 with *Tattoos & Scars*, an unapologetic exercise in red-neck country rock, boasting attitude galore. On its second Columbia release, MG stay true to that rowdy formula, aided by increased confidence and much better songs. Guitars and testosterone are the order of the day, but it's still bona fide country, from the "my way or the highway" mentality of "She Couldn't Change Me" to the menacing undercurrent in "The Fine Line." Eddie Montgomery's muscular vocals make "Cold One Comin' On" a fine new drinkin' standard, and Troy Gentry sounds like he means it on back-porch funk jams such as "While the World Goes Down the Drain." The title cut is a Charlie Daniels Band-style rave-up, while the guys are smart enough to acknowledge their good fortune on "Lucky to Be Here." This is strong stuff, and while the soccer moms may not bite, the fishin' dads are likely to pop a top and enjoy.—RW

★ TAMMY COCHRAN

Tammy Cochran
PRODUCER: Blake Chancey
Epic 69736
The Academy of Country Music Awards on Wednesday (9) could be the first time many listeners hear the powerful, emotionally direct voice of Tammy Cochran, who was nominated as top new female vocalist on the strength of two auspicious but low-charting singles ("If You Can" and "So What?"), both included here. On her debut album, Cochran delivers a set of songs that live up to her instrument. Throughout, unusually perceptive themes are set to ascending choruses and bridges that allow Cochran to showcase her belting chops. The current single, "Angels in Waiting"—a moving tribute, co-written by Cochran, to her two late brothers who suffered from cystic fibrosis—should further raise her profile. Radio should grab at the hooky "When Love Was Enough" and "Say Goodbye," on which the vocalist puts a modern spin on yodeling. Not least of her attributes is achieving country catharsis on the strength of the vocals and lyrics, rather than relying on overblown pop-leaning production. With some luck, this fine torch singer could become one of the format's true torchbearers.—AB

JAZZ

★ CINDY BLACKMAN

Someday . . .
PRODUCER: Cindy Blackman
HighNote 7063
Even when tackling material as familiar as Rodgers and Hart's "My Funny Valentine," drummer/composer/arranger Cindy Blackman manages to fill every twist and turn with the unexpected. Not that there is anything particularly revolutionary about Blackman's approach—this is straight-ahead hard bop, with electric piano touches that give the music a slight fusion feel. But Blackman's aggressive, rhythmically charged drumming leads the quartet in any number of directions, weaving in and out of the music with polyrhythmic bursts and in-the-pocket grooves that

put her own distinct stamp on the music. Her original compositions, such as the stately "Call to the Ancestors," show Blackman to be a fine composer, and, if anything, the project would only benefit from more works from the leader's pen. If Blackman's face looks familiar, she alternates her jazz work with a long-standing gig as Lenny Kravitz's drummer. Contact 212-873-2020.—SG

WORLD MUSIC

★ PERU NEGRO

Sangre de un Don
PRODUCER: Jaime Rodriguez
Times Square Records 9013
Peru Negro was formed in 1969 in El Carmen, Peru, by Ronaldo Campos de la Colina as a means of preserving and developing Afro-Peruvian music. Nowadays, one can find Peru Negro performing weekly at the club Manos Morenos in Lima. The move to the capital city has not altered the essential Afro-Peruvian soul of the act's music. In fact, one of the album's best moments is a wonderful version of "Toro Mata" ("The Bull Kills"), one of the most popular songs in Peru. The Peru Negro sound is built on various percussive instruments, which are augmented by acoustic guitar and bass—as well as the braicing vocals of Monica Dueñas and Eilna del Rio. While listeners will find some common ground between the mood and tempo of these Peru Negro tunes and the mellower grooves of the classic Brazilian samba schools, there is a distinctly Peruvian flavor to this material, highlighted by "Samba Malatô," "Trabaja Trabaja," "Cocofrito," and the title track. Contact 212-757-1616.—PVV

BLUES

★ MARCIA BALL

Presumed Innocent
PRODUCERS: Doyle Bramhall and Marcia Ball
Alligator 4879
Pianist Marcia Ball has made the move from Rounder Records to Alligator, and her debut for Bruce Iglauer's label is a stellar collection of R&B and blues tunes that will remind the world emphatically that Ball is a formidable musical force. Ball has been long revered for her keyboard prowess and good-time music. *Presumed Innocent* provides a somewhat different perspective on her talent, though, as it is clearly her best vocal performance to date. For verification, study her moving stylings on "I Have a Right to Know," "Let the Tears Roll Down," and the classic slow-dance nugget, "She's So Innocent," one of Ball's originals. The album has its rowdy moments, to be sure, and none are sweeter than "Thibodaux, Louisiana" (with Sonny Landreth on guitar) and the estimable boogie of "Louella." The overall vibe of *Presumed Innocent* strikes a fine balance between polished performance and true grit, capturing the totality of Marcia Ball like no previous album.—PVV

CLASSICAL

★ RAVEL: Méloides

François Le Roux, baritone; Pascal Rogé, piano
PRODUCER: Jean-Martial Golaz
Le Chant du Monde 2781131
Unlike, say, Fauré, Debussy, or Poulenc, orchestral master Maurice Ravel (1875-1937) isn't necessarily renowned for his mastery of the French art song—the *mélodie*. Yet his output in the genre fills up one CD with some astonishingly high-quality music, particularly as delivered here by the *très* Gallic team of baritone François Le Roux and pianist Pascal Rogé. Ravel set verse by some of the greatest French poets, including Verlaine and Mallarmé. And his inspirations didn't always stick to the voice-plus-piano model, as shown by his evocative arrangements of *Trois Poèmes de Mallarmé* with string quartet and winds and *Trois Chansons Madécasses* with cello and flute. So, there is rich variety here, although one constant is Le Roux's remarkably acute response to

each text—something perhaps only a native French singer can fully realize. He limns Ravel's myriad moods, from atmospheric impressionism and lush, *fin-de-siècle* despair to infinitely shaded irony and even subtle comedy. The German way of Schubert et al. is hardly the last word in classical song, and this disc is the finest bit of proof. Distributed in the U.S. and U.K. by Harmonia Mundi.—BB

CONTEMPORARY CHRISTIAN

▶ SONICFLOOD

SonicPraise
PRODUCERS: Jason Halbert and Dwayne Larring
Gotee Records GTD2827
Just a few years ago when people thought of praise-and-worship music, they visualized church congregations filled with mature Christians singing folksy, churchy songs. Thanks to bands like Gotee's SonicFlood, Brit band Delirious, and others, the face of the genre has radically changed. Modern rock outfit SonicFlood's debut album has been certified gold and captured the 2000 Dove Award for praise-and-worship album of the year. No worries about the sophomore slump here, as this live follow-up is outstanding. Recorded at the Flevo Festival in Europe and at Nashville's Ryman Auditorium, the album features spirit-filled versions of Paul Baloche's modern worship classic "Open the Eyes of My Heart" and Delirious front man Martin Smith's "I Could Sing of Your Love Forever." Contact 615-370-2980.—DEP

GOSPEL

▶ BLESSED

Journey for the Heart
PRODUCERS: Cynthia Liggins Thomas, H&H Productions, and Michael Robinson
Ultimate 102
Blessed's second offering shows the female foursome confidently cultivating a sound that's as distinctive as it is accessible. Co-producer Michael Robinson brings big-name, hit-making powers to play on the infectious, radio-ready hip-hop jam "I Praise You" and the punchy, slow-grooving "Jesus' Name." Equally impressive is the emergence of group member Cynthia Liggins Thomas, writer of eight of the album's fifteen songs and producer of seven. Her innate understanding of the full range of the group's stunning vocal prowess provides one memorable moment after another. "He's Sweet II" is an angelic ballad, "Jesus Is Lord" hits with hook-laden, acoustic-driven R&B, and "For Your Good" is a juxtaposition of modern, unvarnished funk and classic, '60s girl-group soul. *Journey for the Heart* resounds with the sounds of an act prepped for something big.—GE

NEW AGE

★ GREEN ISAC

Groundrush
PRODUCER: Green Isac
Spotted Peccary SPM 1301
Adapting its name from a song by obscure pop group Prefab Sprout and including a former member of the electro-pop band Bel Canto, the Norwegian duo Green Isac brings an unusually melodic verve and wry quirkiness to its ambient designs. On its third outing, the band continues its ethno-techno approach, orchestrating ritual trance works out of yang ch'in (Chinese hammered dulcimer), Indian bansuri flutes, frame drums, and synthesizers. Building music around infectious, kinetic loops with percussion and keyboards locked in syncopated patterns, Green Isac manages to make toes tap and heads nod. Minimalist melodies cycle in counter-motion while live musicians such as wind player Eyal Selah add ornaments. No matter how hallucinatory the players get, there's an organic quality to Green Isac's music. It's as if the band members are part of a secret tribe on a lost continent, conjuring up ritual dances. Distributed by Allegro.—JD

ON ★ STAGE

THE BALLAD OF BABY DOE

MUSIC BY DOUGLAS MOORE
Book by John Latouche
Conducted by George Manahan
Directed by Colin Graham
Sets by John Coyne
Costumes by Susan Benson
Lighting by Thomas J. Munn
Starring Elizabeth Futral, Mark Delavan, Joyce Castle
City Opera, New York

LULU

BY ALBAN BERG
Conducted by James Levine
Directed by Paul Mills
Sets and costumes by Jocelyn Herbert
Lighting by Gil Wechsler
Starring Christine Schäfer, James Courtney, David Kuebler, Clifton Forbes, Hanna Schwartz
The Metropolitan Opera, New York

It's hard to imagine the hoopla that surrounded the original production of *The Ballad of Baby Doe* back in 1956. Hailed as "an important addition to our native repertory," Douglas Moore's folk opera was compared to such works as George Gershwin's *Porgy and Bess*—and it's still produced regularly throughout the U.S.

But there isn't much to shout about in New York City Opera's current *Baby Doe* revival. Despite solid performances from the entire company, especially the radiant Elizabeth Futral in the title role, the piece fails to live up to its reputation as an American classic. It's more a musty museum piece still smelling of mothballs.

It's not difficult to see why Moore was attracted to the true story of Elizabeth "Baby" Doe, whose marriage to Colorado silver baron Horace Tabor caused a scandal back in 1883. The fact that he was already married when they met provides dramatic possibilities. Yet Moore fails to take advantage of the potential drama, choosing instead to fashion a series of old-fashioned arias and duets. He is abetted by John Latouche, whose plodding poetry ("I will walk beside my dear/Clad in love's high heraldry") conjures up not the Old West but a very Old World. This is, plainly put, an operetta clad in cowboy boots.

Baritone Mark Delavan, a fantastic Falstaff last season,

brings his usual brio to the role of Horace Tabor. His best work comes in the second act, when an ailing Horace sees his life pass before his eyes. Also effective is Joyce Castle, who brings unexpected colors to the rather one-dimensional role of Horace's first wife, Augusta. We probably aren't meant to side with her over Baby Doe, but Castle is so moving that we do.

The title role made a star of Beverly Sills when the work debuted here in 1958. (A recording of that performance, also featuring Walter Cassel and Frances Bible, was reissued by Deutsche Grammophon in 1999.) It's not likely to do the same for Futral. Although she sings exceedingly well, with lovely rounded tones in her upper register, the music written for her seems unremarkable today. Only her first act "Willow Song" makes much of an impression.

But across Lincoln Center's courtyard at the Metropolitan Opera, Berg's sophisticated sex-and-violence stunner *Lulu* just might make a star here of German newcomer Christine Schäfer, as it did in Europe a few years ago. As the enigmatic enchantress who goes through four husbands in three acts, the enormously talented Schäfer makes it clear why these men were so beguiled. Her cool, clear soprano projects an outward confidence that conceals an inner vulnerability. As she wearily confronts a jealous husband in the second act, Schäfer chills you to the bone.

Although the original production of *Lulu* came two decades before *Baby Doe*, it retains a freshness that the latter lacks. *Lulu* has its problems—a talky libretto, a languorous third act—that are no doubt due to the fact that Berg died before finishing the work. The richly complex, atonal score is certainly challenging, but it rewards repeated listening—which is what a real masterpiece makes you want to do.

MARK SULLIVAN



Christine Schäfer as Lulu.

Reviews & Previews

SINGLES EDITED BY CHUCK TAYLOR

POP

★ **DAVID GRAY** *Please Forgive Me* (4:10)
PRODUCERS: David Gray, Craig McClune, Iestyyen Polson
WRITER: D. Gray
PUBLISHER: Chrysalis Music Ltd./ASCAP
ATO Records/RCA 60351 (CD promo)
"Please Forgive Me" relies on a delicate mix of sadness and beauty to deliver one of the finest cuts from David Gray's acclaimed—and now platinum—*White Ladder* album. The follow-up to his American breakthrough single, "Babylon," this musical love letter is alternately heart-breaking and inspiring. The midtempo track starts somberly, building upon the pitter-patter of an almost trip-hop beat, as Gray declares his need to win over a could-be love: "Feels like lightning running through my veins/Every time I look at you." As the song builds and eventually trails off, we're led to believe that his mission is successful—as Gray bares his soul in the process. Full of courage, shame, and heartache, "Please Forgive Me" is a serious confession that's much more passionate than "Babylon." And because of that, it may come across as too heavy for mainstream listeners. Let's hope, though, that the song will sustain the momentum of this artist's journey.—**WO**

SMARTBOMB *Breathe* (2:47)
PRODUCER: Paul David Hager
WRITERS: H. Lamar, S. Bentley
PUBLISHERS: Cal IV Songs, ASCAP, administered by Universal Songs of PolyGram International/Hopecrest Music. BMI, PolyGram International
Razor & Tie 7930180782 (CD single)
Washington, D.C.-based Smartbomb came together when four strangers foiled a holdup at a pizzeria and later decided to form a band. Not that this really matters, but it's a fun story, which is only appropriate for such a festive cover of Faith Hill's recent smash "Breathe." The rock quartet turns up the tempo and has a good time flying through the cheeky track. Covering songs is a time-honored punk rock practice, and "Breathe" brings back memories of fellow rockers New Found Glory's collection of covers from sappy soundtrack tunes. This track will undoubtedly get the band plenty of attention, although its long-term viability could suffer if it gets pegged. Either way, this one's a winner, and it has already gotten spins and even become a top-requested song at major-market pop radio, including stations in Washington, D.C., and New York.—**EA**

R & B

★ **THE PRODUCT G&B FEATURING WYCLEF** *Cluck Cluck* (3:57)
PRODUCERS: Wyclef Jean, Jerry "Wonder" Duplessis
WRITERS: W. Jean, J. Duplessis, M. Moore-Hough, D. McRae
PUBLISHERS: Huss Zwirngli Publishing/Sony ATV
Tunes/Te-Bass Music/Ghetto and Blues/Hempstead High, ASCAP, EMI Blackwood Music, BMI
Yclef/J Records 21022 (CD promo)
When an act makes its first impression on the music world by teaming with a music legend like Carlos Santana, you can bet it's going to garner some attention—espe-

cially when that collaboration spends 10 weeks atop The Billboard Hot 100. The Long Island, N.Y.-based Product G&B hopes to follow-up the massive success of "Maria Maria" with "Cluck Cluck," a sing-songy tune whose happy-go-lucky vibe is ideal for this time of year. Money Harm and Sincere combine hip-hop-inflected lyrics with soulful tones, a sound they've dubbed "ghetto & blues." With production courtesy of Wyclef Jean (with whom the Product have previously teamed) and his producing partner Jerry "Wonder" Duplessis, the guitar-heavy "Cluck Cluck" should easily find a home at radio. In addition to being the first single from the group's Yclef/J Records debut, the number also gets a boost as the lead single from the forthcoming soundtrack to Eddie Murphy's *Dr. Doolittle 2*.—**RH**

COUNTRY

► **DIAMOND RIO** *Sweet Summer* (3:23)
PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: M. Dulaney, N. Thrasher
PUBLISHERS: Desert Dreams Music/Michaelhouse Music/Ensign Music/Rio Bravo Music, BMI
Arista 69041 (CD promo)
For the past decade, Diamond Rio has managed to build an impressive career via solid songs, skilled musicianship, and engaging vocals. Its previous chart-topper, "One More Day," served to remind programmers of the magic this veteran band can create when their considerable talent merges with a great piece of material. The band's hot streak should continue with this made-for-radio single. Penned by Michael Dulaney and Neil Thrasher, it's the perfect summertime hit. Marty Roe's lead vocals paint a vivid portrait of the joys of a simple summer day, from the ice cream man and his "paint-chipped change box full of sticky quarters, dimes, and nickels" to dad working under the Chrysler and the neighbors barbecuing. It's a musical invitation to the season, and the band delivers the song in a sweet, whimsical tone. Roe's vocals are complemented by his bandmates' harmony vocals and Gene Johnson's beautiful mandolin.—**DEP**

TRICK PONY *On a Night Like This* (3:29)
PRODUCER: Chuck Howard
WRITERS: K. Staley, D. Kahan
PUBLISHERS: Warner-Tamerlane Publishing, BMI; Instinct Music, ASCAP
Warner Bros. 100622 (CD promo)
Trick Pony burst from the chute with lots of energy on its debut single, "Pour Me," which earned the Warner Bros. trio widespread support from country programmers that translated into success at retail. This enthusiasm should continue with the release of this sophomore single. It starts with a recitation from female vocalist Heidi Newfield, underscored by crunchy guitar and searing fiddle. The track swells nicely to a mid- to uptempo treatise on braving the pitfalls of love in an effort to reap the rewards. The interplay of vocals,

CRAIG DAVID *Fill Me In* (4:17)
PRODUCER: Mark Hill
WRITERS: C. David, M. Hill
PUBLISHERS: Windswept Pacific Music, Warner/Chappell Music Ltd.
Atlantic 300481 (CD promo)
While this single is just making its way to U.S. radio, 20-year-old British singer/songwriter Craig David is already the decade's most-celebrated newcomer around much of the rest of the world. With a soul-soaked vocal as sweet as honeysuckle, pop/R&B melodies that defy time, and lyrical landscapes that mark the struggles and accomplishments of a man just finding his way, his *Born to Do It* album has moved 4 million copies since its overseas release last summer,

SPOTLIGHT



SHAGGY *Freaky Girl* (3:45)
PRODUCER: Shaun "Sting" Pizzonia
WRITERS: E. Drennon, O. Burrell, R. Ducent, S. Pizzonia, P. Morrison, N. Staff
PUBLISHER: not listed
MCA 25390 (CD promo)

Shaggy is currently enjoying that oh-so-rare position at radio where essentially he can do no wrong. With two No. 1 singles—"It Wasn't Me" and "Angel"—plus the six-times platinum *Hotshot* under his belt, it's obvious that a widespread demographic has more than warmed to the sound of his playful hip-hop-inflected reggae/rap. "Freaky Girl" is the next track in line for glory. Seconds after landing on programmers' desks, it's already picking up adds like metal to a magnet, particularly at rhythmic top 40. While not as immediately clever or melodic as its predecessors, "Freaky Girl" does possess the basic elements that have been a boon for Mr. Shaggy: the deep timbre of his sexually charged and instantly recognizable voice, a chorus hook (this time courtesy of the Kraft) that lets listeners sing along, and a sampled melody line to pull it all together—in this case, Eddie Drennon's mid-'70s disco classic "Let's Do the Latin Hustle." Videoclips have added a lot to previous releases; no doubt another coy performance will help propel this track to the top of the charts and out of car windows all summer long.—**CT**

spoken-word, and music is a little different and should stand out from the usual fare. Bassist Ira Dean and guitarist Keith Burns makes up the remainder of Trick Pony; together, the threesome forges a unique musical personality that's striking a chord with listeners.—**DEP**

★ **DAVID FRIZZELL** *You've Just Been Robbed by Jesse James* (2:55)
PRODUCER: David Frizzell
WRITERS: D. Frizzell, D. Kohut
PUBLISHER: Nashville America Music, BMI
Nashville America Records 101 (CD promo)
In the early '80s, Frizzell had a string of hit duets with Shelly West, daughter of

SPOTLIGHT



MANDY MOORE *In My Pocket* (3:44)
PRODUCERS: Emilio Estefan Jr., Randall M. Barlow
WRITERS: R. Barlow, E. Estefan Jr., G. Zignago, L. Quintana
PUBLISHERS: FIPP International, BMI; Estefan Publishing International, ASCAP
Epic 16474 (CD promo)

Is this really the same girl that fed us the ultra-poppy "Candy" less than two years ago? Well, baby's all grown up. Wisely, the launch single from teen queen Mandy Moore's upcoming sophomore album dishes out a retooled sound that successfully distances the talented songstress from the kiddie pop movement, which top 40 programmers have all but abandoned. Co-produced by Emilio Estefan Jr., "In My Pocket" is an aggressive, funky party anthem that fuses subtle Latin influences with Egyptian-flavored rhythms—this one surely sounds nothing like standard pop fare. The tempo is perfect for the season, and Moore's spirited, ever-maturing vocal helps carry this one securely over the top. This is an adventurous track, but its groove-filled melody and manic attitude should make it an instantly appealing add for top 40 mainstream and rhythmic stations. Like Jessica Simpson's relatively edgy "Irresistible," Moore's "In My Pocket" is more than a smash; it is top 40 radio's next step forward.—**CT**

the late Dottie West. He also scored solo success with such hits as "I'm Gonna Hire a Wino," which he reprises on his new album, *David Frizzell 2001*. The brother of country legend Lefty Frizzell, David shares his sibling's gift for phrasing and that wonderful, warm country tone. He puts those outstanding country pipes to good use on this solid collection of new tunes, which he wrote or co-wrote. The lead single is a midtempo, fiddle- and mandolin-laced track about an outlaw absconding with a lady's love. Frizzell's performance has an edgy, smoldering quality that draws the listener in. It's been a while since he has taken a shot

NEW & NOTEWORTHY



punctuated by numerous awards, a series of No. 1 debuts, a sold-out European tour, and instant recogni-

tion as a potent sex symbol. "Fill Me In" opens with the statement "I've got something to say," perhaps one of the more prophetic inaugural lines in recent pop. The song is carried by a jittery, rhythmic track, over which David sings in rapid-fire fashion about hooking up with the girl next door—only to find in time that she's making moves with another: "Why were you creeping around late last night?/Why could I see two shadows moving in your bedroom light?" There's a sophisticated air about the song, sure to draw instant appeal at R&B radio, with top 40 action to follow—and the Full Crew mix on the CD single should only extend its reach. This is the real deal, not to be missed.—**CT**

at country radio, but with a slate of promotional appearances, Internet chats, and syndicated radio exposure, Lefty's little brother may well remind programmers why the Frizzell name is legendary in country music circles.—**DEP**

ROCK TRACKS

STAIN D *It's Been Awhile* (no timing listed)
PRODUCER: Josh Abraham
WRITER: Staind
PUBLISHER: not listed
Flip/Elektra 1585 (CD promo)
Modern metal champion Staind follows its platinum debut, *Dysfunction*, with *Break the Cycle*, coming in May. As lead singer Aaron Lewis continues to ride high on the rock charts with "Outside," a live acoustic duet with group mentor/king Bizkit Fred Durst, Staind is set to make a bigger mark this time around. The first single, the downtempo rocker "It's Been Awhile," may be the group's greatest splash yet. Lewis and company handle the metal ballad well here, packing a lot of punch into the cut. Once the boy-band craze wanes, modern rock may very well have its time in the sun. Rock tunes from Lifehouse and Creed have recently fared well at top 40, and "Outside" surfaced on The Billboard Hot 100 (and even at adult top 40), so expect crossover action from this track.—**EA**

SMOOTH JAZZ

GERALD ALBRIGHT *Winelight* (4:30)
PRODUCER: Jason Miles
WRITER: W. Eaton
PUBLISHERS: Cherry Lane Music/Antisia Music, ASCAP
Q Records (CD promo)
"Winelight" was the title track of Grover Washington Jr.'s best-known album. Released in 1980, the album won a Grammy and spawned his signature hit, "Just the Two of Us." Following his sudden death in 1999, Q Records assembled some of the contemporary jazz world's best-known figures to pay tribute to the saxophonist on *To Grover: With Love*, released April 17. This first single features Gerald Albright on alto sax for a breezy retake of the well-known, highly melodic track. This version of "Winelight," neatly trimmed by more than a minute for radio, should find instant appeal at smooth jazz stations—whose musical imprint Washington helped found with his highly accessible style. Other performers on the album are Dave Koz, Regina Belle, George Duke, Sounds of Blackness, and many other format favorites; it's an album that should inundate smooth jazz radio. Contact: 818-991-7668.—**CT**

RAP

REDMAN FEATURING DJ KOOL *Let's Get Dirty (I Can't Get in da Club)* (3:40)
PRODUCER: Rockwilder
WRITERS: R. Noble, D. Stinson, J. Bowman
PUBLISHER: not listed
Def Jam 15297 (CD promo)
Nobody knows how to get a party started quite like Redman. His résumé is filled with club anthems like "Tonight's da Night" and "Da Goodness." "Let's Get Dirty," the lead single from his upcoming *Def Jam set*, continues in that free-spirited tradition. Although the Newark, N.J., native has never been the most lucid lyricist, his witty one-liners and ad libs more than compensate for his stream-of-consciousness flow. The template remains the same this time out, with fellow party enthusiast DJ Kool joining on the track's infectious hook for added flavor. Behind the boards, Rockwilder churns out another bass-driven track for the clubs. "Let's Get Dirty" may be a little rough around the edges for mainstream R&B stations, but its chaotic sound will fit right into the mix-show format. Although this single is no different from any of Redman's previous work, his tried-and-true formula seems to have scored again.—**RH**

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



Catching Up. When singer John Stephens, right, performed a recent showcase at Justin's Restaurant in New York, Jeff Townes (aka DJ Jazzy Jeff) of A Touch of Jazz Productions stopped backstage for a chat. Stephens, a client of Cojax Management, is currently playing a full schedule of club dates.

Silk Returns With Another 'Session'

The Trendsetting Fivesome Drops Its Fourth Album On Elektra

BY ALIYA KING

NEW YORK—It's been almost a decade since Atlanta-based quintet Silk stormed the music world with its 1992 chart-topping debut album, *Lose Control*, which it followed in 1995 with *Silk*. As the group prepares for the June 12 release of its fourth Elektra album, *Love Session*, consistency remains the fivesome's byword.

Richard Nash, Elektra's senior VP of promotion, believes Silk's devotion to its sound is what keeps it relevant. "They don't try



SILK

Gates Jr.—did spawn imitators. But, unlike Silk, many of those male groups are no longer recording.

And while the 13-track *Love Session*, produced by Deelite, shows the band to have matured musically and lyrically, Silk sticks with what it does best: power ballads and midtempo love songs. The group co-wrote and co-produced most of the songs on the album, which is published under SMG (BMI). "We give our fans exactly what they want," says Glenn.

Nash says, "Given the platinum success of its last album, [1999's] *Tonight*, Silk has been able to maintain and also develop new fans in the younger female demographic." He believes that it's because the group is more than just the sum of its parts. "Most groups today have just one main vocalist. But all the Silk members are incredible vocalists."

Glenn says the group's vocal dexterity is apparent on the new album. "We recorded a remake of

(Continued on page 51)

to follow the latest trends," says Nash. "They helped establish the sound for the R&B/hip-hop groups that followed. A lot of what we now hear from R&B groups began when Silk released [1992's] 'Freak Me.'"

Indeed, the raunchy signature style of Silk—comprising Garry "Big G" Glenn, Gary "Lil G" Jenkins, Johnathen "John John" Rasboro (aka "Freaky Man"), Timothy "Timzo" Cameron, and Jimmy

Janet Makes Sales, Financial History; Angie Stone Polishes Her 'Mahogany Soul'

MAKING HISTORY: On the heels of notching the best first-week sales in her career for her new album, *All for You*, Janet is also making history on the financial front as a shareholder in the nation's first African-American-owned national bank. She and fellow Founders National Bank of Los Angeles shareholders **Magic Johnson** and DreamWorks executive **Jheryl Busby** announced May 2 a merger involving Founders (being renamed Founders Bank of Commerce), Boston Bank of Commerce, and Peoples Bank of Commerce in Miami. Geared toward promoting inner-city development, the new bank network will serve Boston, Los Angeles, and Miami.

Amid ongoing speculation regarding Busby's continued DreamWorks tenure (*Billboard Bulletin*, April 26), stay tuned for a revamping of the label's urban department. Among the names being bandied about—with no confirmation as to official duties—is that of A&R veteran **John McClain**.

AS THE RECORD SPINS: Angie Stone's second album—and first for J Records—is titled *Mahogany Soul*. La Stone has enlisted the production services of **Raphael Saadiq**, **Warryn Campbell**, **Ali Shaheed Muhammad**, **Prince**

(dueting with Stone on "U Make My Sun Shine"), **Gerald Isaacs**, **Chucky Thompson**, **Mike City**, and **Rufus Blaq**. The set is due in mid-August.

Restless rapper **Warren G** has signed on Universal Records' dotted line. The Los Angeles-based rapper has lined up an all-star guest contingent: **George Clinton**, **Snoop Dogg**, **Daz**, and **Kurupt**, among others. The production team includes **Dr. Dre**, **Scott Storch**, **Battle Cat**, and **Jason "Jay E" Epperson**. Warren G's pact with Universal does not include his G-Funk label, the BMG-distributed joint venture with Restless (*Billboard*, June 26, 1999) whose roster included **Reel Tight**, **Jessica**, and **Da 5 Footaz**.

Kenny Lattimore, **Montell Jordan**, and **Dawn Robinson**—all with new projects in the wings—share something in common: songwriter/producer **Travon Potts**. The Atlanta-based Potts has worked with acts ranging from **Public Announcement** ("Mamacita") and **Monica** ("Angel of Mine") to **Christina Aguilera** ("Blessed"). That diversity, says Potts, is what keeps his creative juices flowing. "What keeps it fresh for me is I bounce around. Besides being a fan of R&B, hip-hop, and pop, I play classical, jazz, and gospel. So it isn't difficult

to go from Christina to Montell."

Potts made the jump to writing/producing after a stint as a member of the group **Travous**, which made it to the semifinals of the **Natalie Cole**-hosted TV talent show *Big Break*. On a trivia note: **Eric Benét** and **R. Kelly** were among Travous' *Break* competitors.

In addition to new songs for Def Jam's **Jordan** ("Are You With Me") and Arista's **Lattimore** ("The Things I'll Do"), Potts has done three tracks for Robinson's upcoming solo project on Q Records/Atlantic: "You Will Never," "Can You Read It in My Eyes," and "I Don't Know Why."

In other industry news, Def Soul singer/songwriter **Musiq Soulchild** has signed an exclusive songwriting and co-publishing deal with Universal Music Publishing... Virgin, quickly gaining a reputation as **Diva Central** (**Janet Jackson**, **Mariah Carey**, **Tina Turner**, **Aaliyah**), is preparing for **Kelis**' sophomore set, *Wanderland*.

The Rhythm The Rap and The Blues



by Gail Mitchell

SCREEN SCENE: **Dr. Dre** and **Snoop Dogg** have lead roles in writer/director **D.J. Pooh's** new movie, *The Wash*. The Lion's Gate film begins production May 7 in L.A. and is set to bow this winter... **Lil' Kim** and the **Roots'** **Tariq Trotter** will co-star in music video director **JC Barros'** indie film

10029. The film takes its title from East Harlem, N.Y.'s ZIP code and is a Raven Knite production... Nike has launched an extended-play version of its basketball "Freestyle" TV ad—"Freestyle150"—directed by **Paul Hunter** and choreographed by **Savion Glover** with a hip-hop soundtrack by **Afrika Bambaataa** and **Hydraulic Funk**.

HONOR-BOUND: Congrats to Elektra Entertainment chairman/CEO **Sylvia Rhone**, who was one of five honorees at the 10th annual Celebration of the Creative Spirit festivities held by the Black Alumni of Pratt Institute at New York's Waldorf-Astoria. Congratulations also to **Prince**, who received a lifetime achievement award at the recent Black College Radio convention in Atlanta.

CONDOLENCES: Best known for creating and producing the one-woman Broadway musical *Lena Horne, the Lady and Her Music*, **Sherman Brooks Sneed** was also a singer (as a member of the **Belafonte Folk Singers**, named after **Harry Belafonte**), actor (the stage version of *Carmen Jones*), and personal manager: Sneed, 80, died April 19 of a heart attack.

INCredible Rereleases Debut Album From Finnish Beat Trio Pepe Deluxé

BY CHUCKY THOMAS

LONDON—It's been four years since producer/programmer James Spectrum (aka Jari Salo) joined JA-Jazz and DJ Slow (a four-time Finnish DMC mixing champion and A&R head at EMI Finland) to form Finnish beat group **Pepe Deluxé**. And in that time, the trio has become one of Finland's most promising exports.

Currently signed to the Emperor Norton label in the U.S., the trio has inked a licensing deal with Sony's INCredible imprint (covering the world outside of North America) for its debut album, *Super Sound*.

Having recently wrapped a series of North American live dates, the band is already at work on its second album as it awaits the May 14 rerelease of *Super Sound*. Originally issued in 1999 on Brighton, England-based Catskills Records, *Super Sound* is best described as lo-fi hip-hop and neo soul meeting retro beats. Lead single "Before You Leave" (effectively a retitled version of the group's first single release, 1999's "Woman in Blue") was reissued April 30 and also accompanied Levi's recent twisted-denim TV commercials.

The second album will mix and match genres, with Pepe Deluxé enlisting musicians from Japan, Cuba, North Africa, Sweden, and the U.K. Spectrum says, "I already know the second album is going to be weird."

The threesome met when Slow was approached by San Francisco hip-hop

label the Bomb to record a track. Possessing limited studio experience, Slow brought in JA-Jazz and Spectrum to help. The result, "Call Me Goldfinger," was featured on 1997's *Return of the DJ Volume II* compilation.

Deriving its name from a Pepe Santana (exponent of Andean music)



PEPE DELUXÉ

record in Spectrum's collection of obscure '60s albums, Pepe Deluxé went to work on a seven-track EP. Titled *Three Times a Player*, it was issued on the group's own Tiger label. However, only 60 of the 200 copies pressed were

sold. But lingering British music media buzz led to various label offers. The independent Catskills eventually enticed the trio.

"Good Experience," its first Catskills track, appeared on the acclaimed February 1999 compilation *Straight out of Cat Litter*, followed by "Woman in Blue." A combination of uncleared samples and an impressive remix by U.K. dub producers Pressure Drop afforded the record cult status.

"People have been selling copies of that remix for 100 pounds [\$143]," Spectrum says, laughing. "There's [even] a bootleg of the bootleg. That's a huge compliment."

Catskills co-founder Jonny Reggae notes, "As an independent label, we realize our limitations. This partnership with Sony will enable us to expose Pepe Deluxé to the wider audience that its music deserves."

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. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

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

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'MY FIRST LOVE' and 'SHAKE YA ASS'.

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

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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST.

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 sales hits like 'NO. 1 ALL FOR YOU' and 'B.K. ANTHEM'.

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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST.

100 years of music

RCA Records: the Billboard tribute





RCA 100 YEARS
OF MUSIC

The list of artists who've recorded for RCA Records during its first century is long and distinguished. Throughout this special supplement, *Chart Beat* editor Fred Bronson offers profiles of many of those artists and their contributions to popular music.

ALABAMA

Country music belonged to solo artists, and duos, until Alabama came along and became the most successful country band of all time.

The group can trace its origins to the musical interests of two first cousins, Randy Owen and Teddy Gentry. They grew up near each other on Lookout Mountain in Alabama. They sang together in church and both learned to play guitar. While in high school, they formed a band, Young Country, with another cousin, Jeff Cook. After college, they changed the name of the group to Wildcountry, working day jobs and playing gigs at night. In 1973, they decided to earn their living playing music. In 1977, they signed to the GRT label and changed their name once more, to Alabama. The single "I Wanna Be With You Tonight" marked their first appearance on a Billboard chart. But their label went bankrupt, and it took two years to buy out their contract. Drummer Mark Herndon joined the group in 1979, the same year they signed with MDJ Records. Two more singles charted, and Alabama performed at the New Faces show at a 1980 country-radio convention. That's where Joe Galante of RCA saw them and signed them to the label. The first RCA single, "Tennessee River," shot to No. 1 and was the first of an amazing streak of 21 consecutive No. 1 hits (excepting a Christmas release). Another streak of six No. 1 titles followed, then five more, for a total of 32 chart-toppers, more than any other country group in history.

By the time 2001 rolled around, Alabama had sold more than 65 million records, further solidifying its reputation as the top country band of all time.

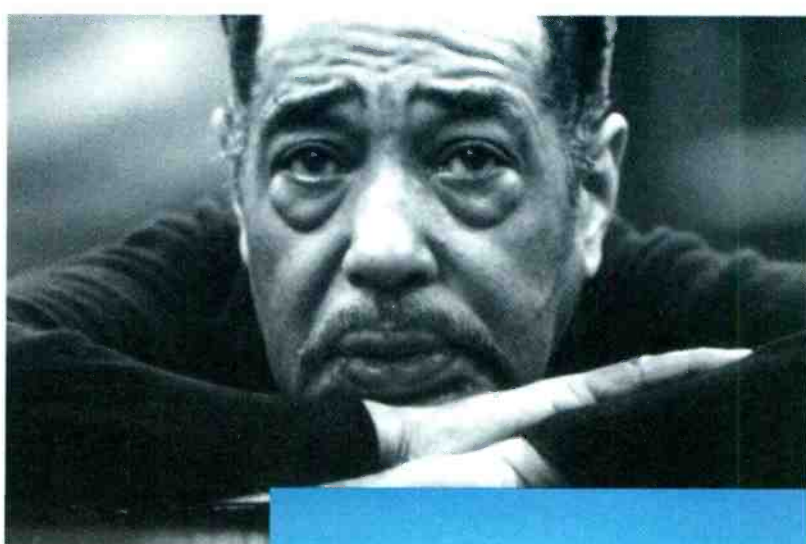
EDDY ARNOLD

Eddy Arnold has so many achievements, it's difficult to know which one to mention first. He is listed as the No. 1 artist of all time in Joel Whitburn's *Top Country Singles*. His 1948 recording of "Bouquet of Roses" was on the chart for 54 weeks, a longevity record he still holds. With the exception of a Christmas song, every single that charted from his debut in 1945 to 1956 made the top 10. He was the first country artist to appear at Carnegie Hall and to have his own TV series. No wonder they call him the Ambassador of Country Music.

(Continued on page 58)



From Nipper to DMB, a History



RCA artists, clockwise from top left: Arthur Rubinstein, the Tokens, Roy Rogers & Dale Evans, Christina Aguilera, Duke Ellington, Cesaria Evora, Eurythmics, Foo Fighters, Elvis Presley, David Gray, Dave Matthews Band, Sam Cooke



of RCA

BY FRED BRONSON

Emile Berliner built a gramophone machine in 1887 and invented the flat, laterally recorded disc, as opposed to the cylinder phonograph of Thomas Edison. Eldridge R. Johnson designed the first spring-driven gramophone, and, in 1901—with Berliner's blessing—incorporated the Victor Talking Machine Company of Camden, N.J.

Berliner sold the European rights to his invention to a group of English investors, who formed the Gramophone Company in 1898. While visiting London, Berliner saw a painting by Francis Barraud titled "His Master's Voice." It depicted Barraud's fox terrier, Nipper, listening to a phonograph machine. The Gramophone Company had purchased the painting and its copyright for £100, and Berliner asked permission to use the painting as a trademark in the U.S., but could not have foreseen that the image of Nipper would become one of the most recognized trademarks in the world.

In March 1902, the first trip by an international A&R executive was made, even if the participants didn't think in those terms. The Gramophone Company sent Fred Gaisberg to Milan to scout out a 27-year-old opera star. Gaisberg was impressed with tenor Enrico Caruso and signed him at the exorbitant rate of £100 for 10 recordings. On April 11, Caruso made history when he showed up at the La Scala Opera House to record his 10 songs. His deal convinced other well-known artists to make similar business arrangements and become recording artists, allowing their voices to span the globe.

The Victor company had the first million-selling record, "Vesti la Giubba" from *Pagliacci*, recorded by Caruso and released in 1904.

SOLD TO SARNOFF

On April 30, 1903, the first domestic recording on the classical Red Seal label was made—"Caro Mio Ben" by Australian star Ada Crossley. Victor also recorded every U.S. president, from Theodore Roosevelt to Warren G. Harding. Billy Murray and Ada Jones, two of the most pop-

(Continued on page 58)



RCA 100 YEARS OF MUSIC

ARTIST PROFILES

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He was born Richard Edward Arnold on May 15, 1918, in Madisonville, Tenn. At the age of 16, he had his own radio show on WMPs in Memphis. He became the lead singer for Pee Wee King's band and then a solo artist with the Grand Ole Opry. In 1945, he signed with a manager—Col. Tom Parker, who would later manage the career of Elvis Presley. Arnold matured from his hillbilly beginnings and caused some controversy in the country-music community in 1955, when he recorded some pop arrangements in New York with the Hugo Winterhalter Orchestra.

A change of managers in 1964, to Jerry Purcell, preceded his biggest pop hit, a version of "Make the World Go Away" that peaked at No. 6 on the Hot 100. Arnold was still charting in 2000, when his duet with LeAnn Rimes on "Cattle Call" (originally the B-side of his first chart entry in 1945) appeared on the Hot Country Singles Sales chart, making him one of the few artists to chart in seven different decades.

HARRY BELAFONTE

He may be best known for his top-five single from 1957, "Banana Boat (Day-O)," but Harry Belafonte is much more than just the "King of Calypso," a title he earned from that hit, as well as songs like "Jamaica Farewell" and "Mary's Boy Child."

Born in Harlem to parents from Jamaica and the West Indies, Harold George Belafonte spent part of his childhood in Jamaica. After returning to the U.S., he served in the Navy and joined the American Negro Theater Workshop. A gig performing songs from the West Indies at a Greenwich Village club led to a starring role in the film *Carmen Jones* and a deal with RCA. He continued to act in films and record more albums, with his 1956 LP *Calypso* heading the Billboard album chart for 31 weeks. In 1960 and 1961, *Belafonte at Carnegie Hall* and *Belafonte Returns to Carnegie Hall* both peaked at No. 3.

Belafonte's support of black culture and civil as well as human rights was perhaps best demonstrated in 1985 when he initiated the idea that led to the recording of "We Are the World." Manager Ken Kragen acknowledged that it all started with a phone call from Belafonte. The artist suggested staging a concert with black performers to raise money for Africa, which led Kragen to suggest the *USA For Africa* recording.

CLINT BLACK

Clint Black's father loved country music. His four sons loved it, too, but it was the youngest son, Clint, whose passion was so strong that he stole a harmonica from one of his brothers so he could teach himself to play. At 15, he took up the guitar and loved the music so much he dropped out of high school to play in a band with his brother Kevin. It didn't take Clint long to go out on his own. He met guitar player Hayden Nicholas, who had a studio in his home. They wrote songs together and recorded demos, and it was one such tape that Black played for Joe Galante in RCA's Nashville office.

Black made an auspicious label debut—his first four singles all topped the Billboard chart, as did his first two albums, *Killin' Time* and *Put Yourself in My Shoes*. His instant success made him one of the founders and leaders of the "new country" movement. He joined the Grand Ole Opry in 1991, the same year he married actress Lisa Hartman.

His successful "Black and Wy" tour with Wynonna in 1993
(Continued on page 64)



A HISTORY

(Continued from page 57)

ular vocalists of the first quarter of the 20th century, recorded for Victor. The label also issued recordings of Broadway musicals, dance bands, marching bands and jazz.

Eldridge Johnson sold his company to a banking firm on Dec. 7, 1926. On Jan. 4, 1929, the bankers resold Victor to the Radio Corporation of America, the company founded by David Sarnoff. For one year, the company was known as the Radio-Victor Corporation of America. On Jan. 1, 1930, the company's name was changed to the RCA Victor Company, Inc.

Record sales dropped dramatically after the Wall Street crash in October 1929, and the factory in Camden was converted to manufacture radios (plans are now being made to honor the city with SoundWave: the International Museum of Recorded Sound and Music Entertainment Center). "It looked like records were going out of style altogether—the 1930 catalog was a tiny little thing," explains Chick Crumpacker, a music historian who joined RCA in 1953. "The Depression made people return to records because they couldn't afford to go to movies or plays or shows. They could buy a 35- or 50-cent record. And, by the mid-to-late '30s, the catalog was back up to snuff." Helping RCA Victor survive the Depression were artists like Benny Goodman, Glenn Miller, Tommy Dorsey and Fats Waller.



Benny Goodman



Fats Waller

CHET ATKINS' CONTRIBUTIONS

By the end of World War II, the popularity of big bands began to fade in favor of crooners like Frank Sinatra and Dinah Shore, who were signed to Columbia. By the time Crumpacker became the manager of country and western promotion for RCA, the label had a strong artist roster that included Eddy Arnold, Hank Snow and Chet Atkins.

Atkins had already earned some fame as a guitarist when he joined RCA in 1947. Although he recorded more than 30 albums for the label, he was much more than an artist. He held many different positions with the company, including session musician and studio manager, eventually running all of RCA's operations in Nashville. His piano-and-guitar-dominated recordings, accented by strings and backing vocals, became the foundation of "the Nashville sound."

RCA was dominant in the pop department, too, with Perry Como being the standard-bearer for that section of the label. Como signed with RCA on June 17, 1943. His first single was "Goodbye, Sue." He had eight No. 1 singles between 1945 and 1954, and another, "Round and Round," in 1957. A year later, Como received the very first gold record ever awarded to a single by the RIAA, for "Catch a

From Thomas Middlehoff, Chairman/CEO, Bertelsmann AG

Congratulations, and all the best on RCA's 100th Anniversary! I am truly proud that this fascinating magnet for creative talents, rich in tradition and history, has found its permanent home here at Bertelsmann. To us, RCA is much more than just a record label among many: The acquisition of RCA Records from General Electric in 1986 marked the birth of the Bertelsmann Music Group (BMG), with its core labels RCA, Arista and Ariola. RCA brought with it a rich legacy of musical history and one of the largest repositories of American music. Today, RCA is home to all music genres—rock and pop, world music, jazz, traditional and nontraditional classical, Broadway and soundtracks. In tomorrow's digital world of downloading, streaming and file-sharing, RCA will continue to uphold its successful business philosophy: taking a long-term approach to artist development; insisting on quality—not quantity—of artists and releases; and commitment to a high degree of passion, effort and creativity for each and every project. Over the past 15 years, RCA has proven to be a veritable fountain of youth for Bertelsmann!



Glenn Miller and Frank Sinatra

Falling Star." "Joe Carlton [head of the pop A&R department] favored Como with the very best songs that came in," says Crumpacker.

PRESLEY ARRIVES

RCA was an early entrant in the rhythm and blues field. Arthur "Big Boy" Crudup appeared on the R&B charts with singles issued on the Bluebird subsidiary in 1945. He later wrote "That's Alright (Mama)" and was cited by Elvis Presley as being a major influence. Another subsidiary label, Groove, specialized in R&B, and in 1951, RCA cut some sides on Little Richard. They were in a big-band R&B style and were more blues-oriented than Little Richard's later Specialty singles.

In 1955, Crumpacker was directly involved in the signing of the artist who would insure RCA's fortunes for years to come. "I was the first New York home-office person to see and meet Elvis. I brought some of the Sun records back to Steve Sholes, who was head of C&W A&R. He had heard through field reports about this guy. But he had been in the business for a long time and wasn't falling for anything that might be
(Continued on page 60)

100 years.

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Congratulations RCA on your centennial birthday.

From everyone at
Bertelsmann



A HISTORY
(Continued from page 58)

transient, a 'flash in the pan.' But a lot of people, including myself, said we didn't think this was the case. The guy was simply dynamite in front of an audience. And his records were very mesmerizing—the Sun records." Crumpacker suggested Sholes make an offer to buy Elvis' contract.

"Which he did—to his credit," says Crumpacker. "He offered Sam Phillips \$25,000 for Presley's contract. That was, I think, a record for RCA at the time in the country field. The bad news was that Mercury Records came in with a higher offer, and suddenly it looked like we'd lost the ball game. But Sholes persevered—he went back to Phillips and said, '\$40,000, but that's it.' And the deal was made. When I met Elvis at the annual Disc Jockey convention in Nashville in November, he said, 'Hey, it looks like I'm going to be with you guys.' In another few days, he was."

BELAFONTE AND SEDAKA

According to Crumpacker, there was resistance from the pop side of the label to push Elvis' career. "Carlton detested rock music. When he left in '57 and Sholes took his place, he founded his own label, Carlton, which had nothing but the most old-line pop recordings. Anita Bryant was one of his artists. That was indicative of the way he felt about rock. So everybody felt Elvis would last 15 minutes."

But Elvis wasn't RCA's only success story. The label's pop division continued to flourish in the opening years of the



David Bowie

rock era with Kay Starr (signed from Capitol), the Ames Brothers, Harry Belafonte, the Browns, Eddie Fisher and a young songwriter from Brooklyn who joined the label in 1958—Neil Sedaka.

In the 1950s, RCA was at the forefront of another industry trend—the budget line. The label introduced the Camden logo, named for the New Jersey city that was home to its recording facilities and where Enrico Caruso once recorded in a church. Albums were issued at the price of \$1.98 and included reissues of product by everyone from Como to Presley. Original recordings were produced for the label as well, which is how the classical series by the Living Strings was created.

GLOBAL GRASP

RCA also had great strength internationally. The Radio Corporation of America was a worldwide communications company, and that global presence worked to the record company's advantage. Where EMI was powerful in the U.K.

(Continued on page 100)

A Conversation With BMG president/CEO Rolf Schmidt-Holtz

"Tradition means we have a rich history and can move with the music. It gives us the power to advance and try new things. Tradition means power."

BY BRIAN GARRITY

What is your take on the current state of RCA?

RCA is a great brand, with a great tradition that is now back to being a very successful label. That's because of good management. Looking at a curve, I would say RCA some years ago was on the decline. But today it is on the track up. The restructuring gives us more power and a more powerful team, and I am absolutely confident that RCA will continue to be a very attractive label for artists.

Where do you see RCA fitting in BMG's music properties? How do you discern RCA's identity in comparison to your other labels?

I don't like to compare labels. BMG has the opportunity to have different labels under one roof. Of course, they have different characters. Obviously, L.A. Reid runs his label differently, and that may be, from others' point of view, more glossy. I'm not saying it is better because it's glossy. I'm saying, "This is RCA." What you can see is that RCA obviously attracts a strong community of artists who feel best with RCA. You can also see great variety with RCA. So I feel it's like a rock.



What is the significance of this anniversary?

Having an enormous traditional music [label] within your company means a lot. Being able to celebrate a 100th anniversary is incredible. When do you have the opportunity to celebrate something like this within your company? I'm not saying, "We own this label and we're proud." No. I'm proud we have these people in this company. I know it's not our merit—we haven't done it for 100 years. But we have RCA now, and we have to foster it because it is an obligation for us. If I buy a fast-food company, I have no obligation to it besides serving good quality food. But I don't feel I have an obligation to its history. But, with a label like RCA, I have an obligation toward the artists and toward the community. You are not allowed to damage the brand. If you own a house that you've had in your family for 100 years, you hope that when you pass it on to your children, that they keep it, and that they will pass it on to their children. That's what I feel when I inherit a label like RCA.

And RCA is important from a financial perspective.

RCA is the centerpiece of our company, and, of course, we have to be successful in business with RCA. Its success is a cornerstone for BMG. And its development is so satisfying that we know it will remain a cornerstone for BMG.

What's more challenging—preserving the RCA tradition or building on to it moving forward?

Moving forward. How to add more; how to make more out of it is the challenge. The tradition is only the foundation. Our concentration has to focus on the future. I would like to say, when I leave this company one day, that RCA developed wonderful hits.

How has BMG done thus far with its inheritance of the RCA tradition?

Very well. Look at acts like the Dave Matthews Band; it's wonderful. If you look back over the years, you have Elvis Presley, the king of rock 'n' roll, and today you have one of the biggest-selling rock acts in the Dave Matthews Band. So, in essence, the tradition has been carried on. I am not saying tradition means being conservative. No. Tradition means we are attractive with a rich history and can move with the music. It gives us the power to advance and try new things and even to fail at times. Tradition means power. ■

Famous Firsts

OVER A CENTURY, THE LABEL'S HAD MORE THAN ITS SHARE OF ACHIEVEMENTS

The 100-year history of RCA Records is filled with firsts and bests, and one of the earliest was laying claim to the first million-selling record. "Vesti la Giubba" from *Pagliacci*, recorded by the great Enrico Caruso, was released in 1904.

Seven years later, the company signed an artist who would become one of the great voices of the 20th century. Al Jolson's first recording contract was with Victor, and by 1912 he had one of the most popular songs in the country, "That Haunting Melody," released as Victor 17037.

Broken records a problem? They were for Americans until Aug. 30, 1945, when RCA introduced the first non-breakable records. They could be identified by a new label that first appeared in January 1946. The logo said "RCA Victor," superseding the Victor and Bluebird labels.

UNBROKEN RECORDS

In 1948, the Columbia label introduced the 33 1/3 long play-

ing record. On Jan. 10, 1949, RCA came up with another new format: the 45 rpm single, also known as the seven-inch single, even though it actually measured 6 7/8 inches. The prototype was developed at the recording studios in Camden, N.J., and the records were manufactured on unbreakable vinylite. In 1949, RCA pressed more than 25 million 45s, a number that doubled in 1950. Two years later—on July 31, 1952—a longer version of the 45 was introduced. This "extended play" recording could hold up to eight minutes of sound per side and was nicknamed the "EP."

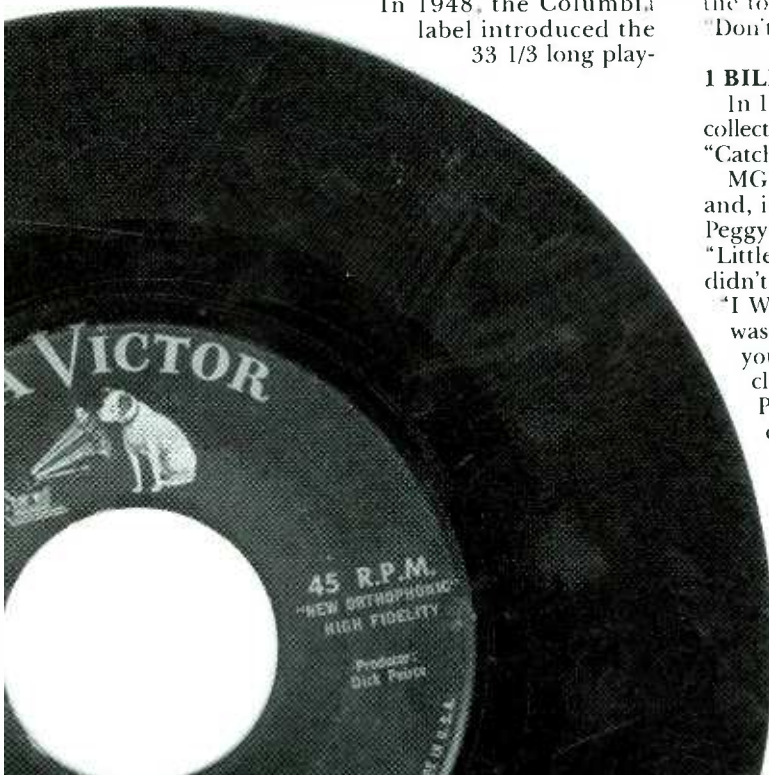
The artist who eventually sold more 45s (and EPs, too) for the company than any other artist on the roster was Elvis Presley. In 1956, he set a record by remaining No. 1 for 11 weeks on the Billboard pop singles chart. The two-sided hit "Don't Be Cruel" / "Hound Dog" held the record for 36 years. Presley was also the first artist to succeed himself at the top of the chart, when "Love Me Tender" followed "Don't Be Cruel" into pole position.

1 BILLION SOLD

In 1958, the RIAA certified the first gold single, and RCA collected the very first official gold record, for Perry Como's "Catch a Falling Star."

MGM had Connie Francis and Decca had Brenda Lee, and, in 1963, RCA introduced its own teen queen, Little Peggy March. Her first single, a cover version of the song "Little Me" from the Broadway show of the same name, didn't go anywhere, but the follow-up was a different story. "I Will Follow Him" topped the Hot 100, and, as March was only 15 years and one month old, she became the youngest solo female artist to have a No. 1 single on the chart, a record that holds to this day. The death of Elvis Presley on Aug. 16, 1977, lifted his already successful catalog to new heights. But the sales of the Presley catalog didn't subside after his death. By 1984, RCA had manufactured 1 billion Presley records.

In 1996, a single released on RCA became the most successful international single of the rock era. The Spanish duo Los del Rio had already released 31 albums at home, but it just took one song to make them famous in North America: "Macarena." The Bayside Boys mix of the track was No. 1 on the Hot 100 for 14 weeks and became one of the most ubiquitous songs of all time. —FB.





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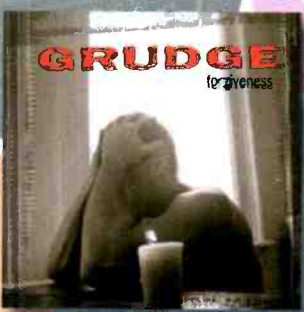


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Bob Jamieson and Jack Rovner

Reunited at RCA, the partnership of Jamieson and Rovner assembled the team that returned the label to prominence. How do they work?

BY GEOFF MAYFIELD

There are lots of ways to measure success in the music business, most of them wrapped in numbers. You can count No. 1 artists and chart-topping albums, add up how many albums and songs appear on the charts, stack up gold and platinum certifications or measure the growth of a company's market share.

Those yardsticks can certainly be used when you size up the invigoration of RCA, an admirable climb that began when Bob Jamieson and Jack Rovner took the label's helm in 1995. But, if you really want to comprehend how much esteem these managing partners generated by restoring the label to prominence, you need only look at Billboard's Executive Turntable column. Twice within little more than half a year, both Jamieson and Rovner were promoted.

In June of last year, the label's team was rewarded with additional billing, when parent company BMG elected to merge its BMG Classics and Windham Hill divisions under RCA's stewardship. With the creation of the RCA Group, Jamieson, then the label's president, and executive VP/GM Rovner were given expanded responsibilities.

Soon after the sudden death, in December, of Rudi Gassner, who had been poised to become BMG's president/CEO, RCA's braintrust was given even more significant votes of confidence. Gassner's successor, Rolf Schmidt-Holtz, named Jamieson president/CEO of BMG North America in January. A few weeks later, Rovner assumed the presidency of RCA.

Among the highlights of the Jamieson/Rovner team: the Dave Matthews Band has become one of rock's biggest attractions; Christina Aguilera and Tyrese launched promising careers; considerable sales from international artists like Natalie Imbruglia, Lou Bega and Los Del Rio, and, oh yes, profits. In 1997, just two years after Jamieson and Rovner arrived, BMG announced the label had posted the highest revenue in its long history, and its best profits since BMG acquired the label 10 years earlier.

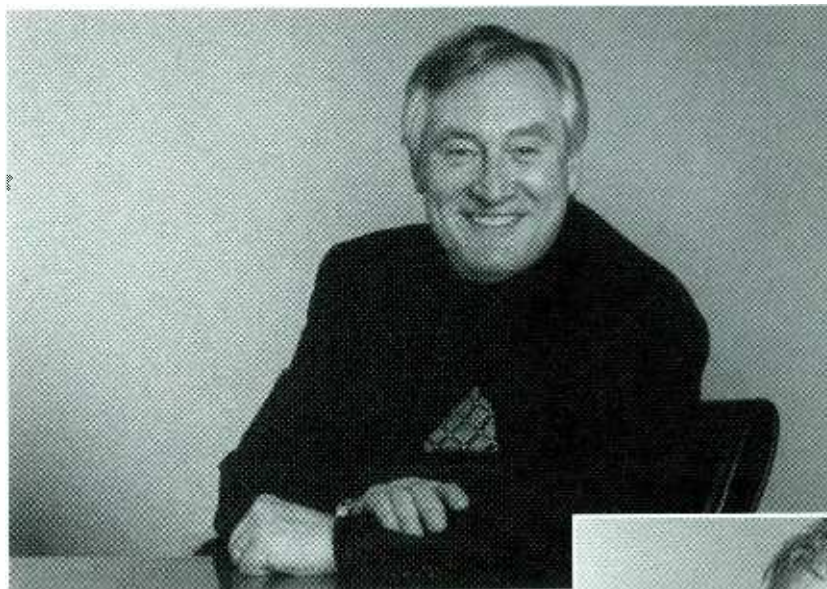
Funny thing is, as great as their run has been, when initially approached, neither man had any big desire to manage RCA. "I turned the job down three times," recalls Jamieson, who oversaw BMG Canada from 1990 to 1995. "I didn't want it at all. I just wanted them to get somebody good to do it, because when I was running the Canadian operation, I was very happy, but I wasn't getting enough great music out of RCA."

"I had no intention, frankly, of going back into a label situation, because I had enough challenges going on," remembers Rovner, who was senior VP of BMG Ventures and marketing for BMG North America when Jamieson enlisted him.

Strauss Zelnick, then freshly installed as CEO of BMG, eventually persuaded Jamieson, who in turn prevailed on Rovner. The two had worked together before, when Jamieson was with CBS Records (now Sony Music) and Rovner was with Columbia. Although international repertoire and a partnership with rap label Loud Records beefed up RCA's billing in the short term, the real mission that unfolded as these partners assembled their executive team was the building of a record company that patiently focused on artist development. With Jamieson and Rovner settling into their new roles, RCA's mandate remains unchanged.

You really didn't want the job, Bob?

Jamieson: I said, "I really don't want to do it. I'm happy



Jamieson (top) and Rovner

where I am. Why should I think that I can do it? You've had some really good music people in that job, and they've all failed. It's not them. It's got to be the environment."

We kept going along. Finally, one day, Strauss got me in a room and said, "Look, I really want you to do this. What's it going to take?" I said, "Well, I don't do it for money. I've never done anything for money and I won't do it now. If I do this, it's going to be painful. It's going to be expensive. It's gonna take time, and it may not work. The corporation has to support those efforts and understand that it's not going to happen overnight. This company didn't get in the toilet in one year. It got in the toilet over 20 years. It's not going to come out of the toilet in one year. It's gonna take three to five years. It's going to take three years before you even know if it's working. If you've got cold feet, or if you think I can do it in less time, you've got the wrong guy."

What was the management philosophy and game plan that enabled you to bring the label back?

Rovner: Putting together the best team, the best artists, and putting your head down and just going for it. "Less is more" is our philosophy. We believe that the world is not waiting for music from an unknown band. We've got to create enough noise and awareness out there so they'll want to listen to this new music. Once the record is complete, we spend an enormous amount of time setting up the record and giving the music a chance to get out into the marketplace and find champions. My analogy: It's like a bottle of fine wine. You open it up, and you've got to let it breathe.

Jamieson: We got some success early. One of the big fears I had when Dave [Matthews] started to happen and La Bouche started to happen and "Macarena" started to happen, people started to say, "It's fixed." I said, "That's the

worst thing you can say. It's not fixed. Just because you have some hit records and you look like you're going in the right direction financially, that doesn't mean the underbelly of the company is fixed."

When you got inside this company, nobody in this industry, including me, would have ever had any idea how rotten the boards were in this ship. They were just rotten to the core. There's a lot of stuff that had to be sorted out: the systems, the procedures, the reporting lines, so many crazy things that you have to do just to be in a position where you can be competitive. Corporate supported all of that and gave us this opportunity.

I expected that, in three years, we'd start to make a difference. My own projections were that we would start to turn some profit in three. I didn't necessarily want anyone in corporate to think that, but in my own mind, I had the target that we'd start to make money in three, and we did. We had much greater success earlier than I thought we would, but I don't think anyone should or can calculate the kind of success we had over the last two years. It wouldn't have been based on anything. It would have been pure arrogance on our part. We got lucky, and the harder we worked, the luckier we got.

For more than a decade, there have been concerns that radio is more focused on songs than on artists, which creates an environment where it is difficult for consumers to develop a sense of loyalty to an artist. In fact, it appears that a few of the acts who helped you get RCA on track just a few years ago are no longer recording. What challenges do you face, building a company based on artist development in an era when we hear so many pre-fab hits?

Rovner: Certainly, because of the consolidation everywhere in our business—radio, retail, touring, the video outlets, the music business

itself and even on the Internet—it has made it much more difficult to create careers. It certainly can happen, and it will happen, but you really have to be much more strategic in your thinking. You have to make sure the entire team is completely focused on putting 150% into that build, and not every artist is going to build that firm base on the first record. So you have to be patient, and we are in a business where there's a lot of immediate gratification that has to take place.

As long as we stick to our mission, and as long as we know we have the goods, then it will come together. It might not happen on the first record. We weren't with David Gray throughout the period of his first three releases, but it happened for him, and it's going to happen in a big, big way on this record.

Dave Matthews, although he's had multiplatinum records, is truly hitting his stride with this record. I mean, look at the first-week sales, look at sold-out stadiums across the country and, in many markets, multiple dates. And, now,

(Continued on page 64)

TO

BOB, JACK & EVERYONE AT
RCA RECORDS

CONGRATULATIONS

AND

Thank You

FOR ALL YOUR SUPPORT

Love

Christina Aguilera

RCA 100 YEARS OF MUSIC

ARTIST PROFILES (Continued from page 58)

was just one of many successful collaborations; he also teamed with cowboy legend Roy Rogers, as well as Martina McBride and his own bride, Lisa Hartman.

He has expressed his talent in other fields, too, acting in NBC-TV's *Wings* and the film *Maverick*. He has directed his own videos, and he produced his 1999 release, *D'lectrified*.

KENNY CHESNEY

Growing up in East Tennessee, Kenny Chesney wasn't a big country fan until he was a student at East Tennessee State University and heard Merle Haggard's "That's the Way Love Goes." Given a guitar as a Christmas present, he spent five hours a day practicing, then joined a bluegrass band and started writing songs. Chesney played local gigs and earned his degree in advertising and, after graduation, moved to Nashville to pursue his dreams.



Through Clay Bradley, head of publisher/writer relations at BMI, he was signed to Acuff-Rose and then Capricorn Records. Two singles charted in 1993-94, and then Joe Galante signed Chesney to the RCA Labels Group and purchased his Capricorn masters.

Chesney's first BNA single was also his first top-10 hit: "Fall in Love" went to No. 6 in 1995, and the follow-up, "All I Need to Know," peaked at No. 8. The 1996 album *Me and You* elevated Chesney's status, with two No. 2 singles ("Me and You" and "When I Close My Eyes"). His third BNA set, *I Will Stand*, yielded Chesney's first chart-topper, "She's Got It All."

As Chesney told *Billboard*, every album he released built on the previous one, and his fourth BNA set was no exception. *Everywhere We Go*, a more adventurous collection, turned platinum and included another No. 1 song, "You Had Me From Hello."

THE CHIEFTAINS

They'd be perfect questions for *Who Wants to Be a Millionaire*: What was the first group to ever perform on the Great Wall of China? Or, what was the first group to give a concert in the Capitol Building in Washington, D.C.? Save yourself a lifeline and make the Chieftains your final answer.



The eclectic roots group isn't just an ambassador to the world for Irish music in name; the Chieftains were officially dubbed Ireland's Musical Ambassador in 1989. They are the most famous representative of their native land's traditional music around the world, and this year they celebrate their 39th anniversary as a group.

For the last several years, the Chieftains have recorded exclusively for RCA Victor. Their expansive discography for the label includes such lauded works as *Water From the Well*, a 2000 set that features music from every corner of Ireland; *Tears of Stone*, a 1999 release five years in the making featuring a vast range of emotional tunes; and 1995's *The Long Black Veil*, the group's highest-charting album and first gold-certified set, with an impressive guest-star roster that includes Sting, Mick Jagger, Van Morrison, Sinéad O'Connor, Marianna Faithfull, Tom Jones, Mark Knopfler and Ry Cooder.

Chief Chieftain Paddy Moloney and his group have taken centuries' worth of traditional Irish music and transformed ancient melodies into contemporary readings, a good enough reason to explain the Chieftains' unparalleled success all over the world.

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JAMIESON & ROVNER

(Continued from page 62)

we're just focusing on what we believe is his crossover with "The Space Between." We were already close to 3 million units [before we worked] a multi-format [track].

When Dave Matthews Band decided to scrap the album it completed last year and start over with a new producer, you ended up with more time to pull together a marketing plan than you had with its earlier releases. As a result, *Everyday* sold 733,000 in its first week, the biggest sales week in the band's career. What elements of that album's marketing plan seemed to draw that traffic?

Rovner: When we sit around the table, we don't look at one thing. We look at all the channels available to us to create awareness—Internet, radio, certainly what's happening at the retail level, the video channels, press, TV—and we look to create major awareness in each one of those channels. We looked at each one from top to bottom and made sure there was enough activity going on so that, certainly the fan base, but much beyond the fan base, were aware that Dave Matthews had a new record out and that it was a very special record.

You look to create as much noise in every channel for every artist, where available. In the case of Dave Matthews, frankly, there's much more available to you. In the case of Tyrese, there's an enormous amount available to him. Not only does he have a smash single, but he's really the star of John Singleton's new film, so there's going to be enormous awareness there. He has been a personality on TV through MTV, through his modeling with Guess and Coca Cola, through his vast touring. He is a multimedia, multifaceted recording artist, and it's going to come together for Tyrese at the end of May and [in] June with the release of his new album and his starring role in the Singleton film.

With every campaign, you look to make as much noise in every channel that's available to a record company and to a recording artist, and some have more opportunities than others because of where they are in their careers.

As is true of many record companies, many of the employees who work at RCA previously worked at other labels. To a person, practically everyone I know at RCA thinks this label is unique from the ones where they've worked before. I take it that creating such an atmosphere was your intention?

Jamieson: Definitely. I try to treat people the way that I would like to be treated. I want us to always appreciate, respect and cherish the artist and understand that the artist is the reason we're here. But we can make a difference.

I think one of the problems in our industry today is that, for the most part, there are publicly traded corporations that are dealing with stockholders who have no sympathy and no concern and really no interest in the music. They're just looking to make money on their stock. Sometimes, creativity takes longer than expected.

If you get great people together who are passionate about what they do—and we all have the same objective, which is to build something very special, and we're given support from corporate—we're given the time and the resources—we can do things that are very special.

Rovner: We have a very unique culture here. It is truly a team, and it's not about one person. It is about the team, and it really rings true that you're only as good as your weakest link. We want everybody here to think they have a hand on the steering wheel.

Jamieson: I think it's important to recognize anybody in the company who makes a contribution, no matter how small or large in the big picture it may appear. It's all important to us because it makes the company work better. If it's worthy of doing, it's worthy of doing well. If they do it well, then they should be recognized. That recognition may be a "hello" in the morning, a "Thanks a lot" or a quick note to somebody, whatever it might be.

I started, when I got to RCA, what I called the President's Award. It is given to an employee who, in my mind, has made an extraordinary over-and-above contribution to the company. In most cases, its winners have not been your high-profile people—not the person you hear about, not the person you read about. It's somebody who is in the trenches everyday doing his job. [Longtime RCA publicist] Marilyn Lipsius, who died of leukemia right after I started at RCA, was the first recipient of the President's Award. After she passed away, we changed it to the Marilyn Lipsius Award.

Since the two of you arrived at RCA, I've noticed that, in product presentations, or anytime one of you mentions an album, that the A&R person who worked on that project gets prominent mention.

Jamieson: The A&R people are out there every day for us, trying to find those special artists who can be successful and help your company. They need to be respected. They are artists in their own way, and they need to be treated as artists in some ways. They're also like starting pitchers. A pitcher's arm will get tired and he has to retire. An A&R guy doesn't

As one of the first woman A&R executive/record producers in the business, Ethel Gabriel was at RCA when the modern music industry was being built. "RCA not only has been a mentor for many but also has created an awful lot of what the industry is today," she says. Gabriel's 43-year tenure at the label began in 1940 at its Camden, N.J., plant, where she was a record inspector. After some time, she was transferred to New York to work for the educational and international record department. "My boss enjoyed going out on the road and left all of the work to me. I learned everything," she quips.

Although she produced numerous records, it took a while for Gabriel to be recognized by the male-dominated record label. Her big break came after a mutual friend led Mannie Sacks, RCA's president, to her. She was able to convince him that Mexican bandleader Perez Prado had what it took to make it big in the U.S. with his "Cherry Pink and Apple Blossom White." "Sacks said, 'Do what it takes to make the record a success.' The disc jockeys were wonderful to me, and the record was a big hit [in 1955]," Gabriel explains.

Artists such as Perry Como, Cleo Laine, Roger Whittaker, George Melachrino, Chet Atkins and even the Rev. Billy Graham reaped the benefits of Gabriel's talents. She also produced the label's Living series, (*Living Strings*, *Living Voices*, *Living Brass*) and headed up RCA's Pure Gold economy line. She won Grammys for her work, including one for Best Historical Album, *The Tommy Dorsey/Frank Sinatra Sessions*.

"If you're creative, you have to go with new things," and most of the time RCA did, Gabriel says. "When we first heard of the cassette, RCA spent a fortune having a company analyze the market to determine whether a cassette would be accepted [against the dominant LP form]. But, ultimately, RCA knew how to stir the pot. The reason we went into cassettes was because RCA was also a manufacturer of hardware. The company initially put cassettes on the market by introducing a kiddie player on which to play them," Gabriel recollects.

"RCA gave a lot to the industry. They are one of the reasons we have a record business today," says Gabriel. "RCA was committed to offering quality music. All of us who worked there were proud to do so."

I made this tape for a smaller label because I thought my music was "uncommercial" and no major label would have any interest in it. My lawyer felt otherwise, and he gave it to his friend Paul Atkinson, who signed me. That was, of course, after Jose Menendez took me out, wined and dined me and told me, "We're going to make you big, kid. You're going to be huge."

Now, I've been at RCA for 16 years and six different presidents. I've always felt supported in my musical efforts, even when I decided to take a turn to the adventurous in 1993 with my fourth record, *Harbor Lights*. With my eighth album I'm recording now, I'm taking another turn stylistically, and they are really behind it yet again. They've never tried to dictate what I am supposed to be about.

Every president that comes in has a different philosophy. They've generally all been interested in what I was doing. For a good half of my tenure, RCA was generally Elvis, and Bruce will sell a few. But, that has changed dramatically in the last six years. They've really come back strong.

—Bruce Hornsby

Any company that can hold a position atop its industry is to be admired, but RCA's record of excellence is staggering. From artist development to marketing to promotion, they have helped set the standard for the recording industry!

—Tracy Johnson, VP/GM, KFMB Radio, San Diego

RCA has impressed me almost beyond words. We spent a lot of time getting ready for this major step in signing with RCA. We made three independent records and then decided to go with a major label. RCA, for us, has shown tenacity and an unbelievable will to succeed with us and an incredible belief in this project.

It took "Everything You Want" an awfully long time to rise through the chart, and I am so glad that we can be at a label that is willing to put in the time to invest in it and our career. They're not looking for the quick buck. I look around at other records released at the same time, and they were gone within three or four months. It's now almost two and half years later...to say thank you to them just doesn't cut it. It takes time for a career to build organically and naturally, so that it is not just a blitz. My band doesn't make that party-track type of music. We just want to write good songs, and RCA believes in that.

—Matt Scannell, Vertical Horizon

necessarily last forever, so I think it's important that they get the recognition they deserve and the support they need.

I didn't want to have a head of A&R, because I wanted to talk directly to the A&R guys myself. I still believe that's the best way to go, and I know Jack does. I think other companies have begun to use that approach. As I said to the A&R guys, "No disrespect to anybody, but if my ass is on the line to help turn this company around, I want to talk to the guys who are going to find the talent. I want to look you in the eye and hear your vision and feel what you're feeling. Let's do this together, and we can make decisions faster." It's not filtered through anybody, and there's no hidden agenda here. It works well for us.

Through the time that you worked together at RCA, the label truly was run by a partnership. One rarely heard Bob's name without Jack also being mentioned. How would you characterize the chemistry between you?

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Thank You



for all your efforts
on our behalf over the years



Dave Matthews Band



RCA 100 YEARS OF MUSIC

ARTIST PROFILES

(Continued from page 64)

CIRQUE DE SOLEIL

More than 20 million people have seen a Cirque du Soleil performance, which means there are 20 million people who have been entranced by the unique musical scores that are integral parts of every Cirque production.

Cirque du Soleil, the circus that is not a circus, was founded 17 years ago in Quebec, Canada, but is now internationally known through its numerous theatrical presentations on three continents. *Quidam* is currently touring Europe, while *Saltimbanco* is entrancing audiences in Asia. There are four permanent shows in the U.S.: *O* and *Mystère* have found homes in Las Vegas, *Alegria* is playing in Biloxi, Miss., and *La Nouba* is ensconced at the freestanding Cirque de Soleil theatre on the Downtown Disney property in Orlando, Fla.

Cirque du Soleil has found a musical home at RCA Victor. The label has released 10 soundtracks: *La Nouba*, *Alegria*, *Quidam*, *Cirque de Soleil*, *Mystère*, *Mystère Live*, *Nouvelle Experience*, *Saltimbanco*, *O* and a collection featuring music from five different productions.

When one listens to the unique rhythms of a Cirque de Soleil soundtrack, one is listening to music created by Benoit Jutras, who has been with the company since 1987. Along with René Dupéré, he composed the music for *Mystère* and then wrote the scores for *Quidam* and the aquatic *O*. His work earned him a nomination as Best Circus Composer at the Monte Carlo Circus Festival in 1996.

PERRY COMO

He received a lifetime of kidding for being the most relaxed singer in the business, but don't let that fool you. Perry Como was signed to RCA longer than most artists have been alive. He first signed to the label on June 17, 1943, and continued to release albums on RCA through the late 1980s. On June 21, 1983, RCA's top executives hosted a dinner for Como at the Rainbow Grill in Rockefeller Center, honoring the artist's 40th year with the label and 50th year in show business. Born the seventh son of a seventh son in Canonsburg, Penn., Como avoided working in the town's coal mines by becoming an apprentice barber at age 11. He had his own shop at 14, but gave up the security of \$125 a week when he was offered a weekly salary of \$28 to sing with Freddy Carlone's band in 1933.

With a war on, Como was planning to return to barber work in 1942 when he was offered his own radio show and a chance to sign with RCA. He had a string of No. 1 singles in Billboard, beginning with 1945's "Till the End of Time." He continued to amass hits in the rock era with songs like "Catch a Falling Star," "Round and Round" and one of Burt Bacharach's first songs to chart, "Magic Moments."

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SAM COOKE

The son of a Chicago reverend, Sam Cooke was performing gospel music when he was only 9 years old. His first taste of fame came when he replaced the lead singer of the popular Soul Stirrers. In 1956, Specialty Records A&R man "Bumps" Blackwell approached Cooke about recording some pop songs. The artist was interested, but gospel singers didn't cross over into the secular world. So he recorded "Lovable" and released it under the name Dale Cooke. But that smooth, creamy voice was too hard to disguise, and the Soul Stirrers fired him. Specialty didn't want to release any more of his recordings, so Blackwell took him

to the Keen label, where his third single, "You Send Me," soared to the top of the Billboard singles chart. In January 1960, RCA paid Cooke \$100,000 to join the label.

With a body of work that includes "Chain Gang," "Cupid" and "Twistin' the Night Away," Cooke became one of the most influential R&B artists of the rock era. His sound affected artists as disparate as Otis Redding, Rod Stewart, Marvin Gaye and Mick Jagger.

What heights Cooke might have achieved will never be known. On Dec. 10, 1964, Cooke brought a woman to a Los Angeles motel, and, when she fled his room and sought refuge in the manager's office, Cooke chased after her. A scuffle ensued and the motel manager shot Cooke three times at close range and clubbed him with a stick. He died on her office floor. At his funeral, more than 200,000 grieving fans paid their last respects.

JOHN DENVER

John Denver kept the RCA label on top of the Hot 100 in the 1970s, with four No. 1 hits, more than any other artist on the roster. The epitome of a cheery optimist, Denver even struck happy notes when trying to write a feeling-blue song like "Sunshine on My Shoulders." He earned a reputation as a proponent of ecology and conservation, thanks to hits like "Rocky Mountain High," "Take Me Home Country Roads" and "Calypso," dedicated to oceanographer Jacques Cousteau and named for his ship.

Denver's first impact on the Hot 100 came as a songwriter, via Peter, Paul & Mary's cover version of his "Leaving on a Jet Plane." But the man who had a three-year tenure with the Chad Mitchell Trio fit in perfectly in the singer/songwriter era that exalted artists like Carole King and James Taylor to the top of the charts.

What separated Denver from the others was his subject matter. He sang about America, family and celebrations of life. "I sing about what I know," declared the man born Henry John Deutchendorf Jr on New Year's Eve 1943 in Roswell, New Mexico. That philosophy applied to his internationally successful love ballad, "Annie's Song," written for his wife.

DAVE DOUGLAS

Jazz trumpeter Dave Douglas is a multifaceted musician whose musical diversity is demonstrated by the many groups that he leads, including his Sextet, Quartet, Tiny Bell Trio, the strings outfit Parallel Worlds and the electric octet Sanctuary, as well as his latest project, Charms of the Night Sky, a quartet that he says "plays new music that challenges genre boundaries."

Douglas, 37, recorded his first RCA Victor album, *Soul on Soul*, with his Sextet. His second album for the label was *A Thousand Evenings*, recorded with Charms of the Night Sky, a band that includes an accordion player, a violinist and an acoustic bassist. "I never envisioned this as a working band when I formed it," says Douglas. Nevertheless, *A Thousand Evenings* boasts a relaxed sound that only comes from frequent performing.

Douglas' work has earned him many honors. In 1998, he was named Best Trumpeter at the New York Jazz Awards. He took home the same award the following year, along with awards for best artist, composer and daring innovator/explorer. *Jazz Times* named him Jazz Artist of the Year in 1999, and the next year in *downbeat's* international critics poll he won trophies for Jazz Artist of the Year, Trumpet Player of the Year and Jazz Album of the Year for *Soul on Soul*.

FOO FIGHTERS

It's tough for anyone from an established band to embark on a solo career. But when you're the drummer of Nirvana, easily the most influential band of the '90s, it's another story completely. While Dave Grohl was a member of the Washington, D.C., hardcore band Scream in the late '80s, he began writing and recording his own songs, some of which appeared on the band's final album, *Fumble*. After he left

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JAMIESON & ROVNER

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Rovner: I would say it was a ying and a yang. The lines were always blurred about what we do. Much of it was unspoken. We just would meet and talk constantly. We'd both go out and do it. Clearly, we had people on an organizational chart who reported to us directly, but, even in the case of A&R and business affairs, the lines were always blurred, so we had a unique partnership.

Bob convinced me that this was going to be a unique situation and that he wanted me to be his partner. He lived up to every word. It's been just a wonderful and unique relationship that we continue to have, even in our new positions.

Jamieson: I think we still maintain a mutual respect for one another. We're different people. We approach things in slightly different ways sometimes. Sometimes, we're right in the same game, but we've known each other for 20-some years. We both worked at CBS.

Early on, when I first got to know Jack a little bit, I found him to be very creative and very smart, very energetic. When you meet those kinds of people along the way, you remember them and you want to try and work with them one day.

I have a very special relationship with a number of people who I met when I was at CBS whom I respect and who have gone on to do great things in the industry today. [Universal Music and Video Distribution chairman] Jim Urie is one of them, [Island Def Jam Music Group chairman] Jim Caparro is another. We all came up together; both of those guys worked for me at the New York branch. They have both made major contributions to the industry. Jack is one of those guys, as well.

With Bob moving over to BMG North America and Jack taking over RCA, how do you see the future unfolding?

Rovner: My job is to ignite passion for the music. In leading RCA, we need to create a balance between creativity and profit. That means being a profitable record company with a solid business practice, but with the top creative professionals and allowing them to push the envelope and to always have this company led by A&R. That's why I believe we have the best creative team: the best A&R and the best marketers to spotlight and support those artists. It's been a winning combination for RCA in the past, and that will not change in the future.

Now, Bob will no longer be eight steps down the hall. He'll be eight floors above, but we'll still have that partnership, although it will be a different type. My analogy is that Bob is now in the lighthouse and we're still on the ship. He is making sure that if we do hit some rough waters, the light will always be shining on us and he'll be there for us.

Jamieson: My role is to help where and when I can, that the label heads and people in the company will ask for my help. And, if I see a problem, I will try to solve it before it becomes too big a problem.

We have some very experienced people running our companies. They're aggressive, most are new in their roles, and they all want to prove to the world that they can deliver and take their individual labels—and the company over—all—to the next level.

I think RCA is in good hands. I have a lot of respect for [Arista president], L.A. [Reid]. I have a lot of respect for [J Records founder] Clive [Davis]. I have a lot of respect for [BMG Distribution chairman] Pete [Jones], [executive VP/GM, RCA Victor Group] David Weyner and [RCA Label Group chairman] Joe Galante. I think we all work together quite well.

We are pleased with where we are. I think the company's going to explode, probably in 2002, once everyone gets settled into their new positions. I think it's going to be an outrageous year for RCA and an outrageous year for BMG, because all of the transitions will be behind us. I think it's going to be a great 2002, and I hope we build on that.

You had respect for the late Rudi Gassner, who hired you to run BMG Canada, and for Strauss Zelnick, who tapped you to run RCA. In the wake of Gassner's death, and prior to that, the departure of Zelnick, did you have to think twice when BMG president/CEO Rolf Schmidt-Holtz offered you the BMG North America post?

Jamieson: I always felt that if Rudi and Strauss were to get along, and take the strengths of each of them, that would have been an unbeatable team. It never worked out that way, and that was unfortunate. When I was offered this opportunity here, I was surprised. I knew Rolf a little bit. I'd been in a couple of meetings with him over time. I knew him to be an honorable man, a very nice man and a smart man. The corporation respects him, so that's a real plus. I felt I could work with him, but I didn't expect that I was going to be offered this job.

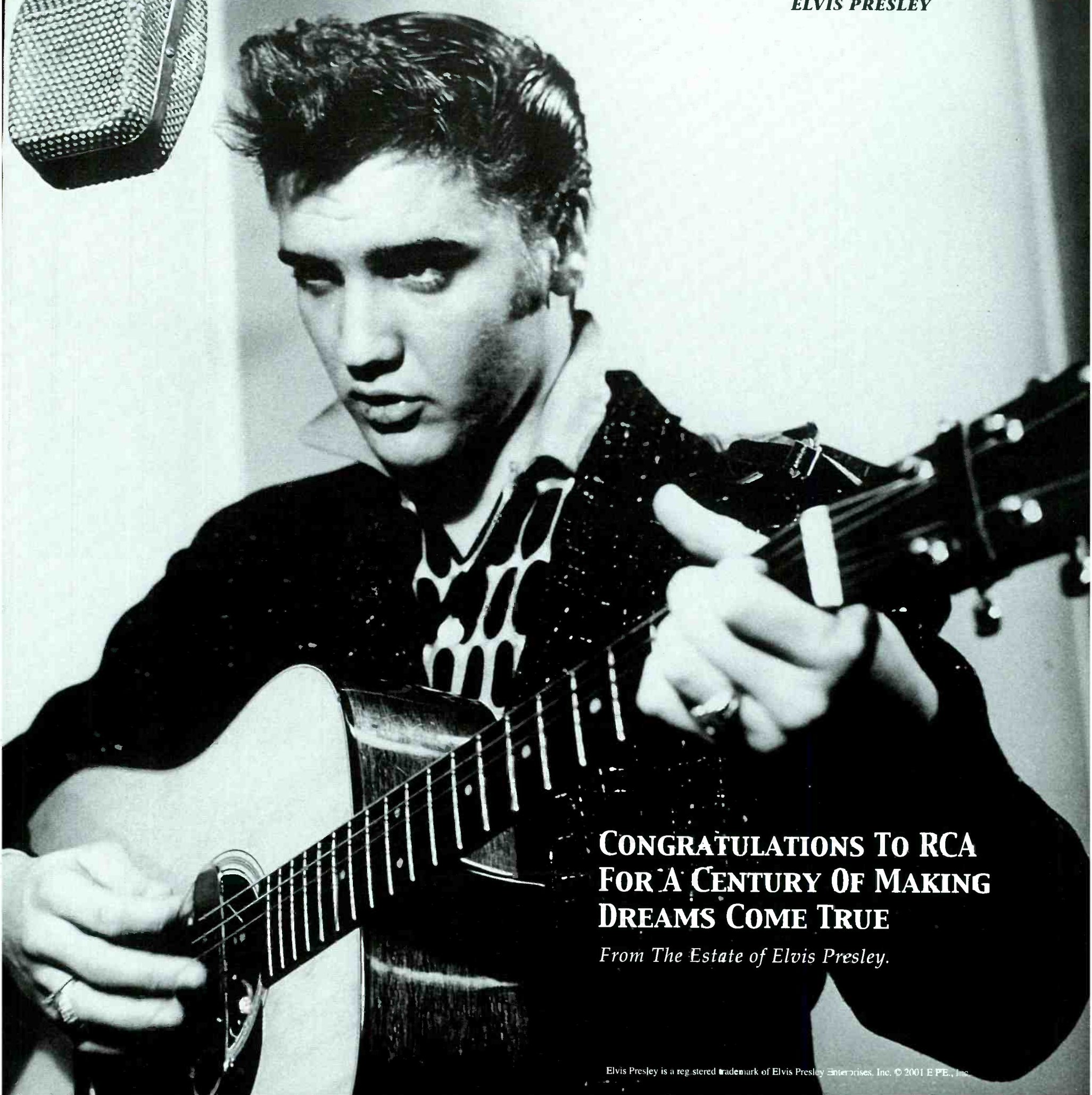
I got to the point where I thought that the company needs help. They need some music people now that changes have taken place. I felt I could make a contribution and I thought it was important that they had somebody who was experienced in the U.S. music business in a senior-management position.

(Continued on page 100)



*"Innocence lets
you dream."*

ELVIS PRESLEY



**CONGRATULATIONS TO RCA
FOR A CENTURY OF MAKING
DREAMS COME TRUE**

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"Coming together is a beginning,
Staying together is process and
Working together is success"
-Henry Ford

Congratulations on
100 years
of goodness.

TRIP
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ARTIST PROFILES (Continued from page 66)

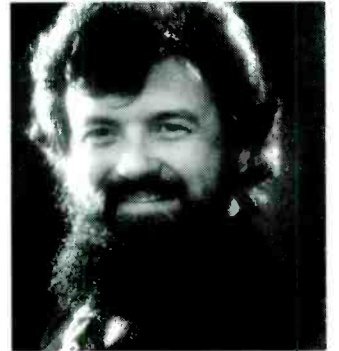
Scream in 1990, he moved to Seattle and joined Nirvana as its drummer. During Nirvana's downtime, Grohl continued to record songs with his friend Barrett Jones. In the fall of 1994, months after Kurt Cobain's suicide and the demise of Nirvana, Grohl went into the studio and recorded what would become the Foo Fighters' major-label debut. After a fierce bidding war, Capitol signed the band and released its debut set in 1995. The album spent nearly a year on The Billboard 200, sold more than 1.2 million units, according to SoundScan, and spawned three multi-format hits: "This Is a Call," "I'll Stick Around" and "Big Me."

While Grohl could have kept Foo Fighters a one-man effort, he opted to put together a band. The group included bassist Nate Mendel, drummer William Goldsmith and Pat Smear. A final Capitol set, *The Colour And The Shape*, followed in 1996, though without Goldsmith, who had already left the group. After the completion of the set, drummer Taylor Hawkins joined the collective. Shortly after Hawkins was brought in, Smear departed and was replaced by Franz Stahl. However, Stahl didn't stay for long, as the group's 2000 RCA effort, *There Is Nothing Left To Lose*, was recorded as a three-piece, with Mendel, Hawkins and Grohl. Guitarist Chris Shiflett was brought in later.

Nothing garnered three 2000 Grammy award nominations, including two wins, one for Best Rock Album and another for Best Shortform Music Video for the No. 1 Modern Rock Track "Learn to Fly."

JAMES GALWAY

When one thinks of Belfast-born James Galway, one thinks of his virtuosity as a flautist, playing folk melodies from his native country. But the prolific musician has crossed many boundaries, from classical to contemporary, from jazz to Japanese, and a close inspection of his catalog of more than 50 albums released on RCA Victor Red Seal would reveal his multidimensional talents.



His first instrument was the penny whistle. But then he began serious studies of the flute and won three prizes at a local competition when he was only 12. He attended the Royal College of Music in London and studied at the Paris Conservatoire with noted flautist Marcel Moyse. After playing with different British orchestras, Galway was named principal flute of the Berlin Philharmonic in 1969. Six years later, Galway decided to pursue a solo career, and, before another year had passed, he recorded his first four albums for RCA, played more than 120 concerts and performed as a soloist with four major orchestras in the U.K.

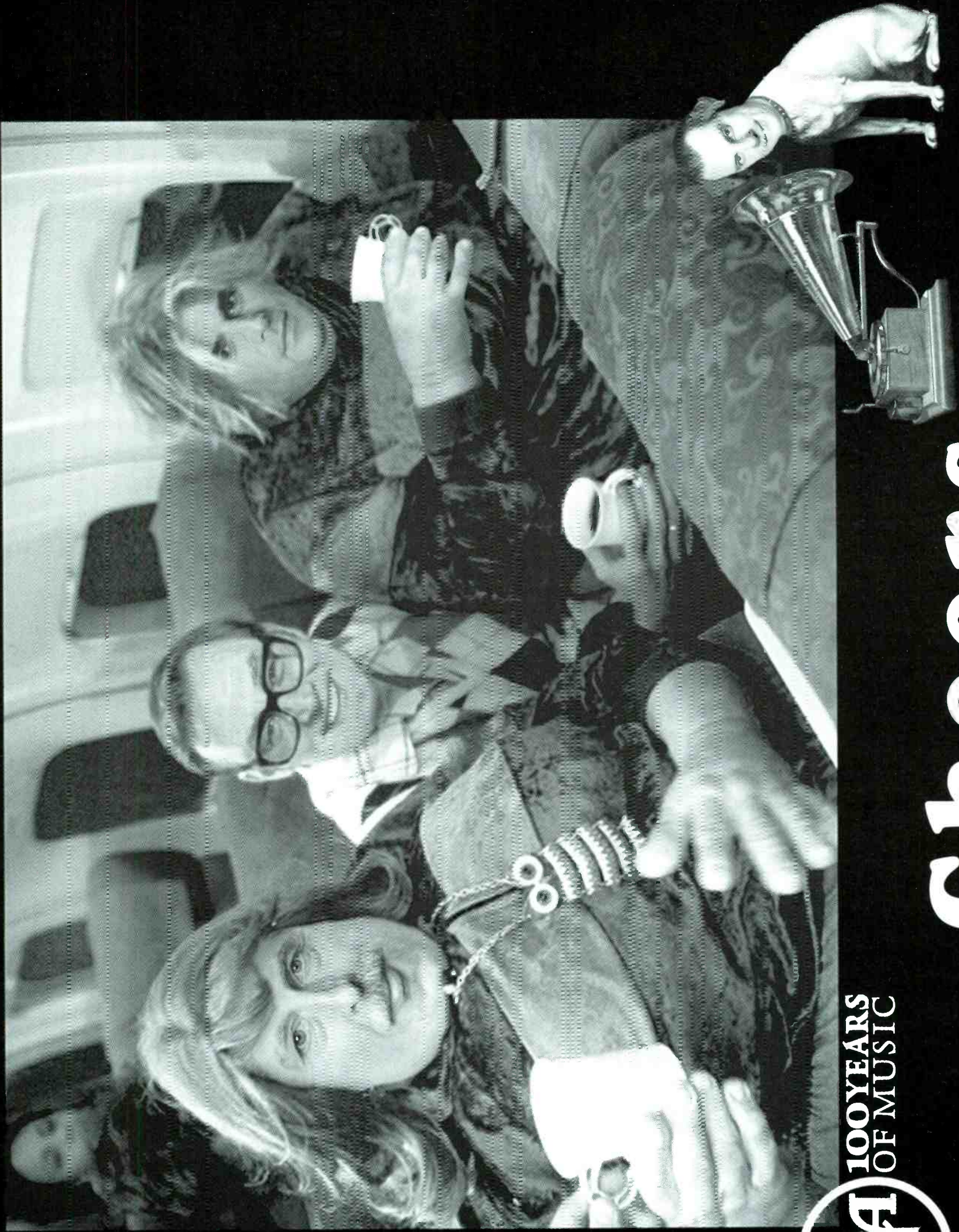
Galway continues to keep a schedule that takes him all over the world, performing recitals, concertos and chamber music, and teaching master classes. He has also become a conductor and is in his second season as the principal guest conductor of the London Mozart Players.

DENYCE GRAVES

She's been called one of the "singers most likely to be an operatic superstar of the 21st century" by *USA Today*. She's well on her way to fulfilling that prophecy, if only for her signature roles as Carmen, and Dalila in *Samson et Dalila*.

Mezzosoprano Denyce Graves grew up singing in the Pentecostal church her family attended. Her mother Dorothy hoped she would become a gospel singer, but, when her junior high school music teacher took her to see Beethoven's *Fidelio* at the Kennedy Center in 1980, Graves was inspired to follow a different path. A gift of a Marilyn Horne recording from another teacher helped cement that decision.

The Washington, D.C., native attended the Duke Ellington School for the Performing Arts and then Oberlin College and the New England Conservatory. Graves apprenticed for two years at the Houston Grand Opera. She made
(Continued on page 72)



100 YEARS
OF MUSIC

Cheers

Four Fighters





THE RCA 100: Ambitious Reissue Program Represents A Century Of Diverse Music

BY RICHARD HENDERSON

That the two founders of what was known in 1901 as the Victor Talking Machine Company were visionaries, having invented sound recording and reproducing equipment, is a given. It is doubtful, though, that Emile Berliner and Eldridge Johnson could have anticipated the musical diversity and global popularity of RCA Victor, as their record label came to be known. In the present day, RCA is preparing to commemorate 100 years of cultural achievement in grand style. Central to the 100th-anniversary celebration within the company is Mike Omansky, senior VP, strategic marketing, for RCA Records. His stated goal, in devising a product line appropriate to this centennial anniversary, is to show to best advantage the broad purview of RCA's accomplishments during the past century. "We're trying to present the best representation of some of the history of RCA by putting out an interesting mix of titles," Omansky states of the line of commemorative CDs to be issued by RCA. "There are some

retailers who will carry them all, though some obviously won't. However, there is truly something for everyone here, both from a consumer's and a retailer's standpoint."

ALBUMS IN THE SUN

Omansky's division has created 16 all-new titles to represent what he defines as "traditional" RCA. These albums all have 14 tracks each, which have been remastered, and each disc has newly designed packaging. Common to all 16 is a "line look" with an RCA 100 logo, "so they'll look like a product line for their moment in the sun when they're initially displayed at retail," according to Omansky. He adds that there will be an O-card displaying the centenary logo for the older, existing titles from RCA Classics & Jazz that are being refocused on in the campaign.

All the RCA 100 titles, as the series is known, will carry an \$11.98 list price; the series has a July 10 street date. The titles are emblematic of the numerous eras and genres that have yielded commercial success for RCA, featuring greatest-hits collections from Eddie Fisher, Perry Como, Ann-Margaret, Rosemary Clooney, Neil Sedaka, Lena Horne, Ed Ames, John Gary, Al Hirt and Tony Martin. The label's intrinsic connection to the birth of rock 'n' roll and pop will be underscored by a *Best of Elvis Presley* compilation, with other collected-hits sets being devoted to the Pointer Sisters, Jefferson Airplane and Rick Springfield. Featured along with the brand-new pop titles are two additional all-new midline Broadway compilations (*RCA on Broadway: The Original Cast Albums* and *RCA on Broadway: The Revivals*), which were put together by Bill Rosenfield, senior VP in charge of RCA's Broadway repertoire. The new head of RCA Classics, David Weyner, and his staff chose the 10 titles that will have the RCA 100 logo added for this campaign. Jazz titles were chosen by Josh Sherman, who is in charge of jazz in RCA Classics & Jazz, as an associate director in that division.

INTRA-DIVISIONAL CAMPAIGNS

Omansky says that "When that [street date] rolls around, we can have massive retail programs with all of these titles, between our various divisions."

"Basically, we have artists who still sell very well as catalog items," he continues, "such as Elvis Presley, Hall & Oates and Rick Springfield—and, to a lesser extent, Perry Como and Neil Sedaka—but we've also included people who we haven't had out in years, such as Tony Martin and Ed Ames. There's real diversity here; we're going back to realize a more than 50-year spread on these titles. Take someone like Tony Martin; he recorded dozens of records for RCA; this is the first time that we've released something on him in many, many years."



Rosemary Clooney

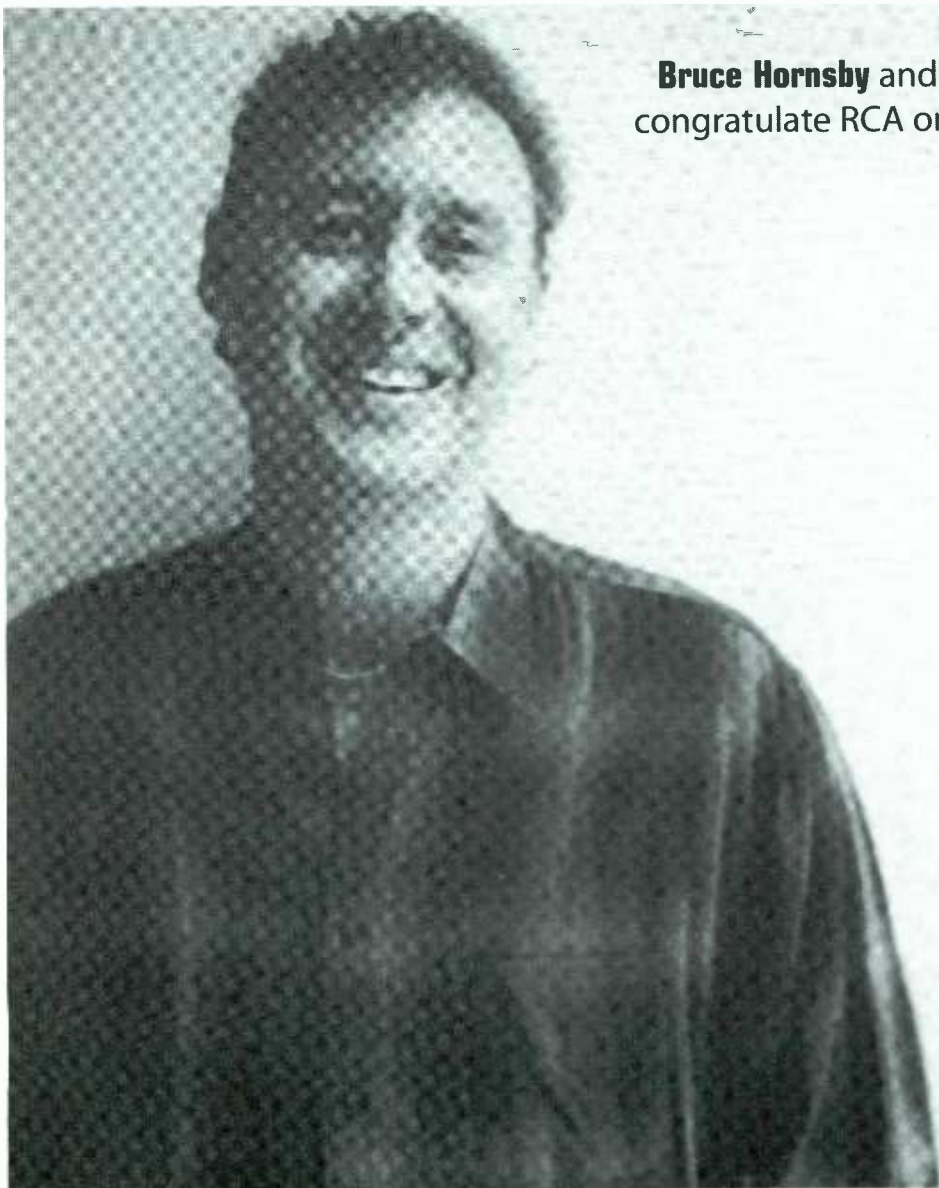
"This is the first time, in the five years that I've been back at RCA, that we've released any midline new-catalog reissues," Omansky observes. "We've lowered the prices of existing releases to the midline level, but all of the RCA 100 titles are designed for midline pricing. I think that will get us a lot of attention, as this is a collection of very interesting artists. They will have great artwork, a front-line look at midline prices. I also think there will be some surprises, with regard to alternative retail; Dinah Shore should do very well in the non-music stores where an older audience shops, such as Walgreens."

"You'll see customized displays," he continues. "And we've been discussing pre-built shippers for some accounts. We're going to have co-op money available; we want co-op advertising on this series, we want the accounts' vehicles to promote [the RCA 100 series]. We're also in discussions with outside parties to run 'RCA Moments' on national cable channels, highlighting periods from the artists to be sponsored."

LIMITED ELVIS

Omansky notes that the Elvis collection will have a limited availability. After the first six months of its release, the title will be deleted and will effectively cease to exist. "Elvis is a front-line artist; this is the one time that we'll be doing a midpriced Elvis album. We didn't want to have an anniversary without him. We know that retailers are chomping at the bit for this one, judging from what I've seen at NARM." In conclusion, speaking of his efforts to marshal the resources of the venerable imprint, Omansky laughs, commenting, "We've coordinated the efforts of several divisions of RCA for the centennial campaign. This is a lot of work! But it's definitely worth it." ■

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R.I.A.A. COUNTRY GROUP OF THE CENTURY



100 YEARS OF MUSIC

ARTIST PROFILES (Continued from page 68)

her debut in the title role of Carmen at the Metropolitan Opera in the 1995-96 season.

The much-sought-after recitalist with the dusky, earthy voice became an exclusive BMG Classics/Red Seal recording artist in 1999, signing a multi-project deal for several albums to be released through 2003. Her first solo recording of opera arias for RCA was *Voca di Donna*, released in September 1999.

DAVID GRAY

If you listened to conventional wisdom, you wouldn't have predicted that David Gray's *White Ladder* album would be a success. But if you listen to the music—well, that's a different story. Decidedly un-trendy, Gray's self-described "heart-on-sleeve" style of songwriting, strongly influenced by Bob Dylan and Van Morrison, has struck a multi-format nerve.

And, while those just discovering him may consider Gray an overnight success, he made his recording debut in 1993 with *A Century Ends*. The following year, he released *Flesh*, and a year later *Sell, Sell, Sell*. None made an impact in the U.S., so Gray decided to avoid major labels. He originally released *White Ladder* on his own HIT imprint in 1998. At first, the album was only issued in Ireland, where it sold a staggering 180,000 copies. Then the album came out in the U.K., where it peaked at No. 2. In the U.S., Gray had a champion in RCA artist Dave Matthews, who loved *White Ladder* and asked Gray to be his opening act. When Matthews formed the ATO label, *White Ladder* was the very first album to be released. ATO is an independent label partnered with RCA for marketing and promotion.

Sales of the album have been fueled by the single "Baby-

lon," which was first embraced by Triple-A radio and has spread to Adult Top 40, with support from MTV and VH1.

BRUCE HORNSBY

Bruce Hornsby didn't think his single "The Way It Is" was very commercial, but then, he was wrong about his music before. Prior to signing with RCA, he didn't think he was making the kind of music that would engender interest from a major label or be of interest to radio. After all, it was just piano, bass, drums and a little synth with vocals on top.

The Williamsburg, Va., native grew up in a family with strong musical influences. His grandfather played the organ and supervised music in the Richmond public school system. Bruce's father played sax, and there was a Steinway piano in the Hornsby family home that attracted Bruce's attention. In college, he formed the Bruce Hornsby Band, and one night Michael McDonald of the Doobie Brothers caught their act. He offered to introduce Hornsby to people in the music business if he ever decided to move to Los Angeles. In 1980, Bruce made that move west with a songwriting partner, his brother John. True to his word, McDonald introduced them to Jeff Baxter, who set up a showcase. That led to a publishing deal. A four-song demo that included "The Way It Is" impressed the Windham Hill label, and an offer was made, but Paul Atkinson at RCA liked what he heard, and Hornsby accepted his offer to sign with the label. And that single he didn't think much of? "The Way It Is" topped the Hot 100 in December 1986.

JEFFERSON AIRPLANE/JEFFERSON STARSHIP/STARSHIP

If there ever was a group with complex roots that deserved a rock family-tree treatment, it's Jefferson Airplane/Jefferson Starship/Starship. The origin of the band can be traced to a 1965 meeting at a Bay Area club called the Drinking Gourd between Marty Balin and Paul Kantner. They formed the original Jefferson Airplane with Jorma



Kaukonen, Skip Spence, Signe Anderson and Bob Harvey, who was later replaced by Jack Cassidy. Before the year was over, they were signed to RCA. When Anderson left in the summer of '66 to have a baby, she was replaced by the female singer from another San Francisco outfit, the Great Society. Grace Slick had already recorded "Somebody to Love" and "White Rabbit" with that band. The Jefferson Airplane versions both made the top 10 of the Hot 100 during the Summer of Love.

Continual personnel changes and side projects like Hot Tuna aside, the Airplane persevered, and, in 1970, Slick and Kantner recorded *Blows Against the Empire*, with an artist billing that read "Paul Kantner and Jefferson Starship," the first use of the more futuristic name, but not directly related to the Jefferson Starship that would form in February 1974.

Mickey Thomas boarded as lead singer in 1979, and, when Kantner departed bitterly in June 1984, he took the name with him. The remaining members dropped "Jefferson" and paid Kantner a settlement. They continued as Starship, becoming the most successful incarnation of the band, with three No. 1 hits on the Hot 100 in the 1980s: "We Built This City," "Sara" and "Nothing's Gonna Stop Us Now."

WAYLON JENNINGS

One of the leaders of the Outlaw country movement, Waylon Jennings was born in Littlefield, Texas, and was a friend of Lubbock native Buddy Holly, who produced Jennings' first single, "Jole Blon." Jennings was the bass player on Holly's Winter Dance Party tour, and, in the early morning hours of Feb. 3, 1959, gave up his seat on the fateful flight from Clear Lake, Idaho to Fargo, N.D., so the Big Bopper could be on the plane.

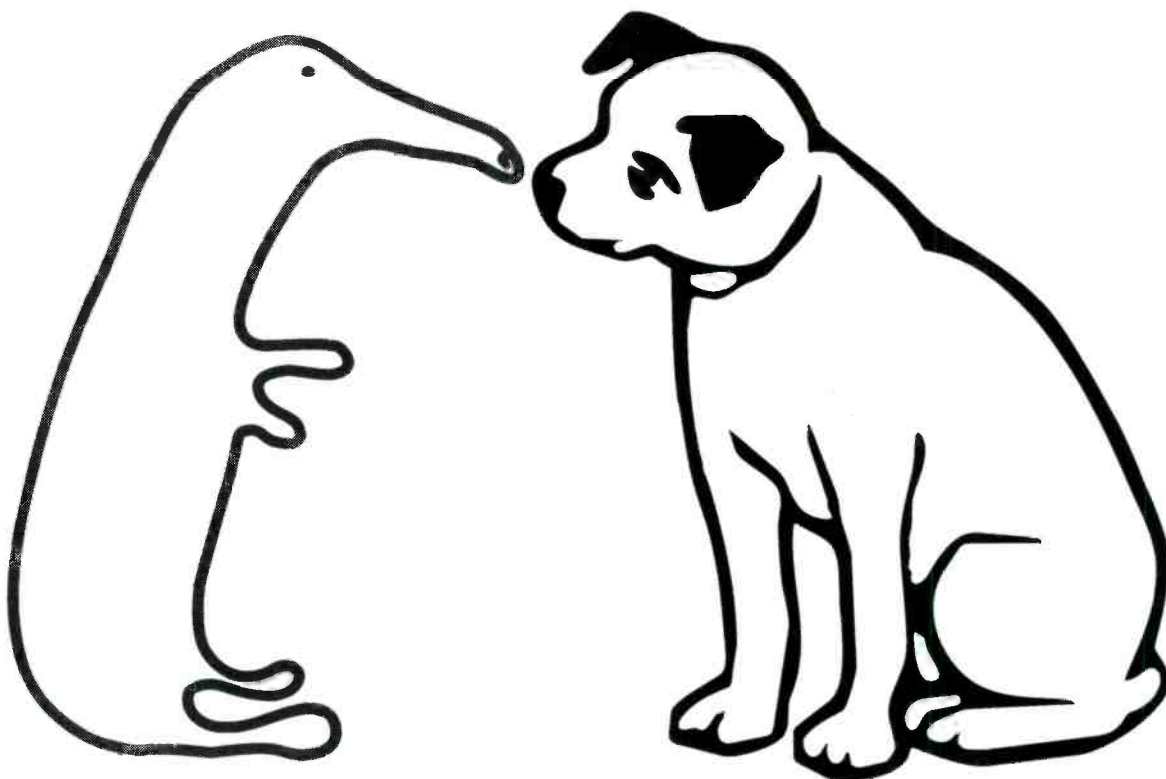
After Holly's death, Jennings relocated to Phoenix and formed a band, the Waylors. He was signed to A&M but complained that Herb Alpert thought of him as Al Martino, not Hank Williams. RCA artist Bobby Bare suggested to

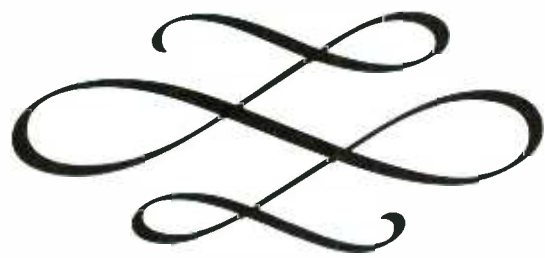
(Continued on page 84)



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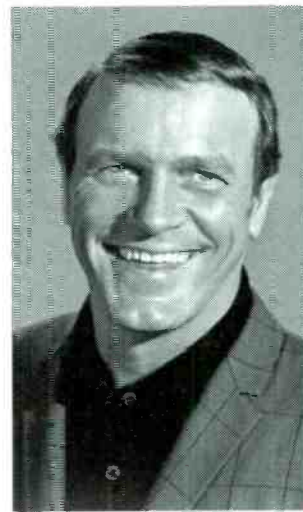
**100 YEARS
OF MUSIC**

Helmed by two company veterans, the RCA Label Group (RLG)—the company's Nashville division—continues to thrive, even at a time when the country-music business overall has gone soft.

That's due, in large part, to the leadership of RLG chairman Joe Galante and his right-hand man, Butch Waugh, who was recently promoted from senior VP/GM to the newly created position of executive VP.

Galante has spent his entire career—27 years—with RCA. He first joined the Nashville division in 1974, where he rose through the ranks, eventually moving to New York to run the whole company in 1990. He returned to Nashville in 1995 in his current role as RLG chairman and oversees three distinct labels: RCA, BNA and Arista Nashville. The latter label fell under his command last year, following a company consolidation.

Waugh, meanwhile, has spent 19 years with RCA, the last four in Nashville.



BY PHYLLIS STARK

Is This Any Way To Run Country?

JOE GALANTE AND BUTCH WAUGH DIRECT THE LABEL'S NASHVILLE



Clockwise, from top left: Alabama, Eddy Arnold, Lonestar, Martina McBride, Clint Black, Sara Evans, Chet Atkins, Andy Griggs

The DIVISION

NASHVILLE VISIBILITY

While the Nashville label has a storied history, it has had surprisingly few chiefs at the helm.

First opened as a record-pressing facility housed in the now famous Studio B, the Nashville division was initially run by New York label chief Steve Sholes. Galante says, "Steve really did bring [up] the visibility of the Nashville office. Here you had a N.Y. executive who has an affinity for country music . . . that helped us get established."

Later, Chet Atkins, a star RCA artist, as well as producer, was tapped to run first the A&R department and later the whole Nashville division. He is credited with modernizing studio technology and techniques, something that not only benefited RCA but every country label in Nashville.

"Chet, obviously being the artist that he was, helped attract a different caliber of folks, everybody from Dolly [Parton] to Waylon [Jennings]," says Galante. "Chet really brought in the whole aspect of the studio business for us. At that time, you had label heads that were really creative people in the sense that that's all they did. There really wasn't an office environment. It was a genre, but it really wasn't a business."

Galante says that has changed drastically from the days Atkins was in charge. "I'm not sure Chet would have shown up [for] more than one year if he had to do this," says Galante, pointing to his office. "You made records back then," with little concern about the business side of the equation. "Chet enjoyed the creative part."

The label's next chief, Jerry Bradley, was,

according to Galante, "the first guy that came through the door that was both left-brain and right-brain [thinker]. He was a business man but also creative. He was a producer and an A&R guy, but at the same time, "He got what we were supposed to do here, and that's how we built our relationship."

Galante overlapped with Atkins, but really rose to prominence under Bradley. When Galante moved to New York, the Nashville office was run by songwriter and artist Thom Schuyler, a former member of Schuyler, Knoblock & Overstreet (later Schuyler, Knoblock, and Bickhardt), who reported back to Galante.



Joe Galante

TAG-TEAM MANAGEMENT

Calling Waugh his "partner," Galante says that running RCA Label Group today is "a two-person job. There is too much going on. Even [veteran Nashville label head] Jimmy

Bowen would not exist in this environment. From my perspective, it truly is a business."

Recalling taking 45-minute drives with Bradley to get catfish for lunch in Ashland City, Tenn., Galante notes that much has changed about the Nashville business in the past 30 years.

"Even in the late '70s and early '80s, you could be gone

for four hours [in the middle of the day] and no one would call," he says. "The expectations were different. Now, we have to have independent authority just to operate."

BELIEVING IN WOMEN

Through all of its chief executives, RCA maintained its reputation for signing and developing quality artists. In fact, a whopping 26 members of the Country Music Hall of Fame were signed to RCA at one time.

(Continued on page 78)



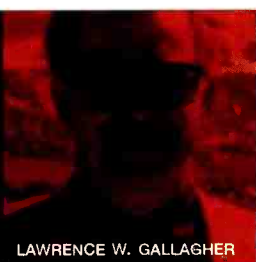
Butch Waugh

We congratulate and wish RCA's artists and staff the very best

We've had the
pleasure of
distributing RCA
through its long
and glorious past



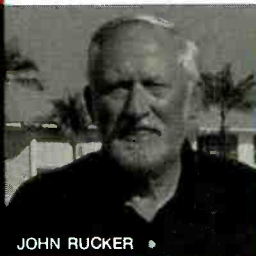
CHARLIE HALL



LAWRENCE W. GALLAGHER



JACK GIFFORD



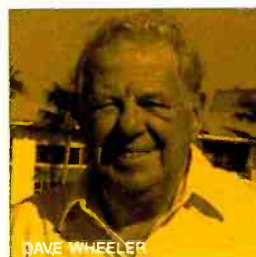
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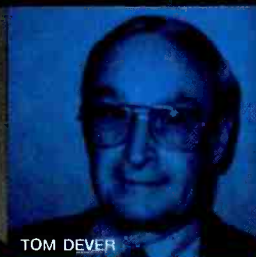
DAVE WHEELER



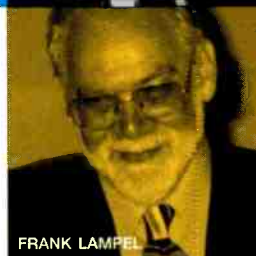
JAME ALSTON



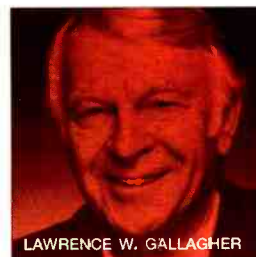
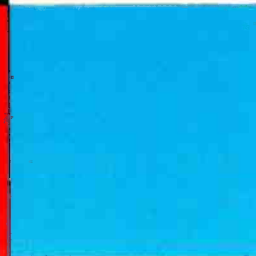
BUZZY VALENTINE



TOM DEVER



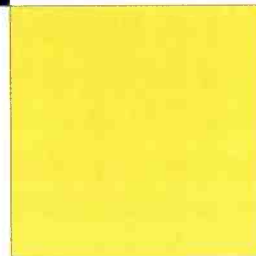
FRANK LAMPEL



LAWRENCE W. GALLAGHER



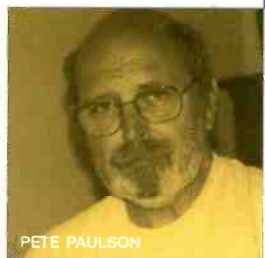
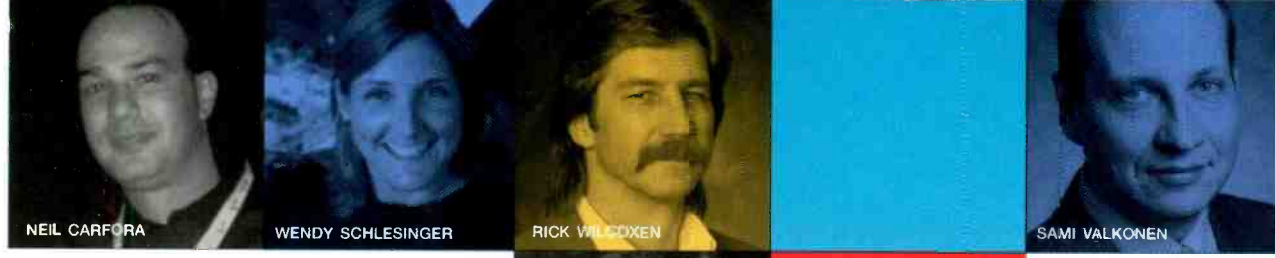
FRED LOVE



from all of us.



to the
fabulous present
and future



RCA - thanks for the hits.
Your partner **BMG** Distribution





**100 YEARS
OF MUSIC**

RUNNING THE COUNTRY

(Continued from page 75)

Among the numerous artists who helped build the Nashville division's reputation as a home for music of merit were Elvis Presley, Charley Pride, Ronnie Milsap, Kenny Rogers, Eddy Arnold, the Judds and scores of others. The label also has a proud heritage of signing important female artists, including Dolly Parton and Connie Smith.

Galante says RCA "took a bet on women early on" at a time when the industry believed "Women don't sell in country music [and] radio's attitude was don't play two women back to back. We made a very strategic bet to take a chance on women."

Among the artists continuing the tradition of quality music in the Nashville office today are Alabama, Clint Black, and Martina McBride on RCA, Lonestar and Kenny Chesney on BNA, and Alan Jackson, Brooks & Dunn, Pam Tillis and Diamond Rio on Arista Nashville, among many other established and up-and-coming stars.

The company's recent success stories include the breakthroughs of RCA's Sara Evans and Andy Griggs and Arista's Brad Paisley and Phil Vassar. Among the artists the label group is betting on breaking in the next year are newcomers 3 of Hearts (RCA), John Rich (BNA) and Carolyn Dawn Johnson (Arista Nashville).

ASSIMILATING ARISTA

BNA was launched in 1991, at a time when the country format was so hot that many of the majors were spinning off second Nashville imprints. But, unlike some of the other labels that launched around that same time—including Arista's Career and Liberty/Capitol's Patriot—BNA is still open for business. That's due, in part, to early successes by

such artists as John Anderson and Lorrie Morgan, which enabled the label to quickly establish a catalog.

Assimilating Arista Nashville into the fold—along with moving all three labels into a new building last year—was not an easy challenge.

Although Galante says, "The cultures meshed pretty well, including the artists," a start-and-stop process between when the merger was supposed to happen in January 2000 until it actually did happen in June," was, according to Galante, a difficult time. "We were involved in decisions but didn't have any authority," he explains. "It was a damned disaster in so many ways, from an organizational standpoint." The way it was handled, Galante says, was "a mistake. It was wrong for the people here. The artists and [staff] suffered."

What turned things around, Waugh says, were company meetings in July where the theme was "coming together. Everybody got to meet and spend time together. We had one goal: to have success. We put our hands in the middle and became a team there."

COMBINED ROSTER AND STAFF

Galante says his team was "very respectful" of the Arista corporate culture, recognizing that what Arista had "in terms of creativity and experience is phenomenal. We wanted [to adopt] the best practices," from each company, rather than taking an attitude of "our way is the right way."

The resulting combined roster and staff, say Galante, "has been a gold mine for us. It really has been a great marriage."

Part of what has kept the RLG labels successful is keeping the artist rosters tight. When Galante first moved to Nashville, there were 38 artists on the RCA roster alone. Today, each of the three Nashville imprints has fewer than 10 acts on its roster.

"Because we don't sign a lot of artists, we don't throw a lot of stuff against the wall," according to Galante, who says of the label group's stars, "We built these guys from the ground up."

Another factor in the label group's success, Waugh says, is "making sure programmers and [retail] accounts get to know the artists." And, while many Nashville labels do that with new artists, the RLG staff takes the unusual step of frequently taking even its established star acts back out to radio and retail, "to keep giving back," says Waugh.

Another somewhat unusual aspect of the label is that, "We've always been a very market-research-oriented company," says Galante, who estimates the company has been

that way for about 15 years. That process is intended, he says, "not to direct our music, but to know how to market it."

There have, of course, been mistakes along the way. Galante concedes that, "In the '70s, we chased that pop trend a little too much" in the country division. "We made records for pop, instead of records that could go pop. That was a hard lesson to learn."

That lesson was recalled again recently with the pop-crossover success of Lonestar's "Amazed," but with a much happier result this time. The pop-crossover success, combined with massive airplay from country radio, helped Lonestar's *Lonely Grill* become RLG's best-selling album last year. Waugh, who was instrumental in the crossover success of Lonestar, says the country market share has shrunk to such a degree that, among the few ways the country business can grow, is through "crossover records and international success."

And, with virtually no country end caps available at retail anymore, Waugh says, "We're competing with every pop act. It's a battle."

While Galante says, "We're always trying to push the edges," he is quick to point out that "99% of what we do is [for and with] country radio."

A COMPANY, A FAMILY

While Galante says he's been told by human-resources personnel that a label staff is not a family but a company or a community, Galante feels his staff truly is a family. "We spend more time with these people than we do with our own families," he says.

"What happens here in this building is we feed off each other," says Waugh. "It's a real busy building, but it has a lot of energy behind it. We make our own decisions in this building."

Adds Galante, "Even though it's difficult, we enjoy what we do. We play hard, and we also work hard. At the same time, everybody is given the resources they need [to succeed]."

"We're pushing for excellence on a regular basis," adds Galante, "not perfection, but excellence."

In time, Galante says, RCA Label Group will be measured in terms of, "What catalog did we build? What artists did we develop? How do we stand the test of time artistically?"

Based on its past success and future potential, there's no question RLG will not only stand the test of time but will continue to thrive. ■

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| Combo! | 1961 |
| Mr. Lucky Goes Latin | 1961 |
| Experiment In Terror | 1962 |
| Hatari! | 1962 |
| Charade | 1963 |
| Henry Mancini And His Orchestra | 1963 |
| Our Man In Hollywood | 1963 |
| The Pink Panther | 1963 |
| Uniquely Mancini | 1963 |
| The Best of Henry Mancini | 1964 |
| The Concert Sound Of Henry Mancini | 1964 |
| Brass on Ivory | 1965 |
| Dear Heart And Other Songs About Love | 1965 |
| The Great Race | 1965 |
| The Latin Sound Of Henry Mancini | 1965 |
| A Merry Mancini Christmas | 1966 |
| Henry Mancini "The Second Time Around" | 1966 |
| Arabesque | 1966 |
| Henry Mancini Presents "The Academy Awards Songs" | 1966 |
| The Best of Henry Mancini Volume 2 | 1966 |
| Music of Hawaii | 1966 |
| What Did You Do In The War Daddy? | 1966 |
| Encore! More - The Concert Sound Of Henry Mancini | 1967 |
| Gunn - Music From The Film Score | 1967 |
| Mancini '67 | 1967 |
| Two For The Road | 1967 |
| The Big Latin Band Of Henry Mancini | 1968 |
| Mancini Plays Mancini And Other Composers | 1968 |
| The Mancini Sound | 1968 |
| The Party | 1968 |
| A Warm Shade Of Ivory | 1969 |
| Debut! | 1969 |
| Six Hours Past Sunset | 1969 |
| Darling Lili | 1970 |
| Mancini Country | 1970 |
| Mancini Concert | 1971 |
| Mancini Magic | 1971 |
| Big Screen Little Screen | 1972 |
| Music From The TV Series - The Mancini Generation | 1972 |
| Oklahoma Crude | 1973 |
| Vision Of Eight | 1973 |
| Hangin' Out With Henry Mancini | 1974 |
| Pure Gold | 1975 |
| The Return Of The Pink Panther | 1975 |
| Symphonic Soul | 1975 |
| The Cop Show Themes | 1976 |
| Henry Mancini - Legendary Performer | 1976 |
| Henry Mancini Conducts The London Symphony Orchestra | 1976 |
| Just You And Me Together Love | 1977 |
| Mancini Salutes Sousa | 1978 |
| The Theme Scene | 1978 |
| The Best Of Henry Mancini Volume 3 | 1979 |
| All Time Greatest Hits | 1989 |
| As Time Goes By And Other Classic Movie Love Songs | 1992 |
| Son Of The Pink Panther | 1993 |

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AT RCA VICTOR GROUP, *David Weyner* Tends And Extends A Rich Legacy

BY RICHARD HENDERSON

As sister label group to the RCA Records label headed up by president Jack Rovner, RCA Victor Group is BMG's new worldwide unit responsible for music geared to the adult consumer. David Weyner, having joined BMG in November 2000, has been appointed executive VP/GM, RCA Victor Group. Prior to BMG, working as executive VP/GM for Sanctuary Music Productions U.S., Weyner ran the independent rock label Jericho Records. His history also includes a tenure as U.S. GM/senior VP, international product management for Sony Classical; prior to that, Weyner was the first president of PolyGram Classics & Jazz.

Comprised of such labels as RCA Red Seal, RCA Victor, DHM, Bluebird Jazz, Windham Hill and Private Music, the RCA Victor Group's musical assets span the genre gamut from classical, opera, early music, Broadway/West End, soundtracks, Celtic and world music to jazz, blues, new-age and pop instrumentals, roots rock, folk and cutting-edge dance-oriented new music. At the foundation of this reorganized worldwide unit is RCA's extraordinary classical

recorded legacy; this most estimable catalog dates back to the dawn of the recorded era and is unparalleled for its depth and artistic caliber. RCA's earlier years boasted such legendary names as Enrico Caruso, Arturo Toscanini, Jascha Heifetz, Artur Rubinstein, Vladimir Horowitz, Jussi Bjoerling, Marian Anderson, Leopold Stokowski, Arthur Fiedler & the Boston Pops and Mario Lanza. In the current era, the Red Seal family has included brilliant artists like Van Cliburn, Leontyne Price, Julian Bream, Placido Domingo, James Galway, Evgeny Kissin and Grammy Award winners Michael Tilson Thomas and the San Francisco Symphony. Celebrated recent signings around the world have included Denyce Graves, Vessalina Kasarova, Ramon Vargas, Nathalie Stutsman, Guenter Wand and Nikolaj Znaider.

CAUTION AND CREATIVITY

Of his label's response to the current state of the classical marketplace, Weyner remarks, "Given the great market challenges currently facing the classical business, every classical major is compelled to proceed with a mixture of caution and great creativity in its signings, selection of repertoire and methods of marketing and promotion.

We will chart Red Seal's future around compelling, innovative musical personalities in the worlds of performers and composers. Recent market success stories indicate continued consumer demand for artistically genuine, cross-genre musical collaborations. Likewise, we believe that there are great opportunities ahead as we endeavor to cross over serious classical artists and repertoire by dint of ingenious, pop-styled promotional techniques and outreach. Lastly, within the context of our commitment to catalog exploitation, alongside our more collector-oriented reissue activities, we are now working with the legendary Peter Munves, who will deliver concepts and approaches that will appeal to the widest possible audiences.

"Also key to the label's legacy," Weyner continues, "is its treasure trove of masters from the greatest names in jazz. Beginning in 1917 with the first-ever authentic jazz sides from the Original Dixieland Jass Band, RCA would go on



David Weyner

to record such jazz giants as Jelly Roll Morton, Fats Waller, Duke Ellington, Benny Goodman, Artie Shaw, Glenn Miller, Frank Sinatra and Tommy Dorsey and, in later years, Sonny Rollins and Paul Desmond. In the contemporary era, RCA has been celebrated for records from great jazzmen like Roy Hargrove and Marcus Roberts and, most recently, the *downbeat* Triple Crown Award-winning Dave Douglas and Tom Harrell. Looking forward, we will be utilizing the classic Bluebird name increasingly as the Group's jazz imprint of choice. As with our classical-catalog exploitation, special effort will be invested in further mining the rich RCA jazz archives."

BROADWAY GOLD

Weyner reminds that during its 70-plus years, the RCA Victor imprint has been home to many different genres of music. It is widely considered Broadway's leading label, with Victor's extensive catalog including hit original-cast recordings such as *Fiddler on the Roof*, *Hair*, *Hello, Dolly!* and 18 Stephen Sondheim programs. In recent years, Victor has struck Broadway gold with titles like *Guys and Dolls*, *Chicago*, *Cabaret*, *Fosse*, *Ragtime* and *Titanic* and current best-sellers *Full Monty* and *Contact*. Over the past decade, Victor has also released numerous recordings documenting the productions of the world theatre troupe Cirque

de Soleil. Additionally, Victor has enjoyed extraordinary success with high-profile soundtracks from hit movies, perhaps most notably the *Star Wars/New Editions*, *The Full Monty*, *Living Out Loud* and *Return to Me*. Weyner points out that the dance-driven soundtrack to Showtime TV's counter-culture hit *Queer as Folk* shows great promise at present.

According to Weyner, "Victor has also long been musical home to the Grammy-winning titans of the Irish scene, the Chieftains, whose brilliant collaborations are celebrated on best-selling titles like *The Long Black Veil* and *Tears of Stone*. The imprint also has seen major success over the years with diverse classical-crossover fare, including crowd-pleasers from the "Man with the Golden Flute," James Galway. Likewise, the partnership of the dynamic young conductor Keith Lockhart with the beloved Boston Pops Orchestra has yielded chart-topping best-sellers like *Holi-*

(Continued on page 82)

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RCA 100 YEARS OF MUSIC

ARTIST PROFILES

(Continued from page 72)

Chet Atkins that the label sign Jennings. Pacted to Nipper, Jennings made his debut on the Billboard Country Singles chart the week of Aug. 21, 1965, with "That's the Chance I'll Have to Take," which peaked at No. 49. He starred in the film *Nashville Rebel* and had a No. 11 hit, "Green River," from the soundtrack. The 1971 album *Singer of Sad Songs* marked a change in direction, with its darker tone. The transformation to outlaw was cemented with *Wanted: The Outlaws*, the 1976 CMA Album Of The Year by Jennings, Willie Nelson, Jessi Colter and Tompall Glaser. A year later, Jennings had the biggest hit single of his career with "Luckenbach, Texas (Back to the Basics of Love)," which ruled the chart for six weeks. Its parent album, *Ol' Waylon*, was the first album by a solo country artist to be certified platinum.

Jennings left RCA in 1985 but returned in 1994 with a set produced by Don Was, *Waymore's Blues (Part II)*.

KEITH LOCKHART

The Boston Pops Orchestra was founded in 1885. One hundred and five years later, Keith Lockhart was named the Orchestra's 20th conductor, and only the third since 1930, when 35-year-old Arthur Fiedler was handed the baton. Coincidentally, Lockhart was also 35 when he succeeded John Williams, who led the Orchestra from 1980 to 1993.

Within five years of becoming the conductor for the Boston Pops, Lockhart had racked up an impressive set of numbers: He had conducted more than 300 concerts, made 38 television programs (including 23 for *Evening at the Pops on PBS*) and led 12 national tours with the Boston Pops Esplanade Orchestra. He also led the Esplanade Orchestra

on a tour of Japan and Korea, and toured 10 North American cities in the winter of 2000-01.

The Boston Pops under Fiedler had a long association with the RCA Victor label, and, in 1996, Lockhart and the Boston Pops signed a six-album exclusive deal with the same label. The sixth album was the 2000 release, *The Latin Album*.

Lockhart was born in Poughkeepsie, N.Y., in 1959 and started piano lessons at age 7. He attended Furman University and Carnegie-Melon University. He was named conductor for the Pittsburgh Civic Orchestra, assistant conductor of the Akron Symphony Orchestra and a conducting fellow at the Los Angeles Philharmonic Institute. Then he became assistant conductor at the Cincinnati Symphony Orchestra and the Cincinnati Pops Orchestra, as well as music director of the Cincinnati Chamber Orchestra and music director of the Utah Symphony in Salt Lake City. He was the conductor for a Mandy Patinkin tour before making his debut with the Boston Pops in 1993, two years before being named conductor.

LONESTAR

Lonestar earned its reputation as a touring band, playing more than 500 shows before signing with the RCA Labels Group. The band, formed in Tennessee although all of the members are from Texas, was the first to play Nashville's Wildhorse Saloon. That's where they recorded a six-song live EP, released on their own Lonestar Records even while negotiating with BNA.

The original lineup of Richie McDonald (lead vocals, guitar), John Rich (lead vocals, bass), Michael Britt (lead guitar, backing vocals), Dean Sams (keyboards, backing vocals) and Keech Rainwater (drums) released its eponymously titled debut album in late 1995. The first single, "No News," spent three weeks atop Hot Country Singles & Tracks. The *Crazy Nights* album was issued in 1997 and featured another No. 1 song, "Come Cryin' to Me."

But it was the third BNA album that was to send the



group into the stratosphere of superstar acts. *Lonely Grill* marked a change in direction, with the departure of vocalist Rich and a change of producers to Dann Huff. The album included four ballads, three more than either of the first two releases. And, most important, there was a track on the album called "Amazed." The song spent eight weeks at No. 1 and crossed over in a big way to the pop chart, where it also went to No. 1, becoming the first country song to assume pole position on the pop side in 17 years.

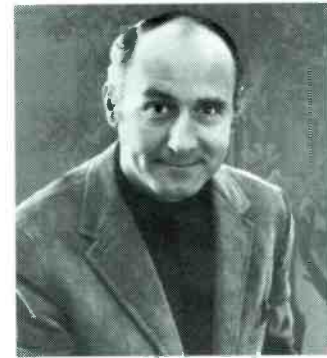
HENRY MANCINI

The preeminent film composer of his time, Henry Mancini won more Oscars and Grammys than any other pop artist, and his scores graced such films as *Breakfast at Tiffany's*, *Days of Wine and Roses*, *Victor/Victoria* and the *Pink Panther* series.

The Cleveland-born Mancini was a staff composer for United Artists from 1952 to 1958, scoring more than 150 motion pictures. Mancini had already done some work for producer Blake Edwards when the two bumped into each other at the studio barbershop. Edwards casually asked if Mancini would compose the music for the *Peter Gunn* TV series. Mancini's original jazz score was very innovative for a medium that had been importing canned music from Europe. His work on *Peter Gunn* earned Mancini two Grammys at the very first awards ceremony. He went on to win a total of 20 Grammys in his lifetime.

Ironically, Mancini's only No. 1 single on the Hot 100 was an instrumental that he did not compose. On a late 1968 evening, Mancini went to see Franco Zeffirelli's *Romeo and Juliet*. Mancini left the theater impressed with Nino Rota's score and decided to arrange his own version of the main theme. When RCA released Mancini's version of "The Windmills of Your Mind," they asked which track he would like as a B-side. Mancini suggested *Love Theme from Romeo and Juliet*, little realizing an Orlando top-40 station would put it in heavy rotation. Airplay spread around the country, and, on June 28, 1969,

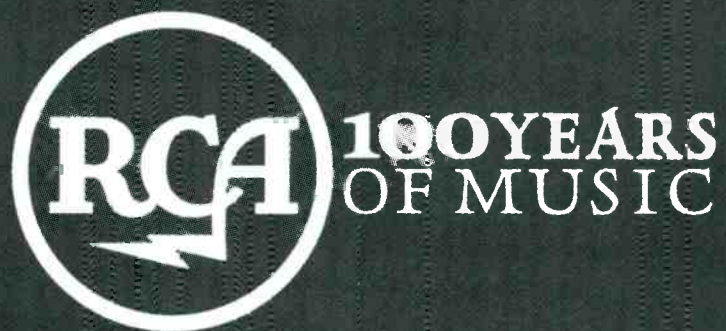
(Continued on page 86)



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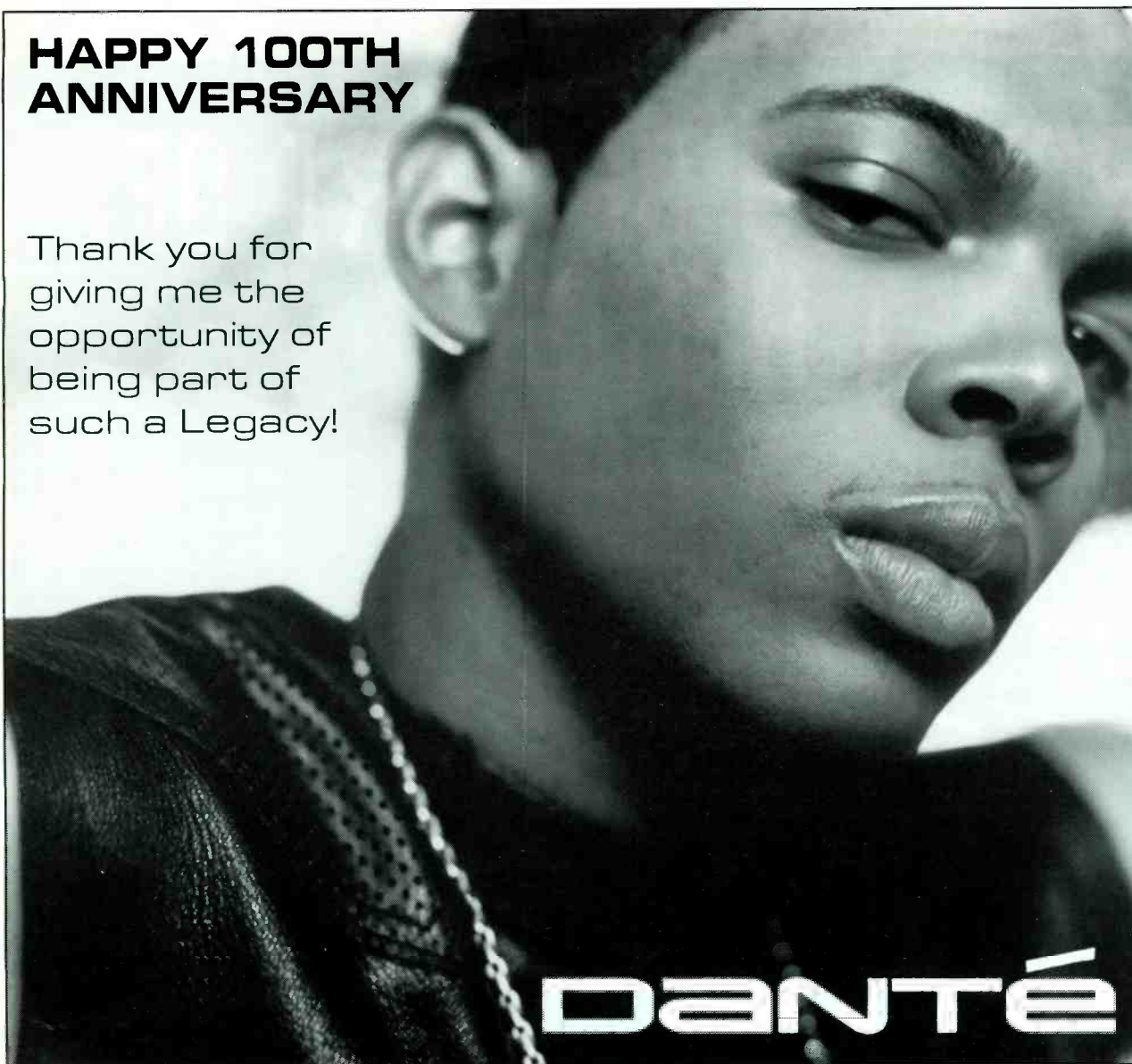


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RCA In Germany: A Starting Point For Global Talent

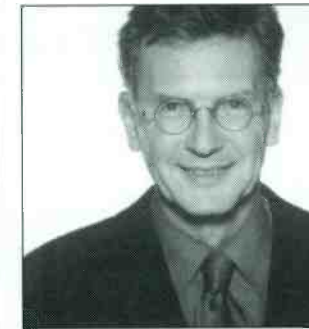
BY WOLFGANG SPAHR

HAMBURG—Christopher Schmidt, president of BMG Entertainment GSA, has nothing but praise for his colleagues at RCA Records in America for their success with artists first nurtured in Germany. Those acts include 'N Sync, who found their first record deal with BMG Ariola Munich, and Lou Bega, who was signed by BMG Berlin Musik/Hansa.

"Working with RCA in the global marketing of national acts such as 'N Sync and Lou Bega has been very successful," says Schmidt. "The strong start staged by German newcomer band Guano Apes in the U.S. was achieved with the assistance of RCA." Over the past few years, RCA in Germany has seen sales of 6 million units by rappers Tic Tac Toe, while the U.K. boy band Take That hit 4.5 million units in the mid '90s. Highlights of the RCA catalog, including releases by Lou Reed, John Denver, Rory Gallagher and ZZ Top, enjoy strong continuing sales in Germany. "The Eurythmics had a great comeback last year, after garnering gold status almost immediately," Schmidt notes.

FRENCH AFFAIR, JAPANESE UNITS

The German company is paying special attention to rising American star Christina Aguilera and U.K. hit acts Westlife and Five, as well as the Dave Matthews Band. Meanwhile, RCA and BMG in Germany continue to develop their own stars for the global market such as Sweetbox, French Affair, Naima and Ayman. Sweetbox's debut album racked up sales of more than 500,000 units in Japan alone.



Christopher Schmidt

RCA Classics' roster includes some top artists nurtured in Germany. The Red Seal imprint has signed an extended deal with German conductor Gunter Wand, while its opera catalog features opera diva Montserrat Caballe. In addition, pianist Evgeny Kissin is a rising star for RCA Classics. Well-known mezzo Vesselina Kasarova, who was discovered in the Bertelsmann

New Voices competition, also started her career with RCA.

DUKE AND DESMOND FOR SUMMER

BMG's extensive jazz catalog includes releases on RCA Victor, as well as such labels as Blue Bird, Novus and Vogue. Recordings by jazz greats such as Glen Miller, Duke Ellington, Benny Goodman and Paul Desmond will be re-released this summer in Germany by BMG as part of RCA's centenary celebrations.

Historically, the company in Germany now known as BMG Ariola Hamburg emerged from RCA Records. At that point, in the late '80s, RCA in Germany did not have any local repertoire. Now, it has a high-quality national roster of artists—accounting for over 40% of RCA's total German business, says Thomas M. Stein, who headed BMG GSA for 12 years and is now VP of worldwide marketing and A&R for BMG Entertainment in New York. Among the top German artists on the label are Tic Tac Toe, Scatman John, Sweetbox and French Affair, who have been enjoying great international success. RCA's roster in Germany ranges from Max Raabe and the Palastorchestra to Jazzkantine, Philipp Boa & The Voodoo Club and Natural Born Hippie.

"At the moment," says Stein, "we are working on breaking the Dave Matthews Band—who have been so successful in the United States—in the European market as well." ■

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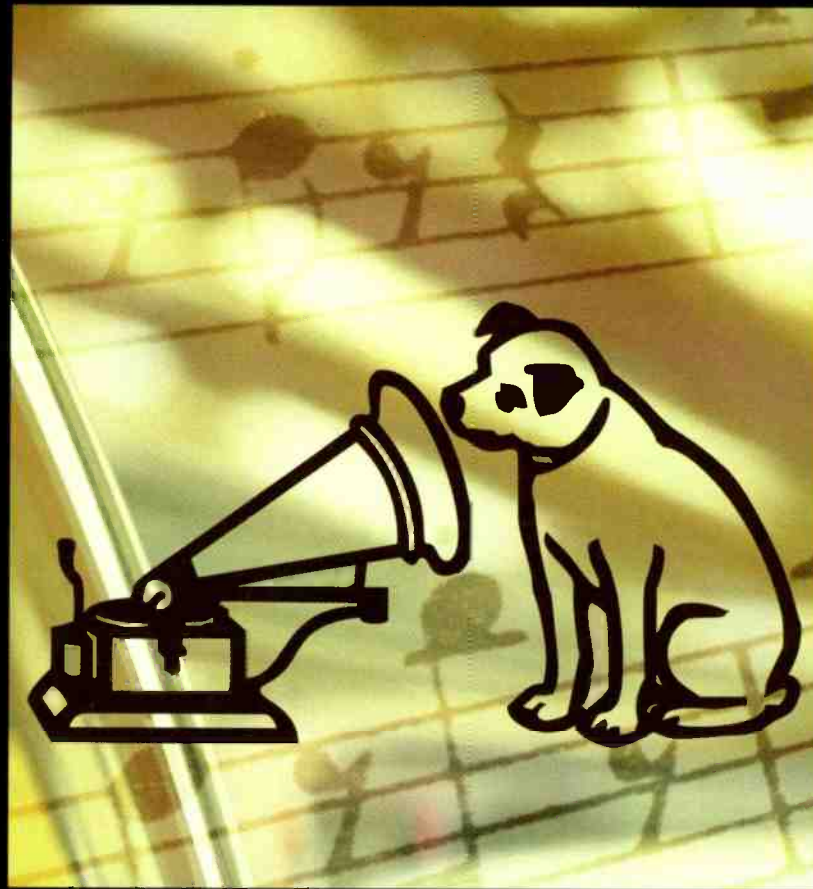
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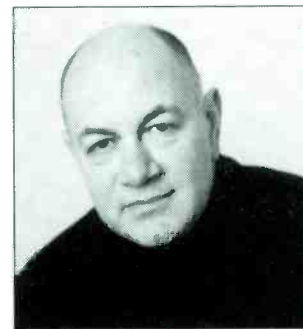
RCA IN THE U.K.: Remade, Remodeled For Success

BY GORDON MASSON

LONDON—As RCA enters its second century of business, changes at RCA in the U.K. appropriately are providing the label with a new forward-looking strategy aimed at future success.

BMG U.K. and Ireland announced in March its intention to abandon a traditional organization by labels in favor of a unified structure based upon musical genre. At the same time, BMG U.K. and Ireland chairman Richard Griffiths stepped out of that position to focus on a new role as BMG Entertainment president, U.K. and Europe.

Griffiths' successor is Hasse Breitholtz, who joined the company in 2000 as managing director, commercial and new media. Prior to that, Breitholtz was VP of BMG's Nordic region and MD of its Swedish affiliate. "Due to my new role, I can't keep on top of what's happening on a day-to-day basis," says Griffiths. "Hasse is stepping into that role, but I am not walking away," Griffiths adds, stating that he plans to maintain a strong involvement in U.K. A&R activities.



Hasse Breitholtz

NO MERGING, JUST MUSIC

Breitholtz's initial task will be to conduct the restructuring of the U.K. company. Instead of dividing the organization by labels (RCA and Arista), Breitholtz will establish and oversee a business where all front-line music activities will form a repertoire center, divided into units by musical

genre—R&B/urban, dance, rock and pop.

These units will report to former Arista managing director Ged Doherty, who has been promoted to president, music division, U.K. and Ireland. Doherty will report to Breitholtz. "The labels are absolutely not going to merge," declares Breitholtz. "We have very strong brands, and we are going to continue those brands. It's just that the marketing and promotion are going to be across genres, not across labels."

Explaining the concept behind the strategy, Breitholtz says, "If you have a strong marketing team for pop, you can slot in an Arista release or an RCA release, it doesn't matter which label it is on, but the labels will still be there. Obviously, the local A&R guys will still sign artists to the label."

NEW POSITIONS

Griffiths says that his increasing European responsibilities also prompted the need for him to beef up his own international team. RCA U.K. managing director Harry Magee will take on the newly created corporate position of VP, strategic development, BMG U.K. and Europe. Reporting to Griffiths, Magee will work with him as an adviser on strategic A&R and marketing for territories within the European division. "Harry has achieved great successes at RCA and leaves the label in very good shape for the future," says Griffiths.

Addressing the imminent changes to the U.K. set-up, Magee says, "In the U.K., BMG is going to take on a one-label model. RCA is still going to exist, but not in the same way. BMG in the U.K. going to a one-label model now becomes like all other BMG affiliates, apart from the U.S."

Reflecting on the "special" relationship between RCA's U.K. and U.S. affiliates, Magee observes. "It's not a normal BMG affiliate relationship; it's definitely a relationship that's based on some kind of culture and spirit, and understand-

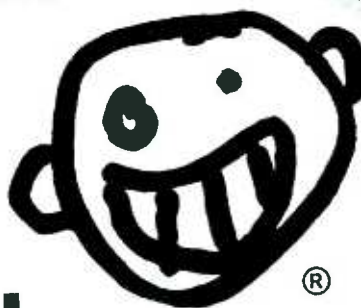
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RCA IN THE U.K.
(Continued from page 90)

ing the spirit of the label. We have relationships with all the key people in the U.S. company, and I think we feel an affinity with one another, particularly because Bob Jamieson and Jack Rovner have reinvented and reinforced RCA as a label in such an outstanding way in the last five years."

Looking back over his time at the helm of RCA U.K., Magee states, "Our real strength [at RCA U.K.] in the last few years—probably the last 10 years—is that we've been known as the company that is a prime mover in pop. But, in the last two to three years, we've actually become quite strong in rock. Recently, we've employed Nick Clarkson, an urban A&R guy, as well, so the intention always was to try to break out of just being a pop label without at all sacrificing our expertise in that area."

DEPTH AND BREADTH

Singling out one member of his team, Magee adds, "As an A&R person, it's been Simon Cowell who's been most successful, particularly with Westlife and Five, and I think now we have the depth in the team of people and certainly the breadth in the roster to be able to say that we're a much more rounded label than we were, say, three years ago."

Breitholtz also is delighted with the team of executives charged with steering the company into the new set-up. "We've just announced that Maarten Steinkamp is coming back from the Far East to be the GM/VP, marketing, for the music division, reporting to Ged Doherty, who is going to be the president for the music division. So we pretty much have the management structure in place," says Breitholtz.

Among the U.S.-signed acts who have enjoyed great success in the U.K. are Christina Aguilera and the Foo Fighters. Says Magee, "We did very well with the Foo Fighters; the first two albums were on EMI, and we achieved more than double the sales of both EMI albums." On U.K.-signed artists, Magee comments, "Natalie Imbruglia did very well, and she's about to come out with her new album. Westlife and Five have both achieved 5-million-plus sales, which is actually the highest-achieving sales figure for any U.K. label, for U.K. acts, so in fact you can say that RCA U.K. is the most consistent in terms of achieving that level of sales with U.K. acts."

Priorities continue to be Westlife, Five and Natalie Imbruglia and others. Says Magee, "We have an album by a band called the Cooper Temple Clause, and they are probably one of the most tipped [alternative rock] bands for this year. There's also going to be a new Annie Lennox album, which probably won't be out until next spring, but she has been writing and demo-ing for several months now."

TEXAS TO LONDON

Other priority acts are William Orbit, who recently signed to RCA U.K. and is currently making his new album in L.A., and an American artist named Shea Seger, of whom Magee says, "I'm very optimistic about her—she's on tour at the moment with Toploader in the U.K., but then she goes to the U.S. to tour with David Gray. She's from Texas, although she's signed here, and our American company are also very committed to her success."

Delighted with RCA U.K.'s roster, Breitholtz will not rest on his laurels, however, and is determined to sign more new acts to the label. "I will make sure that we continue to be a very artist-friendly company, as well as a personnel-friendly company," he says. "We are very strong in breaking, marketing and promotion for pop and R&B acts. We also have to find the right alternative-rock act to be able to do as well [as we do in pop], and we have to find the skill and the strength to do that."

But, as Magee points out, that task may be one of RCA's toughest challenges in the months and years to come. "It's not as easy in terms of the cultural divide, particularly in rock music, between the U.S. and the U.K., and it doesn't get any easier, but at least the two RCA companies have a very honest and open dialogue about it," says Magee. "I think rock music, above any other genre, has its own individual national cultures, particularly in the U.S. and the U.K., and it's becoming harder and harder. I don't think a U.K. audience is as receptive to U.S. rock bands perhaps as much as they have been in the past." ■



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ARTIST PROFILES

(Continued from page 86)

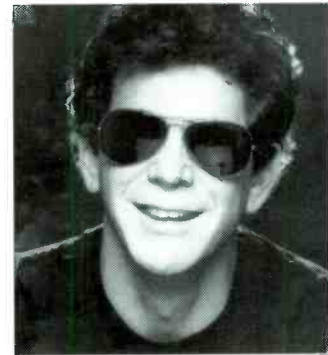
contract and all of his singles and unreleased masters for the unprecedented sum of \$40,000.

Presley's first recording sessions for his new label took place on Jan. 10 and 11 of 1956. One of the five songs recorded was "Heartbreak Hotel," Presley's first pop chart entry and his first No. 1 single. The follow-up, "I Want You, I Need You, I Love You," also went to No. 1. And so did the next single, the two-sided smash "Don't Be Cruel"/"Hound Dog." With 11 weeks at No. 1, it was the longest-running chart-topper on the Billboard pop singles chart for the next 36 years. Between 1956 and 1969, Presley amassed 17 No. 1 hits, more than any other American artist or any other solo artist.

The stages of Presley's career have been well documented, from his beginnings as a sexually provocative hip-shaker to his Army years to his decline and subsequent 1968 comeback via an NBC-TV special. He transformed into a Las Vegas headliner, and in death continues to attract a cult following that is the closest thing rock 'n' roll has to a true religion.

LOU REED

It's hard to picture someone as glam, as vicious, as arrogant as Lou Reed toiling away in an office from 9 to 5. But the former Syracuse University student spent some time working for his father's accounting firm after the disintegration of the seminal art/rock band Velvet Underground. Reed's workaday existence ended when RCA signed him as a solo artist in 1971. His eponymously titled label debut, recorded in London with guest artists Steve Howe and Rick Wakeman, peaked at a lowly No. 189 on the Billboard album chart in 1972. But, while in London, Reed met David Bowie, who was strongly influenced by the Velvet Underground. Bowie produced Reed's second RCA album. *Transformer* had a lot more power, going all the way to No. 29, fueled by Reed's only single to appear on the Hot 100, "Walk on the Wild Side," a No. 16 hit in 1973 produced by Bowie and Mick Ronson.



Following *Berlin* and a live album, *Rock N Roll Animal*, Reed reached a career high with *Sally Can't Dance*, which sailed to No. 10 on The Billboard 200. Two more RCA albums followed, and then Reed moved over to Arista. He returned to RCA in 1982, winning critical praise for his guitar work on one of his heaviest rock albums, *The Blue Mask*.

JIM REEVES

Growing up in poverty in Panola County, Texas, James Travis Reeves heard his first phonograph record when he was five years old. It was by Jimmie Rodgers, considered the father of country music. Rodgers and the Carter Family were Reeves' main inspirations to follow a career in music. He was performing by the age of 10 and being on the radio at 12.



He excelled at baseball, but a leg injury cut short a promising career. So he went into broadcasting, as a DJ and program director. In 1949, Reeves cut his first record. Later, he signed with Abbott Records, but, by 1955, he had bought his contract and sought a deal with a major label. Steve Sholes admired Reeves' earlier hits "Mexican Joe" and "Bimbo" and signed Reeves to RCA. They went into the studio together on May 31, 1955, and a year later Sholes asked Chet Atkins to produce Reeves. "My Lips Are Sealed" and

(Continued on page 96)

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ARTIST PROFILES

(Continued from page 94)

"According to My Heart" both made the top 10. But the breakthrough session took place on Feb. 7, 1957. Standing close to the microphone to give the song an intimate feel, Reeves recorded "Four Walls" with Atkins on guitar, Floyd Craner on piano and the Jordanaires singing backup. The winning combination gave Reeves a No. 1 country song and a pop crossover that peaked at No. 11.

The song that catapulted Reeves into the superstar category was the late 1959 release "He'll Have to Go." The single peaked at No. 2 on the Hot 100 and was certified a million-seller. It was the first of 26 Reeves singles to chart in the U.K., where his biggest hit was "Distant Drums," a No. 1 hit in 1966, two years after Reeves died in the crash of a single-engine plane.

NEIL SEDAKA

He's the man who put "Comma, comma, down-doo-be-doo down down" into the vernacular. But that immortal phrase might never have been heard if Neil Sedaka had followed his original classical-musical training that found him accepted as a student in a Juilliard program for gifted children. The woman perhaps most responsible for the change of direction was Mac and Eleanor Sedaka's neighbor, Mrs. Greenfield. She heard 13-year-old Neil playing piano in a hotel lobby and suggested he write some songs with her son, a 16-year-old poet named Howie. Their first collaboration, "My Life's Devotion," was good enough to inspire them to continue as a team. Howard Greenfield was more into Lorenz Hart than doowop, but Neil wanted to write rock 'n' roll. In 1958, they wrote "Stupid Cupid" and were connected to music publishers Don Kirshner and Al Nevins. Kirshner convinced one of the hottest artists of the day, Connie Francis, to listen to some Sedaka-Greenfield songs, and she took "Stupid Cupid" to No. 14.

Songwriting wasn't enough for Neil; he wanted to be an artist, too. Nevins suggested they approach RCA. A few days after meeting Steve Sholes, the same man who signed Elvis Presley, Sedaka was cutting his song "The Diary" for the label. Nine more chart singles followed, and then Sedaka topped the Hot 100 with what would become his signature tune, "Breaking Up Is Hard to Do."

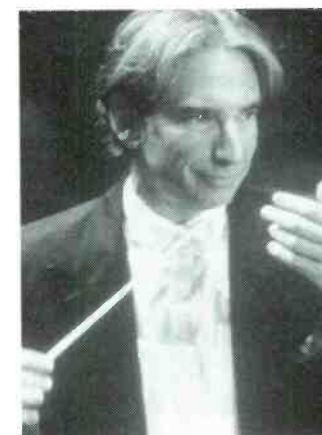
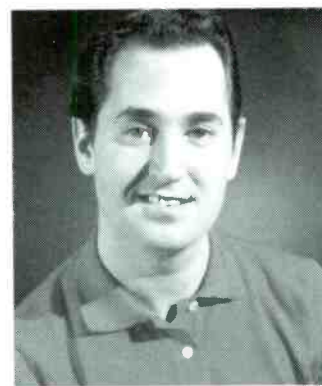
MICHAEL TILSON THOMAS

Michael Tilson Thomas was named music director of the San Francisco Symphony in September 1995, although his association with the orchestra dates back to January 1974, when he made his conducting debut at age 29, leading the orchestra in Mahler's *Symphony No. 9*.

Tilson Thomas and the SFS have emphasized the work of American composers, concluding their first season together with An American Festival, considered a ground-breaking celebration of American musicians. In 2000, Thomas and the SFS presented 12 concerts over three weeks celebrating America's maverick musical heritage of the 20th century.

Tilson Thomas has taken the SFS away from its home at Davies Symphony Hall for national tours, as well as tours of Europe and Asia. After a performance in Paris, Tilson Thomas was given one of France's highest honors, the

(Continued on page 98)



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ARTIST PROFILES
(Continued from page 96)

Chevalier des Arts et des Lettres.

Born in Los Angeles, Tilson Thomas studied piano, conducting and composition at the University of Southern California. At 19, he was named music director of the Young Musicians Foundation Debut Orchestra. At 24, after winning the Koussevitzky Prize at Tanglewood, he was made

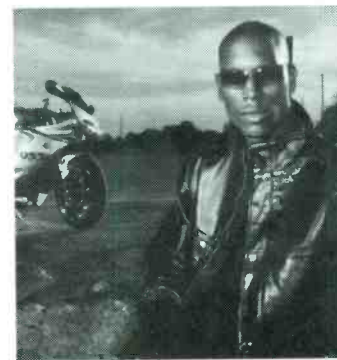
assistant conductor of the Boston Symphony Orchestra. He later became principal guest conductor of the BSO, until 1974. He also was associated with the Ojai Festival, the Buffalo Philharmonic, the Los Angeles Philharmonic, the Great Woods Music Festival, the London Symphony Orchestra and the Pacific Musical Festival in Sapporo, Japan.

Tilson Thomas became an exclusive BMG Classics/Red Seal artist in 1995. His first recording for the label, Prokofiev's *Romeo and Juliet*, won a Grammy for Best Orchestral Recording in 1996. In 1999, Tilson Thomas and the SFS won three more Grammys, including trophies for Best Classical Album and Best Orchestral Performance.

TYRESE

He grew up in South Central Los Angeles and had been singing since he was 14, winning local talent contests. But his big break was a nationally televised commercial for Coca-Cola. Offers from record labels came pouring in, and a bidding war erupted. "My management and I decided that RCA was the best choice because they were going to give me the attention that I needed," Tyrese told *Billboard*. The

label faced an immediate problem: Some people didn't want to take Tyrese seriously because of his acting and modeling background. But his talent and voice overcame any obstacles, with an eponymously titled debut album reaching the No. 1 spot on *Billboard*'s Heatseekers chart. The first single, "Nobody Else," was an R&B hit, and the follow-up, "Sweet Lady," was an R&B hit and a pop crossover, peaking at No. 12 on the Hot 100. Tyrese's popularity was boosted by his gig as host of the hip-hop *MTV Jans* feature, as well as great support from BET.



VERTICAL HORIZON

Worcester, Mass. native son Matt Scannell attended Georgetown University, where he got together with fellow student Keith Kane in 1991 to form an acoustic duo. They recorded an album with Carter Beauford, drummer for the Dave Matthews Band. *There and Back Again* was released on an independent label in 1992, followed by *Running on Ice* in 1995 and, with drummer Ed Toth and bass player Sean Hurley added to the lineup, *Live Stages* in 1997. The indie albums did well enough to capture the attention of RCA execs, and, while the band was courted by several labels, Vertical Horizon signed with RCA in 1998. The three earlier albums, which had sold a combined total of 70,000 units, were re-released with new graphics, and then the label issued *Everything You Want* and a song that did well on Modern Rock Tracks. "We Are."



With a large grassroots fan base, the melodic quartet was ready for a breakout. It came with the group's next single. The title track, "Everything You Want," about a girl looking for "Mr. Right," landed in pole position on The *Billboard* Hot 100. It was a song most people could relate to—no accident, as Scannell told *Billboard* his main concern "is to sing lyrics that mean something."

KEITH WHITLEY

Born in Sandy Hook, Ky., Keith Whitley demonstrated his musical ability at a very early age. He won a talent contest when he was just 4, took up the guitar at 6, was on the radio at 9 and had a bluegrass duo with his older brother Dwight by the time he was 13. In 1969, Whitley met Ricky Skaggs at a fiddle contest, and they teamed up in the East Kentucky Mountain Boys. Then Ralph Stanley discovered them and put them in his Clinch Mountain Boys band. Eight albums later, Whitley became lead singer for J.D. Crowe's band, the New South. That marked Whitley's transition from bluegrass star to mainstream country.



RCA signed Whitley as a solo artist, but 1984's honky-tonk *A Hard Act to Follow* didn't sell well enough to chart. Whitley made his *Billboard* debut with the more commercial *L.A. to Miami* in 1986, but he was unhappy with the production, which he considered too slick. He recorded another album that was too similar and persuaded his label to scrap it. Whitley went back into the studio with producer Garth Fundis and came up with *Don't Close Your Eyes*, his first top-10 album. The first three songs from the album all topped the Hot Country Singles & Tracks chart. One of them, "When You Say Nothing at All," was later a hit for Alison Krauss and then Irish boy band Boyzone.

Whitley had long battled alcoholism, and, on May 9, 1989, he died of acute alcohol poisoning. The posthumous album *I Wonder Do You Think of Me* became the most successful of his career and helped cement his reputation as one of the most influential modern country artists. ■



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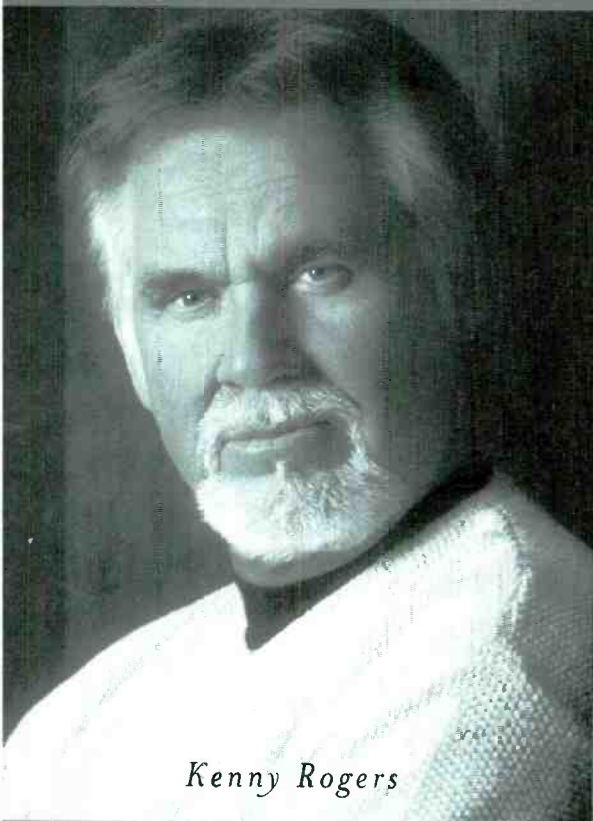
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A HISTORY

(Continued from page 60)

and PolyGram had strength in its home country of Holland, RCA's reach extended into Europe, South America, Asia, Canada and Mexico. The classical Red Seal line had great appeal in Japan and Europe, with a catalog that boasted artists like Leontyne Price, Mario Lanza, Arthur Fiedler and the Boston Pops, Marian Anderson, and Arturo Toscanini and the NBC Symphony. RCA had one of the strongest classical catalogs in the business because David Sarnoff was such a strong proponent of the company's classical division. He was also very aware of the company's image and valuable trademark—he wanted the dog and gramophone image spinning on every record player in America—and beyond.

To that end, the company's research-and-development program kept moving forward with technical advances. In 1961, the record company announced a new process by which recordings made only in monaural could be transformed electronically into stereo. Two years later, an improved method of sound reproduction was introduced. The trademarked name, Dynagroove, appeared on the back cover of RCA albums.

While other labels scrambled to sign U.K. acts during the British invasion of 1964, RCA flourished with an artist roster that was all-American—including Sam Cooke, Henry Mancini, Skeeter Davis, Little Peggy March, Jim Reeves, Floyd Cramer and the Tokens. RCA's most successful post-Beatles single of the '60s was as American as one could get: "The Ballad of the Green Berets" by S/Sgt. Barry Sadler.

The singer/songwriter ruled the charts in the early '70s, and RCA's most popular artist of the decade was John Denver. He originally recorded for Mercury during his three-year tenure with the Chad Mitchell Trio. His first album for RCA as a solo artist, *Rhymes and Reasons*, included his song

"Leaving on a Jet Plane," which was covered by Peter, Paul and Mary. In 1974, Denver had the first of four No. 1 singles, "Sunshine on My Shoulders."

CREATIVE VIDEOS

From 1976 to 1985, Nipper's most successful singles act was the Philadelphia duo of Daryl Hall & John Oates. Originally signed to Atlantic, they failed to chart with their first album, *Whole Oats*. Their next two LPs were released in 1974. *Abandoned Luncheonette* peaked at No. 33, but manager Tommy Mottola felt the album was full of hit songs and should have been more successful. *War Babies*, more experimental than the first album, ran out of steam at No. 86. Atlantic wasn't too pleased with the album, giving Mottola a chance to shop the duo to another label. RCA signed up Hall and Oates and released a top-five single in 1976, "Sara Smile." The following year, they hit No. 1 with "Rich Girl."

RCA may have missed the first British invasion of the '60s, but was right on target when the British re-invasion of the early '80s came along. Longtime label veteran Don Burkimer was instrumental in making Eurythmics a priority in the U.S. after they were signed to the label worldwide through the office in the U.K. David Bowie may have been RCA's first act to elevate the music video to an art form, but Eurythmics was the first RCA act in the MTV era to turn out creative videos that helped to sell singles and albums.

The RCA record label was just one subsidiary of its parent company, which also included the NBC Television Network and a giant electronics-manufacturing division. The entire company was purchased by General Electric in December 1985. G.E. was not interested in running a record company. Thorn-EMI of Great Britain bid for the label, but the Bertelsmann Music Group of Germany already had an interest in RCA, and purchased the rest.

In 1987, RCA issued one of its most successful soundtracks in decades. *Dirty Dancing* had a lot to live up to—in 1958, *South Pacific* spent 31 weeks in pole position. In 1965, *The Sound of Music* had a two-week reign but remained on the chart for 233 weeks. With hit singles like "(I've Had) The Time of My Life" by Bill Medley & Jennifer Warnes and "Hungry Eyes" by Eric Carmen, *Dirty Dancing* managed to stay on top for 18 weeks, making it the longest-running No. 1 album of the last half of the '80s.

"DOWNTOWN" SOUND

In the early '90s, with female hip-hop groups like TLC

David Bowie, Lou Reed, the Kinks and Elvis... Circa 1972, I was graduating high school. At that time, it was these RCA artists that inspired me to skip college, join a band...and move to New York City...looking back, I'm glad I did...thank you for the music.

—Norman Schoenfeld, VP, programming, Much Music USA

RCA offers a more family-type setting than other labels do. I knew from the relationships I had with the promotion staff there that Public Announcement was a good fit for the label and that we could easily work hand-in-hand. Since RCA did not have an R&B group signed at the time, I knew we would be a top priority. Congratulations to Jack and the entire RCA family. I wish you great success in the future.

—Eric Sexton, manager, Public Announcement

I was in the fortunate situation of being able to choose from several labels. I did research on RCA, and, although they were not at their peak when I signed, I thought it was a smart decision to go to a company that had energy and something to prove. I feel that when a label is on top, there could be a tendency to become passive and take the talented artists for granted because there are so many to choose from. All of the RCA people I met at the time were compassionate and went out of their way to make sure that everything was fine-tuned. And I like being treated like a priority.

Singing is my life, and everything else that I do comes from singing. I'm happy to be here and happy that they allow me creative control. Also, what's special about RCA is that they allowed me to give a portion of the proceeds from every single sale of my first album to the 2000 Watts Foundation, which is raising money to build the first-ever 2000 Watts Boys and Girls Youth Center. I was born and raised in Watts, California. They were the first ones to donate a large sum of money to my Foundation. They also gave me money to put together the first annual Watts Day, Sept. 3, 2000, and are helping to plan the next one set for Sept. 3, 2001.

—Tyrese

and En Vogue doing well for other labels, RCA wanted its own distaff outfit. Label exec Skip Miller hit platinum pay-dirt when he found three women from Brooklyn and the Bronx who first sang together when they were 12 years old. RCA A&R man Kenny Ortiz teamed up writer/producer Brian Alexander Morgan with SWV but resisted queries from label president Joe Galante to play any of their music. After repeated requests, Ortiz finally gathered 30 RCA staff members in the office conference room and played the track "Downtown," which convinced department heads to make the trio a high priority.

RCA's chart performance was even better in the latter half of the '90s, with artists like the Dave Matthews Band, Tyrese and Christina Aguilera joining the roster. And RCA sailed into the new millennium with two more rock acts: Vertical Horizon and the Foo Fighters. ■

JAMIESON & ROVNER

(Continued from page 66)

Aside from Matthews' "The Space Between" and Tyrese's "I Like Them Girls," what other music has you excited?

Rovner: The follow up from David Gray, "Please Forgive Me," that will clearly take him to double platinum and beyond. Eve 6 released "Here's to the Night," which we all felt was the smash on the record. We couldn't get to it late last year because, with the Christmas holiday, it's hard to release a single. It's out at modern rock and modern adult, and we're seeing significant sales action.

As far as new artists, we are over the top about a band called the Calling. Cherokee's new record is just extraordinary. She had a critically acclaimed album about two years ago. She started recording this one about a year ago, and I can't wait for people to hear it. Heather Headley is working on her album. I don't know if she will make this year, probably not, but that's going to be a huge focus for us. Coko's new record is a great, great album. We're just finishing that one. It will be out in August. We're excited about Doyle Bramhall II, who's on tour throughout the summer with Eric Clapton; Sugarbomb, a rock band from Dallas that David Bendeth signed, and Headstrong, another band that David Bendeth signed.

What else might we expect as RCA's future unfolds?

Rovner: We have a real commitment and focus right now to develop our urban area. I really believe that, with the kind of music that's coming out from Tyrese, Cherokee, Dante and a new act called Smash Task, we will turn some heads. We will be a player in the urban music game, although we will be doing it the RCA way, meaning that we won't be signing a lot of acts.

Jamieson: On the pop/rock side, you'll continue to see some great acts coming out of there. Jack is in the game, making deals with the right people. I don't think we're going to miss a beat, and I think the company is going to grow even faster than it was growing. We've got the wind in our sails now. A lot of the start-up stuff is behind us. RCA is considered to be a competitive label, and it'll be more so. ■

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Farrell, Tricky Deliver Sizzling Sounds For Summer

THE HEAT IS ON: As founder/leader of both **Jane's Addiction** and **Porno for Pyros**—as well as the mastermind behind the Lollapalooza Festival—**Perry Farrell** is, hands down, a truly influential and innovative card-carrying member of the modern rock community. And if his solo debut is any indication, he may soon be the unofficial poster child of clubland.

Due in stores June 19, the sterling *Song Yet to Be Sung* (Virgin) finds Farrell tempering lush electronic landscapes with live instrumentation. Assisting Farrell in carrying out this seemingly effortless task are producers **Krish Sharma, Marius de Vries, and Mad Professor**—and a handful of guest musicians, including **Dave Navarro, Stephen Perkins, Martyn Le Noble, Jennifer Turner, and Jon Brion**.

Such potent jams as “Seeds,” “Happy Birthday Jubilee,” “Did You Forget,” “Shekina,” and the title track showcase an artist who's not afraid to completely obliterate the boundaries that still manage to exist between dance/electronic, alt-rock, dub, African, and Eastern leanings. It's the type of musically aware disc that fans of **David Bowie, Talvin Singh, Bryan Ferry, Dubtrix Sound System, Talking Heads, Sting, and Derrick May** will likely gravitate toward. In fact, don't be surprised if *Song Yet to Be Sung* becomes the critics' darling this year.

Ditto for **Tricky's** much-anticipated *Blowback*. Scheduled to street July 10, the artist's fifth album (his first for Hollywood Records) is awash in all the exhilarating mood swings we've come to expect from the man who delivered 1995's essential *Maxinquaye* and 1999's schizophrenic *Juxtapose*.

A bona fide musical hodgepodge, *Blowback* by turns simmers, percolates, and burns. It's an unforgettable aural journey that is as haunting and bleak as it is breathtaking and beautiful.

Self-produced, the album finds Tricky surrounding himself with an eclectic bunch of guest artists, including **Ed Kowalczyk of Live; Anthony Keidis, Flea, and John Frusciante of Red Hot Chili Peppers; reggae artist Hawkman; and two singers who've been missing in action for way too long—Cyndi Lauper and Ambersunshower.**

We can easily envision alt-rockers embracing tracks like “Evolution Revolution Love” (Kowalczyk and Hawkman), “Wonder Woman” (Frusciante and Flea), “Diss Never (Dig Up We History)” (Hawkman), and the wildly wicked “You Don't Wanna” (Ambersunshower), which



by Michael Paoletta

finds Tricky retweaking the synth pattern from **Eurythmics'** “Sweet Dreams (Are Made of This)” into a blurry-eyed haze.

“Your Name,” also a vehicle for Ambersunshower, is the closest Tricky will probably ever get to a children's lullaby. Wholly sweet, it shows yet another side to the artist. “Five Days” is signature Tricky, with dark, luminous beats forming a dramatic backdrop over which he and Lauper get it on—vocally, that is. Can you say “gorgeous”?

For his third album, **DJ Luke Gordon**—who records under the guise of **Spacer**—acknowledges he wanted to make an album that he could play in clubs. With *The Beamer*—which Pussyfoot/Palm will have in stores June 19—the artist has deftly succeeded.

Experimental in its fusion of sounds and styles, *The Beamer* is all about mixing and matching distinctly different musical elements. “Move” is steeped in the dub sensibilities of *Reggatta de Blanc*-era **Police**, “Matamanda” is a jazzy percussion frenzy, “Smile” is beautifully Middle Eastern, and “Cursory Rub” is a fiery tribal-disco stomp.

Last year, **Mint Royale**—British producers/DJs **Neil Claxton** and **Chris Baker**—issued the beat-

smart *On the Ropes* on Claxton's own U.K. independent label Faith & Hope. On May 22, MCA will issue the set stateside, complete with three new tracks: “Show Me” (featuring **De La Soul**), “Trickshot,” and “Blow Your Cool.”

Overflowing with powerful beats that wouldn't sound out of place in a **Fatboy Slim** set, *On the Ropes* finds the duo embellishing its decidedly pop soundscape with ample doses of funk, house, ska, disco, and rock. It's as if **Gary Glitter, George Clinton, Deee-Lite, Dr. Buzzard's Original Savannah Band, and Anita Ward** got together for some recording fun in the studio. Twisted in thought, perhaps, but oh, how it works!

Highlights include the Eastern-
(Continued on next page)

The Dance Trax HOT PLATE

• **Cerrone**, “Gimme Love” (Sound of Barclay France single). The original French disco pioneer, Cerrone has restructured his 24-year-old hit “Give Me Love” (from the classic *Cerrone 3—Supernature*) for contemporary dancefloors. Along the way, he rechristened it “Gimme Love.” Wisely, he's retained bits and pieces of the song's original orchestrated foundation, embellishing it with wicked filtered effects, additional kick, and newly recorded diva wailings. Out May 28. “Gimme Love” is culled from *Cerrone by Bob Sinclair*, a beat-mixed set featuring original versions, new edits, and new mixes of Cerrone classics—as well as Cerrone-sampling house tracks. The album is scheduled to street June 12, with the single “Supernature 2001” in stores in September. Also forthcoming are rereleases of the artist's 21 albums.

• **Tomba Vira**, “Drums Come Alive” (Records single). First things first: Tomba Vira is **DJ Zki & Dobre**, who also record as **Chocolate Puma** (“I Wanna B U”), **Jark Prongo** (“Shake It”), and **the Goodman** (“Give It Up”). Licensed from Dutch label Pssst Music, the vibrant “Drums Come Alive”—with remixes by **Danny “Buddah” Morales** and **Eddie X**—is a rush of progressive synth stabs, fiery tribal percussion, and haunting male vocals. It should come as no surprise that such DJs as **Peter Rauhofer, Junior Vasquez, DJ Skribble, and Richie Santana** have already embraced this one.

• **Safire**, “Don't Break My Heart” (GlobeStar/Globe Records single). Latin freestyle fans take note: Safire is back with a rerecorded version of her now classic dance/pop hit “Don't Break My Heart.” Produced and mixed by **Tony Moran**—and issued via start-up New York-based imprint Globe—the newly reworked track is poised to dominate dancefloors once again, particularly Moran's fiery 2002 Anthem mix and progressive Tribal mix. Those desiring a more freestyle excursion should investigate **Kenny Diaz's** percolating *Booty Shaker* remix. Vinyl 12-inches will street May 15, followed by CD-5 singles on June 5; the latter will include a bonus track (a rerecorded version of the singer's “Love Is on Her Mind”). On July 17, the label will issue the singer's new album, *Bringin' Back the Groove*, a collection of rerecorded hits, remixes, and two new tracks, including a duet with **Cynthia**. Contact 212-889-7435. Vinyl racked by one-stops, CDs by Alternative Distribution Alliance.

Billboard Dance HOT Breakouts

MAY 12, 2001

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2. TOUCH ME RUI DA SILVA FEAT. CASSANDRA KINETIC
3. ORDINARY WORLD AURORA FEAT. NAIMEE COLEMAN GROOVILICIOUS
4. HERE WE GO AGAIN SOUL DUJOUR STRICTLY RHYTHM
5. DRUMS COME ALIVE TOMBA VIRA DTDOTDOT

MAXI-SINGLES SALES

1. DAYLIGHT NEW LIFE CRISIS TOMMY BOY SILVER LABEL
2. GHOSTS TENTH PLANET TOMMY BOY SILVER LABEL
3. BOSSA PER DUE THIEVERY CORPORATION ESL
4. WITHOUT YOU DIGITAL ALLIES FEAT. RICHARD L XTREME
5. THIS IS WHERE I CAME IN BEE GEES UNIVERSAL

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

Heard 'Arrives' Via Track Mode Recordings

House music pioneer Larry Heard may very well be clubland's most visionary and respected artist. Creating dancefloor-savvy—and left-field—aural sensations for 16 years, Heard has inspired many acts, from LTJ Bukem and 4 Hero to Deep Dish and St. Germain. With the June 5 arrival of his new album, *Love's Arrival*, Heard will likely remain a true inspiration—as well as an artist's artist.

Heard's first new album of the decade, *Love's Arrival* (Brooklyn, N.Y.-based Track Mode Recordings), is also his first set to arrive via a U.S. label since 1992's *Introduction* (MCA). Unlike his recent instrumental albums for such European labels as Distance (1997's *Dance 2000*) and Black Market (1996's *Alien*), *Love's Arrival* finds the 40-year-old musician/songwriter/producer returning to a more vocal-friendly terrain, with the artist himself singing on half of the album's 12 songs.

Created for sophisticated dancefloors and post-club experiences, *Love's Arrival* is awash in Heard's signature—and sublime—keyboard work. Such tracks as “Praise,” “Dew Drops,” “Another Night,” “When I Think of You,” “Missing You,” and the title track are as classic in approach as they are modern in delivery. In the realm of dance/electronic music, Heard has concocted one incredibly sincere—and timeless—recording.

“I just go with the flow when I get in front of all the equipment in my studio,” explains the Chicago reared/Memphis-residing Heard, whose songs are handled by Alleviated Music (ASCAP). “I exercise a gift God gave me to make music. If you're being honest with yourself and creating what's most sincere, then that's precisely what should come through.”

“But I must admit, I'm always trying to figure out what to do musically,” he continues. “Too many people want me to do the same stuff I've been doing. As an artist, I can't do that. I have to grow and evolve. In a way, the new album encompasses all my previous albums, while forging ahead with new elements.”

Love's Arrival is the creation of an artist who's experienced life's joys



HEARD

and pains. “It was all so exciting then—enthusiasm was everywhere,” remembers Heard, referring to the halcyon days of house music when he, along with producers like Marshall Jefferson and Steve “Silk” Hurley, were putting Chicago on the radar screen of the international dance community.

“At the same time, many of us were incredibly naive,” he says. After numerous disappointments and scandals—including labels releasing recordings by Heard without his consent—he remains optimistic. “Despite all the thorns I've encountered, I still want to create music.”

That said, it should come as no surprise that Heard claims his biggest challenge remains keeping his sanity. “Much of the music industry is so centered around hype, leaving little time for creative expression and creativity. While I'm still working on working in and within this system, I do tend to keep my distance.”

Fortunately, this has never hindered Heard's creative process. If anything, it has helped foster a wildly diverse and richly hued rhythmic palette, encompassing garage, acid house, ambient jazz, and soulful house.

Since the mid-'80s—and recording under a handful of aliases—Heard has released numerous now-classic tracks, including “Mystery of Love” (Fingers Inc.), “Just Another Day” (the It), and “Closer” and “Can You Feel It” (Mr. Fingers). Along the way, he issued nine albums and produced Robert Owens' “Bring Down the Walls.”

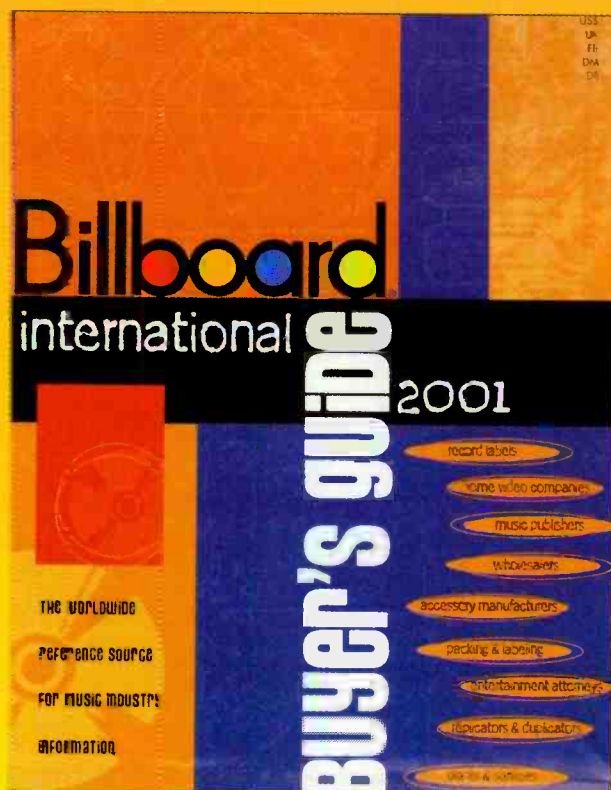
“Larry has always been ahead of his time, always breaking musical boundaries,” says Track Mode Recordings founder/president Brett Dancer. “From his earliest tracks to the new album, Larry has never lost sight of what it means to create high-quality, classy music.”

David Shebiro, owner of New York indie outlet Rebel Rebel, concurs and adds, “Larry Heard is one of those artists that customers continually inquire about. He has a constantly growing fan base that anxiously awaits each new recording—and this new album is no exception.”

Prior to the album's release, club DJs will receive a one-sided promotional 12-inch containing the album version of “Direct Drive.” Concurrently, MP3 clips will be E-mailed to key executives within the dance music industry, says Dancer. He adds that Heard will be part of the label's DJ tour planned for this summer. In the future, Dancer expects to have audioclips of Heard on the label's Web site, Trackmode.com.

“It's always been about the music for me,” notes Heard. “I want people to experience my songs. Ultimately, I want the rhythms of my songs to reel people in.” **MICHAEL PAOLETTA**

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FARRELL, TRICKY DELIVER SIZZLING SOUNDS FOR SUMMER

(Continued from preceding page)

etched opening track "From Rusholme With Love," the hip-swingin' "Because I'm Worth It," the piano- and horn-fueled "Shake Me," the cinematic "Space Farm," and the orchestral "Lonely Girl."

An absolute high point is "Don't Falter," which will surely please fans of such acts as **Saint Etienne** and **Dubstar**. A hit in the U.K. last year, the effervescent yet melancholic "Don't Falter" pairs Mint Royale with former **Kenickie** vocalist **Lauren Laverne**. The result is a postcard-perfect, summer-ready pop gem.

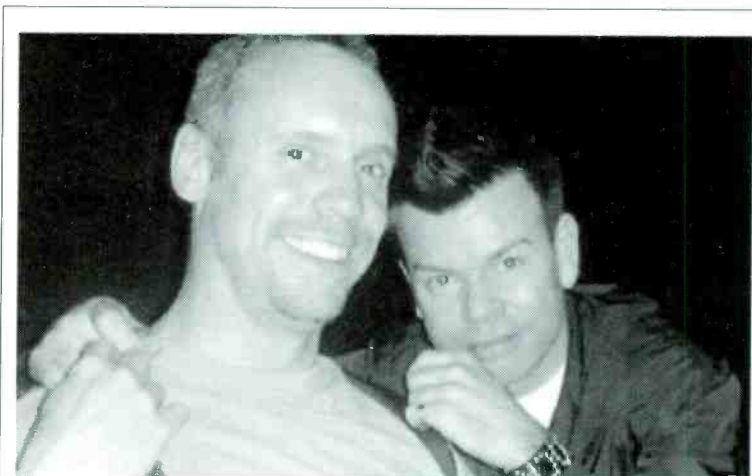
From France comes the eponymous debut from **Grand Tourism**, which streets June 26 via Cyber Octave/Higher Octave Music. Comprising musicians **Chris Canavaggio** and **Bob Farrell** and sound engineer **Sean Henry**, *Grand Tourism* came from the same fertile scene that introduced such French delights as **Daft Punk**, **Air**, **Cassius**, **Dimitri From Paris**, and <<rinôçérose>>, among others, to the world.

Responsible for two late-'90s singles ("La Baie du Fakir" and "Sexy Funky") and one EP (*A L'Ecoute de Tes Courbes*), *Grand Tourism* revels in intertwining the here and now

(soothing electronica) with what came before (romantic French pop).

Poised to be one of this summer's cocktail/dinner party soundtracks, the multi-textured *Grand Tourism* features the vocal stylings of **Terry**

Callier (the sultry "Les Courants d'Air"), **Ken Norris** (the **Human League**-etched "Act of Love"), and **Angie B.** (the fiercely urban "Romantic Hold Up"). Don't say we didn't warn you!



For A Good Cause. Late last year, LIFEbeat, the music industry's nonprofit HIV/AIDS resource and awareness organization, inaugurated Club AID with a party/fund-raiser at San Francisco's Club Universe. On April 13, the second Club AID was held at the Metro Club in Chicago. Produced by LIFEbeat's Leslie Doyle and presented by Chicago-based promoters Direction and Pure, the sold-out event featured DJs Barry Harris (one-half of the Thunderpuss production outfit) and Paul Oakenfold, who played a beat-savvy mix of trance, tribal, and progressive house. LIFEbeat is planning similar Club AID events in New York, Miami, and Dallas, among other cities. Shown taking a break, from left, are Harris and Oakenfold.

SEC

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 Dirty Dirk
 Dolla Bill

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 | 6 | ALL FOR YOU VIRGIN 97522 † | JANET |
| 2 | 1 | 1 | 9 | ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY VICTOR CALDERONE FEAT. DEBORAH COOPER | |
| 3 | 8 | 13 | 7 | GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM | DJ PRINCE & JUSTIN K |
| 4 | 10 | 15 | 7 | SATISFIED EPIC PROMO | RHONA |
| 5 | 15 | 24 | 4 | GROOVEJET (IF THIS AIN'T LOVE) ATLANTIC PROMO † | DJ SPILLER |
| 6 | 5 | 2 | 9 | LOOKING FOR LOVE MCA 572801 † | KAREN RAMIREZ |
| 7 | 14 | 23 | 6 | FEELIN' ME BAB 18246/EDEL ENTERTAINMENT | KIM SOZZI |
| 8 | 11 | 17 | 7 | YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449 † | BECCA |
| 9 | 25 | 38 | 3 | WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. † | MADONNA |
| 10 | 12 | 18 | 6 | PLAYED-A-LIVE (THE BONGO SONG) MCA 158893 | SAFRI DUO |
| 11 | 4 | 7 | 9 | WHO AM I STAR 69 213 | MASSIV |
| 12 | 9 | 14 | 9 | LOVE DON'T COST A THING EPIC 79547 † | JENNIFER LOPEZ |
| 13 | 21 | 30 | 4 | WHAT'S ON YOUR MIND (PURE ENERGY) TOMMY BOY SILVER LABEL 2209/TOMMY BOY INFORMATION SOCIETY | |
| 14 | 3 | 6 | 9 | WHAT GOES AROUND COMES AROUND AVEV 1117/KING STREET GTS FEAT. LOLEATTA HOLLOWAY | |
| 15 | 6 | 9 | 8 | EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM FRAGMA FEAT. MARIA RUBIA | |
| 16 | 7 | 3 | 10 | INNOCENTE NETTWERK 33115 | DELERIUM FEATURING LEIGH NASH |
| 17 | 19 | 21 | 6 | AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM | DONICA |
| 18 | 20 | 26 | 5 | MY FEELING RADIKAL 99057 | JUNIOR JACK |
| 19 | 29 | 39 | 3 | DREAM ON MUTE 44982/REPRISE † | DEPECHE MODE |
| 20 | 27 | 33 | 4 | LET THE MUSIC USE YOU UP STAR 69 215 | CELEDA |
| 21 | 13 | 8 | 11 | NAIVE SONG NAIVE/DAYLIGHT 79564/EPIC † | MIRWAIS |
| 22 | 24 | 27 | 7 | HAPPY PEOPLE CITY OF ANGELS 76701 | STATIC REVENGER |
| 23 | 28 | 32 | 5 | MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL | ETTA JAMES |
| 24 | 18 | 5 | 11 | LET ME LOVE YOU EDEL AMERICA 18242 | DA BUZZ |
| 25 | 16 | 10 | 12 | FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM | DARUDE |
| 26 | 30 | 35 | 4 | SUPER CALIFORNIA MCA 155809 | FUNKY GREEN DOGS |
| | | | | POWER PICK | |
| 27 | 34 | 43 | 3 | BANG THE DRUM 4 PLAY 2033 | ABEL |
| 28 | 38 | 44 | 3 | OUT OF NOWHERE EPIC 79576 | GLORIA ESTEFAN |
| 29 | 33 | 41 | 3 | LOVE IN TRAFFIC COLUMBIA PROMO | SATOSHI TOMIE FEATURING KELLI ALI |
| 30 | 23 | 22 | 8 | CRAZY LOVE ISLAND 728422/IDJMG | MJ COLE |
| 31 | 42 | 40 | 4 | IN THESE SHOES WARNER BROS. PROMO | BETTE MIDLER |
| 32 | 26 | 16 | 10 | A TIME FOR US ATLANTIC 87538 | BARRATT WAUGH |
| 33 | 41 | 42 | 3 | BEAUTIFUL V2 27689 † | MANDALAY |
| 34 | 46 | — | 2 | STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM | AIRHEADZ |
| 35 | 17 | 11 | 13 | IS IT LOVE? RAZOR & TIE 80778 | CHILI HI FLY |
| 36 | 36 | 36 | 6 | LET ME BE THE ONE REPRISE 44984 | SASHA ALEXANDER |
| 37 | 22 | 12 | 12 | MINE TO GIVE ASTRALWERKS 38766/VIRGIN | PHOTEK FEATURING ROBERT OWENS |
| 38 | 37 | 37 | 5 | BREED REPRISE 42362 | SNAKE RIVER CONSPIRACY |
| 39 | 48 | — | 2 | BEAUTIFUL STRANGE BEDROCK 1001/PIONEER † | BEDROCK |
| 40 | 47 | — | 2 | SOUND OF BAMBOO STAR 69 210 | Flickman |
| 41 | 45 | 45 | 3 | BEGIN 2 RISE JELLYBEAN 2610 | ALI DAMISI FEATURING JAYELLA |
| 42 | 49 | — | 2 | JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO/IDJMG † | MUSIQ |
| 43 | 43 | 31 | 8 | OPTICON WARNER SUNSET/ELEMENTREE 44976/REPRISE | ORGY |
| | | | | HOT SHOT DEBUT | |
| 44 | NEW ▶ | — | 1 | MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY BLAZE FEATURING PALMER BROWN | |
| 45 | NEW ▶ | — | 1 | GET IT UP (THE FEELING) STRICTLY RHYTHM 12601 | ULTRA NATE |
| 46 | NEW ▶ | — | 1 | HIDE U STAR 69 1218 | SUZANNE PALMER |
| 47 | NEW ▶ | — | 1 | YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY PUSAKA FEAT. THEA AUSTIN | |
| 48 | 39 | 28 | 13 | SPACED INVADER INTERNATIONAL HOUSE 9059 | HATIRAS |
| 49 | 32 | 20 | 15 | STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY THUNDERPUSS FEAT. LANZANA WATERS | |
| 50 | NEW ▶ | — | 1 | MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM | DJ ESCAPE |

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

MAXI-SINGLES SALES

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

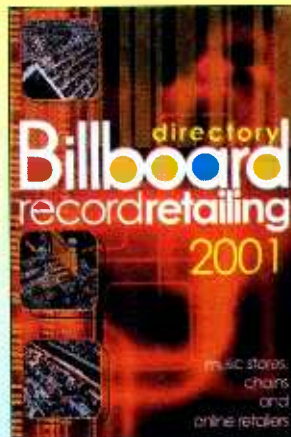
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|---|--------------------------------------|
| | | | | No. 1/Hot Shot Debut | |
| 1 | NEW ▶ | — | 1 | DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. † | DEPECHE MODE |
| 2 | NEW ▶ | — | 1 | WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. † | MADONNA |
| 3 | 1 | 1 | 11 | STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG † | TAMIA |
| 4 | 3 | 4 | 10 | BY YOUR SIDE (T) (X) EPIC 79544 † | SADE |
| 5 | 2 | 2 | 22 | ONE MORE TIME (T) (X) VIRGIN 38758 † | DAFT PUNK |
| 6 | 4 | 3 | 10 | LOVE DON'T COST A THING (T) (X) EPIC 79547 † | JENNIFER LOPEZ |
| 7 | 5 | 5 | 21 | LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA † | MODJO |
| | | | | GREATEST GAINER | |
| 8 | 22 | — | 2 | ALL FOR YOU (T) VIRGIN 97522 † | JANET |
| 9 | 6 | 6 | 7 | I TURN TO YOU (T) (X) VIRGIN 38773 † | MELANIE C |
| 10 | 7 | 8 | 37 | MUSIC (T) (X) MAVERICK 44909/WARNER BROS. † | MADONNA |
| 11 | NEW ▶ | — | 1 | OUT OF NOWHERE (T) (X) EPIC 79576 | GLORIA ESTEFAN |
| 12 | 8 | 7 | 16 | DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. † | MADONNA |
| 13 | 10 | 11 | 53 | DESERT ROSE (X) A&M 497321/INTERSCOPE † | STING FEATURING CHEB MAMI |
| 14 | 12 | 13 | 6 | LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY † | SARINA PARIS |
| 15 | 9 | 12 | 6 | OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS. | ORGY |
| 16 | 20 | 19 | 37 | MARIA MARIA (T) (X) ARISTA 13774 † | SANTANA FEATURING THE PRODUCT G&B |
| 17 | 15 | 16 | 26 | SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM † | DARUDE |
| 18 | NEW ▶ | — | 1 | MAN! I FEEL LIKE A WOMAN (T) (X) PURE POWER 1004/STRONG ISLAND | JAYNE COUNTY |
| 19 | 17 | 18 | 16 | CASTLES IN THE SKY (T) (X) ROBBINS 72046 | IAN VAN DAHL FEATURING MARSHA |
| 20 | 11 | 9 | 21 | STRONGER (T) (X) JIVE 79405 † | BRITNEY SPEARS |
| 21 | 14 | 10 | 20 | CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 † | LEANN RIMES |
| 22 | 13 | 14 | 33 | IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13680 † | WHITNEY HOUSTON |
| 23 | 16 | 15 | 20 | SOUTH SIDE (T) (X) V2 27676 † | MOBY FEATURING GWEN STEFANI |
| 24 | 18 | 22 | 6 | TAKE BACK (T) (X) SUNDAY 70486/ORPHEUS | KODA |
| 25 | 26 | — | 29 | MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 † | WHITNEY HOUSTON |
| 26 | 19 | 17 | 33 | MOST GIRLS (T) (X) LAFACE 24490/ARISTA † | PINK |
| 27 | 28 | 25 | 6 | EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM FRAGMA FEAT. MARIA RUBIA | |
| 28 | 21 | 20 | 42 | JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG † | DESTINY'S CHILD |
| 29 | 24 | 36 | 3 | WHAT'S ON YOUR MIND (PURE ENERGY) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY INFORMATION SOCIETY | |
| 30 | NEW ▶ | — | 1 | EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS. | AMANDA |
| 31 | 23 | 21 | 52 | KERNKRAFT 400 (T) (X) RADIKAL 99027 † | ZOMBIE NATION |
| 32 | NEW ▶ | — | 1 | PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893 | SAFRI DUO |
| 33 | 25 | 23 | 45 | TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM † | FRAGMA |
| 34 | 32 | 24 | 20 | SPENTE LE STELLE (T) (X) RADIKAL 99050 | OPERA TRANCE FEATURING EMMA SHAPPLIN |
| 35 | 30 | 32 | 16 | MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 † | FRENCH AFFAIR |
| 36 | 35 | 31 | 49 | DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG † | MADISON AVENUE |
| 37 | 33 | 29 | 60 | SAY MY NAME (T) (X) COLUMBIA 79346/CRG † | DESTINY'S CHILD |
| 38 | 31 | 27 | 4 | WHAT U DID 2 ME (T) (X) ROBBINS 72047 | ROCKELL |
| 39 | 37 | 35 | 13 | BOY (T) (X) REPRISE 44928/WARNER BROS. † | BOOK OF LOVE |
| 40 | 38 | 45 | 23 | WE ARE ALIVE (T) (X) MUTE 69145 † | PAUL VAN DYK |
| 41 | 29 | 30 | 6 | I LIKE THEM GIRLS (T) RCA 60418 † | TYRESE |
| 42 | 41 | 44 | 33 | I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC † | ANASTACIA |
| 43 | 48 | 33 | 22 | ALL GOOD? (T) (X) TOMMY BOY 2178 † | DE LA SOUL FEATURING CHAKA KHAN |
| 44 | 42 | 41 | 3 | IS IT LOVE? (T) (X) RAZOR & TIE 80778 | CHILI HI FLY |
| 45 | 45 | 39 | 55 | I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG † | LARA FABIAN |
| 46 | 34 | 26 | 31 | INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG † | DESTINY'S CHILD |
| 47 | 40 | 34 | 37 | THE HAMPSTERDANCE SONG (X) KOCH 8161 † | HAMPTON THE HAMPSTER |
| 48 | 39 | 42 | 56 | WHAT A GIRL WANTS (T) (X) RCA 60224 † | CHRISTINA AGUILERA |
| 49 | 36 | 47 | 26 | NOT THAT KIND (X) DAYLIGHT 79483/EPIC † | ANASTACIA |
| 50 | 44 | 38 | 27 | THAT OTHER WOMAN (T) (X) ATLANTIC B4939/AG † | CHANGING FACES |

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Asleep At The Wheel Rerecords 'Very Best' For Relentless

BY JIM BESSMAN

NEW YORK—At this point, Ray Benson figures, it's virtually impossible to compile a best-of collection of his venerable Western swing band Asleep at the Wheel.

"All our stuff is scattered over so many labels that won't cooperate," says lead vocalist/guitarist Benson, who founded the much-recorded group in 1970.

Then again, he notes, the band only had two chart hits—"House of Blue Lights" and "The Letter That Johnny Walker Read." "But the only way to define 'hits' is that they're the ones the people yell for every night," adds Benson, who also cites "Choo Choo Ch'Boogie," "Miles and Miles of Texas," and "(Get Your Kicks on) Route 66," which are all among the 14 newly recorded tracks comprising *The Very Best of Asleep at the Wheel*, which Relentless/Nashville will release June 5.

The new versions are advantageous in that they represent the current Asleep at the Wheel configuration, "which is the best we've ever had musically," Benson says. Additionally, the songs are all sung now by the bandleader, whereas earlier versions highlighted long since departed band members.

"It's been a real learning process over the years," he continues. "I've seen us progress musically, especially myself as a singer. Hell, I was 23 [when we first started recording], and the band was young, and we were all learning. We can pull it off so much better now."

Still, Benson was determined to stay away from major labels this time out. "I'm not giving any label ownership of this record for the next 35 years, [and then only] because I'm dead," he says. "The sad thing is that not only do we not own our records, but they're not available. So I said that we wouldn't do that anymore—the indentured servitude of getting an advance but having to pay for the

product and then [the label] owns it.

"I understand that millions need to be spent in the mass-merchandising of teeny-boppers, but that's not the case for a lot of us," Benson continues. "Our last experience with DreamWorks [1999's *Ride With Bob*] was a disaster. I provided them with a lasting, genuine work of art—which I don't often say about my music—and all they did was botch the promotion and drop us, even though we sold a quarter-million records and won three Grammys."



ASLEEP AT THE WHEEL

Luckily, Benson found a big Asleep at the Wheel fan in Dave Roy, head of the recently launched Relentless/Nashville label.

"They get little radio play but continue to tour and win Grammys year after year, and they're fan favorites," says Roy, who got along well with Benson in an initial three-hour meeting. "There was a real comfort level, even though we're the new kid on the block. But we're owned and distributed by Madacy Entertainment Group, which is part of North Coast Enterprises—a division of [giant rackjobber] Handleman—so [Benson] knew we wouldn't disappear tomorrow."

The Very Best of Asleep at the Wheel also has strong selling points in the Benson/Mandy Barnett duet on "The Letter That Johnny Walker Read" and Brad Paisley's guitar contribution to the instrumental cover of Hank Garland's classic "Sugar Foot Rag."

"I'd produced Mandy on two duets with Don Walser on his album *Down*

at the *Sky-Vue Drive-In*, and she's one of the great singers," Benson says. "Chris O'Connell sang on 'The Letter' when we recorded it 26 years ago, and Mandy's 25 [years old], so it was like *déjà vu* all over again—and so reminiscent of Chris. Brad's from West Virginia, where we started, and he embodies both the tradition of picking and singing in country music. So it's the whole deal."

Other guests on the album include Huey Lewis on harmonica, Johnny Gimble on electric mandolin, and Eliza Gilyson on backup vocals.

The disc's first single and video is "Big Balls in Cowtown," with extra scenes from the video shoot to be used

for a longform video, Roy says.

"We have some unique promotional ideas for the single to capitalize on the title in a non-offensive way to get a chuckle out of programmers," Roy adds. But he notes that Relentless/Nashville "isn't a radio-driven label per se but dedicated to singer/songwriters and 'fan' kinds of artists [also] like Tracy Nelson and Steve Forbert." Hence, the label will undertake a major print campaign with consumer outlets, including *No Depression*, *Country Weekly*, and Western-lifestyle publications.

The self-managed, William Morris-booked group will be "touring crazy all summer" again, including the

mammoth George Strait Country Music Festival tour, Benson says, and "basically hitting all the radio stations that love us—which there are many, though not necessarily [trade publication] reporters."

But Asleep at the Wheel also has steadfast friends at retail. "We'll get Dave to have Ray and the boys do in-stores for us," says Vinnie Birbiglia, director of field music marketing and special product for the Trans World chain. "Even with all their Grammys, they haven't really gotten the sales they deserve, but now they're a big fish in a small pond vs. being on a major label and just another one of the guppies."

ACM Awards Announce Radio, Musician Wins; Atlantic Closing Leaves Acts' Fates Uncertain

WIVK-FM Knoxville, Tenn., has been named station of the year by the Academy of Country Music (ACM), and WKDF (Music City 103) Nashville morning man **Carl P. Mayfield** has been named air personality of the year.

In other ACM Award categories, **Bob Romeo** of Romeo Entertainment is named talent buyer/promoter of the year; Billy Bob's in Fort Worth, Texas, wins club of the year; and Sam's Town in Robinsonville, Miss., wins casino of the year.

Winners in the musician categories are **Michael Rhodes** (bass), **Mark O'Connor** (fiddle), **Eddie Bayers** (drums), **Paul Franklin** (steel), **Brent Mason** (guitar), **John Hobbs** (keyboard), and dobro player **Jerry Douglas** (specialty instrument).

Winners will be recognized during the May 9 ACM Awards show, televised live from Los Angeles on CBS.

ON THE ROW: Mercury Records senior VP of media relations **Sandy Neese** will retire May 18 after more than 13 years with the company.

Terry McBride has signed an exclusive writer's agreement with Warner/Chappell Music.

Greg Sax, a one-time Atlantic VP of promotion, joins Dreamcatcher Records as Southwest regional field promotion director, based in Dallas. Sax most recently was Southwest regional for Virgin.

Country Music Assn. (CMA) creative services manager **Jennifer Meyer** exits. A replacement is being sought.

Nashville entertainment attorney **Lynn Morrow** segues from the firm of King & Ballow to Stokes Bartholomew Evans & Petree as a principal.

ATLANTIC CLOSES: As reported in Newsline last issue, Atlantic Records shuttered its 12-year-old Nashville office April 26. Twelve of the label's 13 staffers are out, including president/CEO **Barry Coburn**. **Greg Gosselin**, Atlantic's senior VP of sales and marketing in Nashville, stays on to help with the transition.

In a statement, Atlantic said it would "maintain its label identity in the country music field and continue to have an A&R presence." While the company said its acts "will be marketed and promoted by the staff of Warner Bros. Nashville in conjunction with Atlantic in New York," it is unclear how many of them will be able to shift to Warner Bros., which is already trying to

absorb the rosters of recently closed sister labels Asylum and Giant. Atlantic's roster comprises **John Michael Montgomery**, **Tracy Lawrence**, **South 65**, **Tim Rushlow**, **Craig Morgan**, **Old Dogs**, and newcomers **Kristin Garner** and **Elizabeth Cook**.

ARTIST NEWS: **Eddy Arnold** will receive a lifetime achievement award at the Tennessee Arts Commission's Governor's Awards in the Arts May 15 in Nashville.

Bluegrass pioneer **Bill Monroe's** Gibson F-5 mandolin has been sold to the Bill Monroe Foundation of Rosine, Ky., for \$1.125 million. The mandolin is expected to be one day displayed in the yet-to-be-constructed Bill Monroe Museum in Rosine, where Monroe was born and is entombed.

Gary Allan will open select dates for **Alan Jackson** in California, including shows in San Diego (July 27) and Paso Robles (July 28) and at the Greek Theater in Los Angeles (July 29).

The Performers Benefit Fund, a nonprofit group that provides medical assistance to past and current Grand Ole Opry

members, will host its third annual brunch with the stars and the Golden Voice Awards show June 14 on the General Jackson riverboat during Fan Fair in Nashville. Prizes will be awarded in 17 categories, including entertainer of the year. The nominees for the award are **Bill Anderson**, **Roy Clark**, **Dolly Parton**, **Charley Pride**, and **Mel Tillis**.

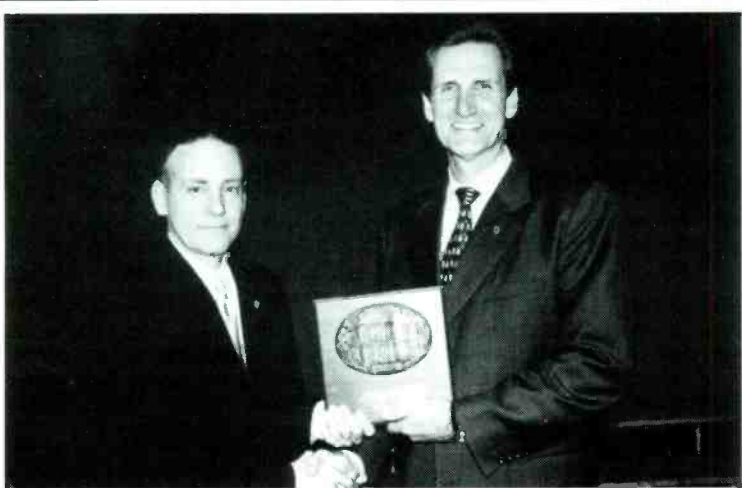
AROUND THE INDUSTRY: **Pat Boone** has moved his 2-year-old Gold Label from Nashville to Los Angeles, where Boone and his other business interests are based. The label has released 24 albums in the past year. In addition to Boone, its roster includes **Patti Page**, **Jack Jones**, **Glen Campbell**, **Toni Tennille**, and **Sha Na Na**.

BMI executives **Paul Corbin** and **Tom Annastas** have been named co-chairmen for the annual Country in the Rockies charity event Jan. 29-Feb. 3, 2002, in Crested Butte, Colo. Proceeds benefit a division of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Meanwhile, **Amy Thomas** joins the foundation in Nashville as public-relations/events manager. **Brenda Zitzman** is promoted from part time to administrative/events assistant.

The Nashville New Music Conference has been set for Oct. 10-14. It will feature nearly 200 emerging artists of all genres at various Nashville venues.



by Phyllis Stark



Kudos To Goodman. Lyric Street president Randy Goodman was recently honored by his alma mater, Nashville's David Lipscomb University, with the Avalon Award for Creative Excellence. Lipscomb president Stephen F. Flatt praised Goodman as a "wonderful example" for students. Lyric Street artists Aaron Tippin, Sonya Isaacs, and Nate Barrett attended the event, during which labelmates Shedaisy gave a surprise acoustic performance. Pictured at the event, from left, are Goodman and Flatt.

Billboard TOP COUNTRY ALBUMS

MAY 12, 2001

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|---------------------------------|-----------|-----------|---------------|--|---------------------------------|---------------|
| ◀ No. 1/Hot Shot Debut ▶ | | | | | | |
| 1 | NEW | | 1 | TIM MCGRAW CURB 78711 (12.98/18.98) 1 week at No. 1 | SET THIS CIRCUS DOWN | 1 |
| 2 | 1 | — | 2 | BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98) | STEERS & STRIPES | 1 |
| 3 | 2 | 1 | 39 | SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98) | COYOTE UGLY | 1 |
| 4 | 3 | 2 | 21 | SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98) | O BROTHER, WHERE ART THOU? | 1 |
| 5 | 4 | 3 | 49 | LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98) | I HOPE YOU DANCE | 1 |
| 6 | 5 | 5 | 23 | TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98) | GREATEST HITS | 1 |
| ◀ GREATEST GAINER ▶ | | | | | | |
| 7 | 10 | 9 | 31 | KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98) | GREATEST HITS | 1 |
| 8 | 6 | 4 | 9 | JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98) | WHO I AM | 2 |
| 9 | 7 | 10 | 29 | SARA EVANS ● RCA 67964/RLG (11.98/17.98) | BORN TO FLY | 7 |
| 10 | 8 | 7 | 87 | DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (12.98 EQ/18.98) | FLY | 1 |
| 11 | 9 | 6 | 77 | FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98) | BREATHE | 1 |
| 12 | 12 | 11 | 30 | TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98) | DOWN THE ROAD I GO | 8 |
| 13 | 11 | 8 | 13 | LEANN RIMES CURB 77979 (11.98/17.98) | I NEED YOU | 1 |
| 14 | 14 | 14 | 79 | GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98) | SMOKE RINGS IN THE DARK | 9 |
| 15 | 15 | 12 | 78 | TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98) | HOW DO YOU LIKE ME NOW?! | 9 |
| 16 | 16 | 13 | 12 | DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98) | ONE MORE DAY | 5 |
| 17 | 13 | — | 2 | LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98) | I FINALLY FOUND SOMEONE | 13 |
| 18 | 19 | 20 | 21 | NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS | NICKEL CREEK | 18 |
| 19 | 17 | 16 | 7 | TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98) | TRICK PONY | 12 |
| 20 | 18 | 15 | 45 | BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98) | ONE VOICE | 2 |
| 21 | NEW | | 1 | SOUNDTRACK CURB 78715 (12.98/18.98) | DRIVEN | 21 |
| 22 | 22 | 22 | 25 | ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98) | WHEN SOMEBODY LOVES YOU | 1 |
| 23 | 21 | 17 | 39 | JO DEE MESSINA ● CURB 77977 (11.98/17.98) | BURN | 1 |
| 24 | 20 | 18 | 65 | KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS | KEITH URBAN | 17 |
| 25 | 23 | 24 | 100 | LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98) | LONELY GRILL | 3 |
| 26 | 24 | 19 | 103 | SHEDAISA ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS | THE WHOLE SHEBANG | 6 |
| 27 | 25 | 26 | 47 | RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS | RASCAL FLATTS | 14 |
| 28 | 31 | 25 | 7 | DELBERT MCCLINTON NEW WEST 6024 (17.98 CD) | NOTHING PERSONAL | 20 |
| 29 | 27 | 28 | 26 | JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS | SHIVER | 14 |
| 30 | 26 | 23 | 80 | ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98) | WHAT A WONDERFUL WORLD | 4 |
| 31 | 29 | 32 | 60 | GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98) | LATEST GREATEST STRAITTEST HITS | 1 |
| 32 | 30 | 29 | 40 | AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98) | PEOPLE LIKE US | 5 |
| 33 | 28 | 21 | 5 | CLAY WALKER GIANT 24759/WRN (11.98/17.98) | SAY NO MORE | 14 |
| 34 | 32 | 31 | 32 | GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98) | GEORGE STRAIT | 1 |
| 35 | 36 | 33 | 100 | BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS | WHO NEEDS PICTURES | 13 |
| 36 | 33 | 30 | 14 | DOLLY PARTON SUGAR HILL 3927 (10.98/16.98) | LITTLE SPARROW | 12 |
| 37 | 34 | 36 | 55 | VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD) | CLASSIC COUNTRY 1970 — 1974 | 29 |
| 38 | 35 | 39 | 55 | VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD) | CLASSIC COUNTRY EARLY '70S | 30 |

| 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 |
|-----------------------|-----------|-----------|---------------|--|---|---------------|
| 39 | 38 | 35 | 62 | PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS | PHIL VASSAR | 23 |
| 40 | RE-ENTRY | | 23 | VARIOUS ARTISTS UTV 170137 (11.98/17.98) | EVERLASTING LOVE SONGS | 19 |
| 41 | 37 | 27 | 3 | CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS | STEP RIGHT UP | 27 |
| 42 | 39 | 40 | 44 | SOUNDTRACK BNA 67963/RLG (11.98/17.98) | WHERE THE HEART IS | 18 |
| 43 | 41 | 45 | 40 | CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS | UNCONDITIONAL | 33 |
| 44 | 48 | 42 | 31 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98) | BRAND NEW ME | 2 |
| 45 | 42 | 41 | 55 | VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD) | CLASSIC COUNTRY LATE '60S | 30 |
| 46 | 40 | 34 | 15 | ALABAMA RCA 69337/RLG (11.98/17.98) | WHEN IT ALL GOES SOUTH | 4 |
| 47 | 45 | 46 | 79 | ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98) | UNDER THE INFLUENCE | 2 |
| 48 | 44 | 44 | 37 | RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS | MORNING WOOD | 18 |
| ◀ PACESETTER ▶ | | | | | | |
| 49 | 50 | — | 2 | HAYSEED DIXIE DUALTONE 1104 (16.98 CD) | A HILLBILLY TRIBUTE TO AC/DC | 49 |
| 50 | 43 | 38 | 10 | TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS | TIM RUSHLOW | 28 |
| 51 | 49 | 43 | 104 | TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98) | A PLACE IN THE SUN | 1 |
| 52 | 47 | 54 | 22 | CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98) | PLAY IT LOUD | 47 |
| 53 | 46 | 37 | 24 | CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS | JUST ANOTHER DAY IN PARODIES | 25 |
| 54 | 53 | 56 | 28 | DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS | HARD RAIN DON'T LAST | 33 |
| 55 | 55 | 50 | 33 | EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98) | RED DIRT GIRL | 5 |
| 56 | 51 | 49 | 26 | RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98) | INSPIRATIONAL JOURNEY | 36 |
| 57 | 57 | 51 | 53 | ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98) | GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA? | 26 |
| 58 | 58 | 53 | 103 | KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98) | SHE RIDES WILD HORSES | 6 |
| 59 | 52 | 48 | 32 | TERRI CLARK MERCURY 170157 (11.98/17.98) | FEARLESS | 8 |
| 60 | 54 | 55 | 99 | CHRIS LEDOUX CAPITOL 99781 (10.98/16.98) | 20 GREATEST HITS | 17 |
| 61 | 60 | 52 | 85 | MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98) | EMOTION | 3 |
| 62 | 59 | 47 | 6 | SHERRIE AUSTIN WE 1161/MADACY (16.98 CD) | FOLLOWIN' A FEELIN' | 43 |
| 63 | 66 | 60 | 102 | DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98) | LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S | 10 |
| 64 | 62 | 62 | 85 | ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98) | FORGET ABOUT IT | 5 |
| 65 | 64 | 67 | 47 | RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98) | 40 #1 HITS | 19 |
| 66 | 56 | — | 10 | KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD) | THE CAPTAIN | 49 |
| 67 | NEW | | 1 | THE TRACTORS AUDIUM 8118 (10.98/17.98) | FAST GIRL | 67 |
| 68 | 68 | 64 | 30 | ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS | HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP | 32 |
| 69 | 67 | 63 | 75 | JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98) | GREATEST BITS | 17 |
| 70 | 61 | 57 | 28 | BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98) | SOUTHERN RAIN | 13 |
| 71 | 74 | 66 | 5 | VARIOUS ARTISTS SCREAM 001/NAVARRÉ (13.98/16.98) | THE BLUE COLLAR COMEDY TOUR: LIVE | 53 |
| 72 | 69 | 70 | 23 | PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98) | STRONG HEART | 13 |
| 73 | 75 | 71 | 25 | SAWYER BROWN CURB 77976 (11.98/17.98) | THE HITS LIVE | 35 |
| 74 | RE-ENTRY | | 10 | RODNEY CROWELL SUGAR HILL 1065 (16.98 CD) | THE HOUSTON KID | 32 |
| 75 | 70 | — | 27 | JOHNNY CASH AMERICAN/COLUMBIA 69691*CRG (17.98 EQ CD) | AMERICAN III: SOLITARY MAN | 11 |

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

Billboard Top Country Catalog Albums

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

| 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 31 weeks at No. 1 | WIDE OPEN SPACES | 170 |
| 2 | 2 | SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98) | COME ON OVER | 182 |
| 3 | 3 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (10.98/17.98) | THE GREATEST HITS COLLECTION | 189 |
| 4 | 4 | JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98) | 16 BIGGEST HITS | 108 |
| 5 | 5 | PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98) | HEARTACHES | 124 |
| 6 | 7 | WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98) | 16 BIGGEST HITS | 138 |
| 7 | 6 | GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98) | DOUBLE LIVE | 128 |
| 8 | 9 | HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98) | GREATEST HITS, VOL. 1 | 360 |
| 9 | 8 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98) | THE GREATEST HITS COLLECTION | 288 |
| 10 | 10 | FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98) | FAITH | 158 |
| 11 | 11 | JOHN DENVER MADACY 4750 (5.98/9.98) | THE BEST OF JOHN DENVER | 149 |
| 12 | 12 | TOBY KEITH ▲ MERCURY 558962 (11.98/17.98) | GREATEST HITS VOLUME ONE | 126 |
| 13 | 16 | MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS | TATTOOS & SCARS | 108 |

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|---------------------------------------|-------------------|
| 14 | 13 | THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 559 |
| 15 | 14 | THE JUDDS CURB 77965 (7.98/11.98) | NUMBER ONE HITS | 50 |
| 16 | 15 | TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98) | GREATEST HITS — FROM THE BEGINNING | 257 |
| 17 | 17 | CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 319 |
| 18 | 18 | VARIOUS ARTISTS MADACY 1326 (15.98 CD) | THE BEST OF COUNTRY | 23 |
| 19 | 21 | FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98) | IT MATTERS TO ME | 131 |
| 20 | 20 | PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98) | 12 GREATEST HITS | 733 |
| 21 | — | ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (11.98/17.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 228 |
| 22 | 19 | WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 330 |
| 23 | 23 | JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98) | I'M ALRIGHT | 161 |
| 24 | 25 | FAITH HILL ▲ ² WARNER BROS. 45389/WRN (7.98/11.98) HS | TAKE ME AS I AM | 150 |
| 25 | 22 | GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (10.98/17.98) | PURE COUNTRY (SOUNDTRACK) | 396 |

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

COUNTRY CORNER



by Wade Jessen

FLAMING HOOPS: With Hot Shot Debut honors at No. 1 on Top Country Albums, **Tim McGraw's** *Set This Circus Down* (Curb) starts with more than 223,000 scans and opens at No. 2 on The Billboard 200 (see Between the Bullets, page 146).

McGraw's sixth set of new material arrives less than five months after his *Greatest Hits* enjoyed opening-week dominance on the country chart in the Dec. 9, 2000, issue, when it rang more than 306,000 copies. That title moves more than 21,000 units and closes at No. 6 this issue.

Compared with McGraw's five prior albums of new songs, *Set This Circus Down* comes close enough to call it a tie for second place with *Everywhere*, which entered with nearly 224,000 pieces in the June 21, 1997, *Billboard*. First place is held by *A Place in the Sun*, which bagged approximately 252,000 pieces during its opening week. That set, which celebrates its second birthday at No. 51 on Top Country Albums, shifts to Top Country Catalog Albums next issue.

Meanwhile, "Grown Men Don't Cry," the lead single from *Circus*, gains 365 detections to advance 6-3 on Hot Country Singles & Tracks. With just eight chart weeks under its belt, the single stands a fighting chance of unseating **Brooks & Dunn's** "Ain't Nothing 'Bout You" (Arista Nashville) as this year's fastest-rising No. 1 song. Now in its third week atop the radio chart, the Brooks & Dunn title hit the summit in 11 weeks. If fate smiles on the duo again next issue, "Ain't Nothing 'Bout You" will match "Boot Scootin' Boogie" for the pair's longest stretch at No. 1. to date. "Boogie" is officially the pair's biggest hit so far, with four weeks at No. 1 and 20 cumulative chart weeks.

To make matters even more interesting, if the new title claims four weeks at No. 1 and descends the chart slowly enough, the "biggest hit" crown will be won in the "weeks on" column.

BUCKLE UP, MISS DAISY: With less than three days of selling time after the film's April 27 release, the *Driven* soundtrack (Curb) bows at No. 21 on Top Country Albums with approximately 6,000 scans. With *Driven* taking top weekend box-office receipts of more than \$12 million, predicting *Greatest Gainer* or *Pacesetter* honors next issue is probably not too far-fetched. The soundtrack is weighted heavily toward country fare, including tracks by **Jo Dee Messina**, **Tim McGraw**, **LeAnn Rimes**, and **Hank Williams III**. Other featured acts include **Tantric**, **Rare Blend**, and **Mary Griffin**.

SCATTERED, SMOTHERED & COVERED: Hot Country Singles & Tracks hasn't seen a good cover battle since **Trisha Yearwood** and **LeAnn Rimes** squared off over "How Do I Live" in 1997. This time, **Billy Dean**, **Suzy Bogguss**, and newcomer **Jillian** are in the fray with "Keep Mom and Dad in Love" (Dreamcatcher), which takes Hot Shot Debut roses at No. 51. The challenge is issued by **Hal Ketchum** and **Lisa Brokop**, whose Curb single is being billed as "the original songwriters' version." Brokop penned the song with writers **Cyril Rawson** and **Richard Wold**. The trio has the head start with spins at 60 monitored stations, while the duet version starts with spins at two outlets.

RCA Act 3 Of Hearts Holds Winning Cards

BY LORIE HOLLABAUGH

NASHVILLE—Most acts have to spend years paying dues, building a career with radio hits, getting gold and platinum albums, and establishing a fan base before landing either a lucrative partnership with a national magazine, major product endorsements, or a development deal for a TV pilot with a big studio. But that's not the case with RCA group 3 of Hearts.

In the past year, the teenagers from Fort Worth, Texas, have done a *Seventeen* magazine prom promotion tour, landed a cut on the soundtrack to *Where the Heart Is*, recorded their self-titled debut album (due July 24) with producer Byron Gallimore, and met with Hollywood heavyweights Rob Reiner and Aaron Spelling—all before their first single, "Love Is Enough," was even released to radio.

Even their manager, Ken Krage, marvels at the way things have lined up for recent high-school graduates Blaire Stroud, Katie McNeill, and Deserea Wasdin in the short time the girls have been on the career trail.

"In all the years I've been doing this I've never seen a launch setup like this, with this kind of total picture," says Krage. "We've been saying to radio that the cart seems to be ahead of the horse for a change. Usually, airplay and album sales pull a career along, and then you get these other things. But these girls have more going on right now than 80% of the acts in country."

"It's been hard to get national media attention for country artists, no matter how successful they are," Krage continues. "I had trouble with Kenny Rogers and Diamond Rio getting a *Tonight Show* or *Letterman* [appearance]. But the difference is that these girls are so much the demo the national media are looking for... talented, gorgeous teens who were cheerleaders together in their hometown. We're having our doors beaten down by the media and sponsors. We've even been offered two of their own clothing lines already."

Pretty heady stuff for three friends who only started singing together three years ago, and who used to read *Seventeen* before they ended up

appearing in it. After first singing together at a funeral, the girls were urged by friends and family to pursue their talents, so they made a demo tape and video. McNeill's mother, a FedEx employee, managed to slip the tape into a pile in independent record promoter Peter Svendsen's office on her route. When Svendsen asked his daughter to sift through the pile, she came up with the girls' tape.

Soon after, the trio was on its way to Nashville. Within days, they had had offers from four different labels. They inked with RCA and were soon recording with Gallimore, one of the most sought-after producers in town.

"It still really hasn't sunk in with any of us," says Stroud. "When dreams come true, it's just so hard to believe sometimes, and everything has happened so quickly. So we're just going along with the flow right now."

She adds, "This is what all of us have wanted to do since we were little, but it always seemed impossible, so we're really lucky. And it's still weird to see ourselves in *Seventeen*... we're like, 'Wow!'"

William Morris agent Steve Hauser orchestrated the *Seventeen* deal that made 3 of Hearts familiar faces in the homes of 8 million teens long before the group's music hit the airwaves. It will be key to the marketing plan for the record, according to Jon Elliott, RCA's senior director of marketing and artist development. Elliott created an enhanced commercial CD single of "Love Is Enough" that includes a video of the group, offering a visual to help reinforce its image in consumers' minds.

He thinks the *Seventeen* promotion will play a major part in breaking them. "They've been touring malls and stores with *Seventeen* and have had huge turnouts at each appearance," says Elliott. "This is the first time the magazine has partnered with a country act, but they found something they really liked in the girls. They'll appear in full-page ads from April through July, and we'll certainly build on the

exposure from the magazine.

"We're also working on a deal with Gillette to represent one of their product lines, and they've met with a major cosmetics company to do a national TV campaign for them," continues Elliott. "So there's a lot of stuff going on outside the country format and radio [that] we're trying to build. We're looking at radio as the second tier of the marketing plan. The first is just to get their names out there and their faces visible."

The trio's live performances, characterized by tightly woven harmonies, have definitely been a key to its success. RCA Label Group executive VP Butch Waugh recalls how much appeal they had even in the early days. "When we first met them, we just fell in love with them... We knew what the challenges would be with a younger

act, but these girls are hard workers, wholesome, are totally into the music, and have this sheer energy and desire to succeed that just comes through. We've had them on a radio tour visiting stations, and I think people can feel their energy and see these girls are for real."

KPLX (the Wolf) Dallas director of programming Brian Philips was another early believer in the group. "Our audience is really reacting to the fact that these hometown girls are getting a lot of attention and are another great Texas export to the rest of the world," he says. "Their youth and marketing is probably what's driving a lot of the buzz, but it wasn't what prompted our attention. We're always on the lookout for great-sounding music from local people, and they fit the bill."

Along with the TV pilot deal based on their real-life stories, two other studios have expressed interest in working with the group, and it recently performed its single on *The Jenny Jones Show* as one of nine young acts to watch in 2001. In addition, *Scholastic* magazine, which rarely covers music, did a two-hour interview with the trio that will appear in an upcoming issue.



3 OF HEARTS

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

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

| | | | |
|----|---|------------------------------------|---|
| 1 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | Rain, ASCAP/Sony/ATV Tree, BMI) HL | |
| 38 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM | 48 | HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM |
| 40 | AUSTIN (Talbot, BMI/Kirstisongs, ASCAP) | 53 | I AM A MAN OF CONSTANT SORROW (Public Domain) |
| 21 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 10 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM |
| 47 | COME A LITTLE CLOSER (Curb Congregation, SESAC/Monkies, SESAC/Lil Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM | 4 | IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillyth, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM |
| 41 | COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL | 17 | IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM |
| 5 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 9 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM |
| 24 | DOWNTIME (Gravitrn, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL | 12 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM |
| 46 | FOREVER LOVING YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM | 2 | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL |
| 29 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 54 | IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/EMI) HL/WBM |
| 3 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlett | 56 | I WANNA BE THAT GIRL (EMI April, ASCAP/Waltz Time, ASCAP) HL |
| | | 39 | I WANT YOU BAD (Music Sales, ASCAP) |
| | | 33 | I WOULD'VE LOVED YOU ANYWAY (Dannasongs, |

BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM

51
 KEEP MOM AND DAD IN LOVE (Sony/ATV Tree, BMI/Nick N' Ash, BMI/Paddy's Head, SOCAN/Balmur Corus, SOCAN/Curb Magnasong, SESAC) HL |

26
 LAREDO (Mark Hybner, ASCAP) |

27
 THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI) HL |

60
 LIVE CLOSE BY VISIT OFTEN (Mazdu, BMI/Betty's Boys, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) |

44
 LOVE IS ENOUGH (Willdawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) WBM |

45
 LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI) WBM |

58
 MATTHEW, MARK, LUKE & EARNHARDT (Saban, BMI/Songs Of Chaudessica, BMI/Randon, BMI) |

7
 MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM |

28
 NO FEAR (Universal-PolyGram International, ASCAP/Teri-000, ASCAP/Why Walk, ASCAP) WBM |

50
 ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM |

11
 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM |

20
 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI) HL/WBM |

8
 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL |

18
 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL |

43
 SAY NO MORE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM |

32
 SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL |

15
 SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM |

19
 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL |

57
 SIMPLE LIFE (Why Walk, ASCAP) |

22
 SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM |

59
 STANDING STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM |

42
 STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chil-Boy, ASCAP) WBM |

55
 SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI) |

52
 TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL |

30
 THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Sony/ATV Tree, BMI) HL |

Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL

36
 UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL |

34
 WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Bamey Building, BMI/Still Standing, BMI) |

37
 WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL |

23
 WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |

16
 WHEN SOMEBODY LOVES YOU (WB, ASCAP/tee Haw, ASCAP) WBM |

31
 WHERE THE BLACKTOP ENDS (Steve Warner, BMI/Built On Rock, ASCAP) WBM |

25
 WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Inng, BMI) HL |

6
 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |

35
 WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM |

49
 WILL YOU MARRY ME (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/Al Andersongs, BMI) |

14
 YOU SHOULDN'T KISS ME LIKE THIS (Tokoco Tunes, BMI) |

Billboard **HOT COUNTRY** SINGLES & TRACKS

MAY 12, 2001

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|--------------|-----------|-----------|---------------|---|---|---------------|
| No. 1 | | | | | | |
| 1 | 1 | 1 | 13 | AIN'T NOTHING 'BOUT YOU 3 weeks at No. 1 K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD) | BROOKS & DUNN (V) ARISTA NASHVILLE 69048 † | 1 |
| 2 | 2 | 2 | 21 | IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT) | TRAVIS TRITT (V) COLUMBIA 79563 † | 2 |
| 3 | 6 | 7 | 8 | GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS) | TIM MCGRAW CURB ALBUM CUT | 3 |
| 4 | 3 | 5 | 12 | IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF) | DIXIE CHICKS MONUMENT ALBUM CUT | 3 |
| 5 | 5 | 4 | 17 | DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH) | KENNY CHESNEY (V) BNA 69035 † | 4 |
| 6 | 4 | 3 | 26 | WHO I AM B. GALLIMORE (B. JAMES, T. VERGES) | JESSICA ANDREWS (V) DREAMWORKS 450918 † | 1 |
| 7 | 8 | 11 | 16 | MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER) | MARK MCGUINN (D) VFR 734758 † | 7 |
| 8 | 10 | 12 | 33 | RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL) | GARY ALLAN (V) MCA NASHVILLE 172180 † | 8 |
| 9 | 11 | 13 | 11 | IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ) | GEORGE STRAIT (V) MCA NASHVILLE 172200 | 9 |
| 10 | 14 | 14 | 13 | I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN) | SARA EVANS (V) RCA 69008 † | 10 |
| 11 | 9 | 8 | 27 | ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN) | DIAMOND RIO (V) ARISTA NASHVILLE 69036 † | 1 |
| 12 | 18 | 23 | 5 | I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS) | LONESTAR BNA ALBUM CUT | 12 |
| 13 | 15 | 15 | 8 | TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS) | BRAD PAISLEY (V) ARISTA NASHVILLE 69051 † | 13 |
| 14 | 13 | 10 | 29 | YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH) | TOBY KEITH DREAMWORKS ALBUM CUT † | 1 |
| 15 | 16 | 17 | 14 | SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON) | MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 † | 15 |
| 16 | 19 | 19 | 10 | WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON) | ALAN JACKSON (V) ARISTA NASHVILLE 69049 † | 16 |
| 17 | 7 | 6 | 18 | IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH) | FAITH HILL (V) WARNER BROS. 16773/WRN † | 3 |
| 18 | 17 | 16 | 17 | ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE) | PHIL VASSAR (V) ARISTA NASHVILLE 60937 † | 16 |
| 19 | 12 | 9 | 28 | SHE MISSES HIM D. MALLOY (T. JOHNSON) | TIM RUSHLOW ATLANTIC ALBUM CUT † | 8 |
| 20 | 20 | 22 | 18 | PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE) | AARON TIPPIN (V) LYRIC STREET 011282 † | 20 |
| 21 | 23 | 26 | 12 | BUT I DO LOVE YOU T. HORN (D. WARREN) | LEANN RIMES (C) (D) CURB 73116 | 21 |
| 22 | 22 | 24 | 16 | SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD) | CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL † | 22 |
| 23 | 24 | 27 | 7 | WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS) | JAMIE O'NEAL MERCURY ALBUM CUT † | 23 |
| 24 | 28 | 33 | 5 | DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON) | JO DEE MESSINA CURB ALBUM CUT | 24 |
| 25 | 25 | 30 | 7 | WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS) | RASCAL FLATTS LYRIC STREET ALBUM CUT | 25 |
| 26 | 26 | 29 | 13 | LAREDO R. WRIGHT, C. CAGLE (C. CAGLE) | CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL † | 26 |
| 27 | 21 | 21 | 18 | THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON) | PATTY LOVELESS EPIC ALBUM CUT † | 20 |
| 28 | 27 | 28 | 14 | NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER) | TERRI CLARK (V) MERCURY 172197 † | 27 |
| 29 | 30 | 32 | 8 | A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. TEREK, R. RUTHERFORD) | TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT | 29 |
| 30 | 29 | 31 | 16 | THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE) | KENNY ROGERS DREAMCATCHER ALBUM CUT | 29 |
| 31 | 32 | 40 | 5 | WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN) | KEITH URBAN CAPITOL ALBUM CUT | 31 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------------------|--------------|-----------|---------------|---|---|---------------|
| 32 | 34 | 37 | 6 | SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE) | DARRYL WORLEY DREAMWORKS ALBUM CUT † | 32 |
| 33 | 31 | 36 | 6 | I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES) | TRISHA YEARWOOD (V) MCA NASHVILLE 172201 † | 31 |
| 34 | 33 | 34 | 14 | WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE) | SONS OF THE DESERT (V) MCA NASHVILLE 172196 | 33 |
| 35 | 36 | 46 | 6 | WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ) | LEE ANN WOMACK MCA NASHVILLE ALBUM CUT | 35 |
| 36 | 35 | 39 | 8 | UNFORGIVEN F. ANDERSON, T. LAWRENCE, B. CARR (L. BOONE, P. NELSON, B. PINSON) | TRACY LAWRENCE (V) ATLANTIC 85102 | 35 |
| 37 | 37 | 41 | 7 | WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES) | CYNDI THOMSON CAPITOL ALBUM CUT † | 37 |
| 38 | 39 | 42 | 7 | ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS) | TAMMY COCHRAN EPIC ALBUM CUT † | 38 |
| 39 | 40 | 43 | 7 | I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON) | CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA † | 39 |
| 40 | 46 | 58 | 3 | AUSTIN B. BRADDOCK (D. KENT, K. MANNA) | BLAKE SHELTON GIANT ALBUM CUT/WRN | 40 |
| 41 | 42 | 51 | 4 | COMPLICATED P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, S. SMITH) | CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 | 41 |
| 42 | 44 | 60 | 4 | STILL HOLDING OUT FOR YOU D. HUFF (K. OSBORN, R. MARK) | SHEDAISY LYRIC STREET ALBUM CUT | 42 |
| 43 | 38 | 35 | 12 | SAY NO MORE B. GALLIMORE, C. WALKER (T. SHAPIRO, G. TEREK) | CLAY WALKER GIANT ALBUM CUT/WRN | 33 |
| 44 | 45 | 47 | 4 | LOVE IS ENOUGH B. GALLIMORE (J. VARSOS, N. THRASHER) | 3 OF HEARTS (D) RCA 69034 † | 44 |
| 45 | 48 | 59 | 3 | LOVING EVERY MINUTE C. CHAMBERLAIN (T. SHAPIRO, M. CRISWELL, M. WHITE) | MARK WILLS MERCURY ALBUM CUT | 45 |
| 46 | 47 | 49 | 6 | FOREVER LOVING YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN, V. MCGEEHE) | JOHN RICH (V) BNA 69053 | 46 |
| 47 | 49 | — | 2 | COME A LITTLE CLOSER D. MALLOY (T. MARTY, P. DOUGLAS, J. SHERRILL) | LILA MCCANN (C) (D) (V) WARNER BROS. /WRN | 47 |
| 48 | 43 | 44 | 13 | HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD) | LORRIE MORGAN & SAMMY KERSHAW (V) RCA 69054 | 39 |
| 49 | 59 | — | 2 | WILL YOU MARRY ME J. STROUD, ALABAMA (J. STEELE, A. ANDERSON) | ALABAMA RCA ALBUM CUT | 49 |
| 50 | 56 | — | 2 | ON A NIGHT LIKE THIS C. HOWARD (K. STALEY, D. KAHAN) | TRICK PONY WARNER BROS. ALBUM CUT/WRN | 50 |
| Hot Shot Debut | | | | | | |
| 51 | NEW ▶ | 1 | 1 | KEEP MOM AND DAD IN LOVE BILLY DEAN, SUZY BOGGS... AND INTRODUCING JILLIAN J. GUESS, J. CHEMAY (L. BROKOP, C. RAWSON, R. WOLD) | DREAMCATCHER ALBUM CUT | 51 |
| 52 | NEW ▶ | 1 | 1 | TELLURIDE B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES) | TIM MCGRAW CURB ALBUM CUT | 52 |
| 53 | 50 | 53 | 9 | I AM A MAN OF CONSTANT SORROW T. BONE BURNETT (TRADITIONAL) | THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT † | 48 |
| 54 | 41 | 38 | 20 | IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE) | MARTINA MCBRIDE RCA ALBUM CUT | 11 |
| 55 | NEW ▶ | 1 | 1 | SWEET SUMMER M. D. CLUTE, DIAMOND RIO (M. DULANEY, N. THRASHER) | DIAMOND RIO ARISTA NASHVILLE ALBUM CUT | 55 |
| 56 | 51 | 52 | 5 | I WANNA BE THAT GIRL M. MCANALLY (W. ALDRIDGE, B. CRISLER) | THE WILKINSONS (C) (D) (V) GIANT 16766/WRN † | 51 |
| 57 | 58 | — | 2 | SIMPLE LIFE M. C. CARPENTER, J. JENNINGS, B. CHANCEY (M. C. CARPENTER) | MARY CHAPIN CARPENTER (C) (D) COLUMBIA | 57 |
| 58 | NEW ▶ | 1 | 1 | MATTHEW, MARK, LUKE & EARNHARDT R. BOUDREAUX (D. KNUTSON, R. A. WADE, R. BOUDREAUX) | SHANE SELLERS (D) DREAMWORKS 450327 | 58 |
| 59 | 55 | — | 2 | STANDING STILL B. GALLIMORE, T. MCGRAW (C. DANNEMILLER, R. L. BRUCÉ, C. HARRISON) | THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT | 55 |
| 60 | 57 | 56 | 8 | LIVE CLOSE BY, VISIT OFTEN R. MALO, K. T. OSLIN (K. T. OSLIN, KOSTAS, R. MALO) | K. T. OSLIN (D) BNA 69026 | 53 |

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

Billboard **Top Country Singles Sales**

MAY 12, 2001

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--------------|-----------|-----------|---------------|---|--|
| No. 1 | | | | | |
| 1 | 1 | 2 | 11 | MRS. STEVEN RUDY VFR 734758 2 weeks at No. 1 | MARK MCGUINN |
| 2 | 2 | 1 | 37 | BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 | LEANN RIMES |
| 3 | 3 | 3 | 21 | POUR ME WARNER BROS. 16816/WRN | TRICK PONY |
| 4 | 4 | 4 | 12 | SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY | MONTGOMERY GENTRY |
| 5 | 5 | 5 | 32 | THE WAY YOU LOVE ME WARNER BROS. 16818/WRN | FAITH HILL |
| 6 | 6 | 6 | 29 | OKLAHOMA/WARM & FUZZY EPIC 79503/SONY | BILLY GILMAN |
| 7 | 7 | 9 | 4 | MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE | SHANE SELLERS |
| 8 | 8 | 10 | 4 | SIMPLE LIFE COLUMBIA 79541/SONY | MARY CHAPIN CARPENTER |
| 9 | 10 | 8 | 8 | LOVE IS ENOUGH RCA 69034/RLG | 3 OF HEARTS |
| 10 | 11 | 11 | 12 | THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG | SOUTH 65 |
| 11 | 9 | 7 | 16 | I HOPE YOU DANCE MCA NASHVILLE 172185 | LEE ANN WOMACK WITH SONS OF THE DESERT |
| 12 | 12 | 12 | 7 | I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY | CHARLIE ROBISON |
| 13 | 13 | 14 | 27 | HOW DO YOU LIKE ME NOW?? DREAMWORKS 450932/INTERSCOPE | TOBY KEITH |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------------|-----------|---------------|---|-----------------------------|
| 14 | 14 | 13 | 26 | MEANWHILE BACK AT THE RANCH CURB 73118 | THE CLARK FAMILY EXPERIENCE |
| 15 | 15 | 15 | 203 | HOW DO I LIVE ▲ CURB 73022 | LEANN RIMES |
| 16 | 16 | 16 | 26 | GEORGIA ARISTA NASHVILLE 69010/RLG | CAROLYN DAWN JOHNSON |
| 17 | 17 | 17 | 4 | COME A LITTLE CLOSER WARNER BROS. 16762/WRN | LILA MCCANN |
| 18 | 18 | — | 32 | UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE | JESSICA ANDREWS |
| 19 | 19 | — | 52 | WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE | DARRYL WORLEY |
| 20 | 24 | 19 | 29 | I'M IN EPIC 79496/SONY | THE KINLEYS |
| 21 | NEW ▶ | 1 | 1 | I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186 | MALYSTER |
| 22 | 23 | 20 | 29 | NOBODY'S GOT IT ALL EPIC 79481/SONY | JOHN ANDERSON |
| 23 | 22 | 21 | 33 | MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL | CHRIS CAGLE |
| 24 | 21 | 22 | 65 | BREATHE ● WARNER BROS. 16884/WRN | FAITH HILL |
| 25 | RE-ENTRY | 32 | 1 | MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY | CLEDUS T. JUDD |

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.

TOP CLASSICAL 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) | | | |
| 1 | 11 | 10 | NO. 1 | | VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD) | MUSIC OF HOPE |
| 2 | 1 | 33 | | | ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98) | VERDI |
| 3 | 2 | 77 | | | ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98) | SACRED ARIAS |
| 4 | 7 | 2 | | | LANG LANG TELARC 80524 (16.98 CD) | LANG LANG: PIANO RECITALS |
| 5 | 5 | 5 | | | VARIOUS ARTISTS PHILIPS 468079 (22.98 CD) | VERDI'S REQUIEM |
| 6 | 6 | 58 | | | YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98) | APPALACHIAN JOURNEY |
| 7 | 4 | 7 | | | MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD) | PLAYS BACH-THREE CONCERTOS |
| 8 | 3 | 4 | | | RENEE FLEMING/JEAN-YVES THIBAUDET DECCA 467697 (16.98) | NIGHT SONGS |
| 9 | 10 | 30 | | | MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD) | BACH: GOLDBERG VARIATIONS |
| 10 | 8 | 5 | | | CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 57026 (16.98 CD) | BEST LOVED HYMNS |
| 11 | 9 | 31 | | | RENEE FLEMING DECCA 467049 (16.98 CD) [S] | RENEE FLEMING |
| 12 | 12 | 5 | | | LUCIANO PAVAROTTI DECCA 466350 (17.98 CD) | LIVE 40TH ANNIVERSARY RECITAL |
| 13 | RE-ENTRY | | | | DAWN UPSHAW NONESUCH 79605 (16.98 CD) | ANGELS HIDE THEIR FACES |
| 14 | RE-ENTRY | | | | CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD) | FANTASIA 2000 |
| 15 | RE-ENTRY | | | | MARIA CALLAS EMI CLASSICS 57057 (16.98 CD) | LEGEND |

TOP CLASSICAL CROSSOVER™

| 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) | | | |
| 1 | 2 | 2 | NO. 1 | | RUSSELL WATSON DECCA 468695 (17.98 CD) [S] | THE VOICE |
| 2 | 1 | 6 | | | BOND MBO/DECCA 467091 (17.98 CD) [S] | BORN |
| 3 | 3 | 21 | | | TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD) | CROUCHING TIGER, HIDDEN DRAGON |
| 4 | 4 | 35 | | | SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98) | LA LUNA |
| 5 | 5 | 3 | | | ANNE SOFIE VON OTTER/ÉLVIS COSTELLO DG 469530 (17.98 CD) | FOR THE STARS |
| 6 | 6 | 76 | | | CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98) | CHARLOTTE CHURCH |
| 7 | 7 | 99 | | | SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98) | THE ANDREW LLOYD WEBBER COLLECTION |
| 8 | 8 | 12 | | | SOUNDTRACK DECCA 467696 (18.98 CD) | HANNIBAL |
| 9 | 13 | 13 | | | VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD) | PURE TENORS: 18 ROMANTIC CLASSICS |
| 10 | 11 | 100 | | | JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD) | THE RED VIOLIN |
| 11 | 12 | 16 | | | JAMES GALWAY RCA VICTOR 63749 (17.98 CD) | LOVE SONG |
| 12 | 14 | 24 | | | LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD) | STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION |
| 13 | 10 | 3 | | | MAUREEN O'FLYNN E-MAGINE 61040 (16.98 CD) | OPERATICA: "O": VOLUME 1 |
| 14 | 15 | 72 | | | SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD) | THE SONGS THAT GOT AWAY |
| 15 | RE-ENTRY | | | | 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. [S] 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 | TOP CLASSICAL BUDGET |
|---|---|
| 1 THE #1 OPERA ALBUM VARIOUS ARTISTS DECCA | 1 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY |
| 2 VIOLIN ADAGIOS VARIOUS ARTISTS DECCA | 2 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR |
| 3 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG | 3 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR |
| 4 ONLY CHORAL CD YOU'LL EVER NEED VARIOUS ARTISTS RCA VICTOR | 4 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR |
| 5 ESSENTIAL MOZART VARIOUS ARTISTS DECCA | 5 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR |
| 6 A-Z OF OPERA VARIOUS ARTISTS NAXOS | 6 BEETHOVEN CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |
| 7 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS | 7 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR |
| 8 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS | 8 MOZART CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |
| 9 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR | 9 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR |
| 10 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR | 10 TCHAIKOVSKY CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |
| 11 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA | 11 PACHELBEL: OCEAN SOUNDS-RELAXATION VAR- IOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |
| 12 DIVA-30 GREAT PRIMA DONNAS VARIOUS ARTISTS TELDEC | 12 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR |
| 13 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR | 13 PIANO MUSICAL MASTERPIECES VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |
| 14 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL | 14 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR |
| 15 THERE IS LOVE VARIOUS ARTISTS TELARC | 15 BACH: OCEAN SOUNDS-RELAXATION VAR- IOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |

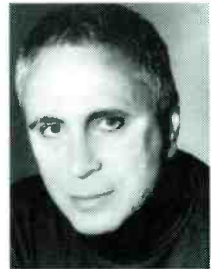
Artists & Music

Classical
KEEPING
SCORE

by Steve Smith

THE LIST OF PRIZES won by American composer **John Corigliano** already stretches to a healthy length and includes honors recognized by the general public, as well as those known only to music enthusiasts and industry insiders. His raging, apocalyptic *Symphony No. 1*, an impassioned response to the AIDS crisis, won the prestigious Grawemeyer Award for best new orchestral composition in 1991. The **Chicago Symphony** recording of the work on Erato earned Grammy Awards for best contemporary composition and best orchestral performance.

In 1996, Corigliano became the first composer ever to win the Grammy for best contemporary composition a second time, for the **Cleveland Quartet's** recording of his *String Quartet* on Telarc. That recording also picked up a second trophy for best chamber music performance, while the **National Symphony Orchestra's** BMG recording of *Symphony No. 1* and a companion piece, *Of Rage and Remembrance*, snared the Grammy for best classical recording the same year. Last year, Corigliano became only the second classical composer in history to win an Academy Award for his score to *The Red Violin*, recorded by Sony Classical. (The first, for you train-spotters, was **Aaron Copland**, who won in 1949 for *The Heiress*.)



CORIGLIANO

But something about winning the Pulitzer Prize continues to make the composer beam, weeks after he received the coveted accolade for his *Symphony No. 2*. "Every composer wants a Pulitzer, really," Corigliano confesses. "It's got history, and the history is American music, so it's not like any other award. The Grawemeyer is certainly a wonderful validation because it's not just American, it's worldwide. And the Oscar is a different sort of validation. What I do, basically, is write symphonic music, so if I get an Oscar, it's a treat. It's like winning the lottery. But if I get a Pulitzer, it's for my life's work. Emotionally, it means a lot to me."

The award, of course, has elicited its share of debate. On the strength of his emotive, communicative music, Corigliano ranks among the most popular living American composers. But many critics remain deeply divided as to the music's actual merit (I come down on the pro side, by the way). And his supporters puzzled over the decision to bestow the Pulitzer on *Symphony No. 2*, which is seemingly a mere elaboration for string orchestra of the earlier *String Quartet*.

Without belittling his own accomplishment, Corigliano offers an explanation as to why his time had come. "I hear they changed the jury, frankly," he says. "And I had a suspicion that that would explain everything. Most of the people who contacted me said, 'You know, it's been a while, and you should have gotten it before, but it might as well be now.' I'm not saying that I agreed, but there are other big pieces I've done—the opera [*The Ghosts of Versailles*], the first symphony—and I think it had more to do with the other situation." The jury that finally awarded the Pulitzer to Corigliano included three composers who had previously won the prize—**Robert Ward**, **John Harbison**, and **Shulamit Ran**—as well as composer and educator **David Baker** and *Washington Post* critic **Tim Page** (another Pulitzer winner).

Most of Corigliano's major works have been recorded, including *Symphony No. 1* and *String Quartet*, as well as the *Pied Piper Fantasy*, concertos for various instruments, and two of his three film scores. But while *Symphony No. 2* will likely find its way into the orches-

tral repertoire, especially in light of the Pulitzer, currently no orchestra or recording company has plans to record the work. No matter how well the recording industry may have served him in years past, this lack of interest comes as no surprise to Corigliano. "I have never seen anything like the way the bottom has dropped out of classical recording," he says. "And it's not just new music—I'm talking about **Beethoven**. It's amazing to me that it's just happened, and people are just shrugging their shoulders. It seems to me to be a real warning to classical music."

For Corigliano and his peers, recordings play a critical role in reaching audiences in places where their music may not be found on concert programs. "The pieces that get recorded a lot are pieces that stand a chance of reaching people," he says. "Many orchestras in the U.S., and certainly in Europe, are still dominated by conductors who only do either European or modernist music. So this is a major route that a composer who is trying to reach out to an audience has—or had, let's put it that way—that may not be there anymore."

THE PRESERVATION of recordings of American music is among the mandates of the American Music Center (AMC), a nonprofit organization of which Corigliano is a member. The AMC—founded in 1939 by Copland, **Howard Hanson**, **Otto Luening**, and other leading composers of the day—boasts a collection of more than 63,000 recordings and scores dating back to the early years of the 20th century, all of which it makes available to performers and scholars as a public service. The center promotes and supports contemporary American music in numerous ways, including the presentation of workshops for composers and performers and the administration of such granting funds as the Copland Fund and the Mary Flagler Cary Charitable Trust. It also produces the award-winning Web site NewMusicBox.org (Keeping Score, Billboard, Jan. 27).

Since 1963, the center has recognized individuals and organizations "for their substantial contributions to advancing the field of contemporary American music in the United States and abroad" with its AMC Letters of Distinction, awarded during the annual meeting of the center's members. In 1999, to mark the 60th anniversary of the AMC, the organization created the Founders Award. These are presented only occasionally in order to acknowledge exceptional service to American music.

At this year's awards ceremony, to be held at the New 42nd Street Studios in New York on Monday (7), the AMC presents its second Founders Award to **John Duffy**, in recognition of a lifetime of achievement in music, both as organizer of the Meet the Composer program and as a distinguished composer himself. Letters of Distinction will be presented to composers **Donald Erb** and **Hale Smith**, as well as to *Los Angeles Times* music critic **Mark Swed**. "In memoriam" honors go to longtime Nonesuch Records producer **Teresa Sterne** and Music Theater Group head **Lyn Austin**.

According to **Richard Kessler**—since 1997 the executive director of the AMC and largely responsible for its most progressive recent initiatives—a sense of "musical citizenship" unites the men and women who receive

the awards. "Donald Erb has had commissions and performances of the highest level," Kessler notes, "but he's also been a musical citizen—an educator, the president of the AMC for three years. Hale Smith, also a tremendous composer, is a model citizen in many respects, not only for his memberships in organizations but also for his teaching career. He's been a model for African-American composers, winning the first BMI student composers award, and he's given a lot to others, to make performances happen. I think the musical citizen part is the most important issue. The board looks for those who've made a difference—who have worked not just for themselves, but for others as well."

For more information on the AMC and the award recipients, visit amc.net.



KESSLER

Top Jazz Albums

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------------|----------------|---|---|
| | | | | |
| | | | | |
| 1 | 1 | 99 | DIANA KRALL ▲ VERVE 050304/VG | 73 weeks at No. 1 WHEN I LOOK IN YOUR EYES |
| 2 | 3 | 25 | VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG | THE BEST OF KEN BURNS JAZZ |
| 3 | 2 | 16 | VARIOUS ARTISTS UTV/VERVE 920191/VG | PURE JAZZ |
| 4 | 5 | 25 | LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG | KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG |
| 5 | 7 | 18 | SOUNTRACK LEGACY/COLUMBIA 85350/CRG | FINDING FORRESTER |
| 6 | 4 | 5 | JOSHUA REDMAN QUARTET WARNER BROS. 47997 | PASSAGE OF TIME |
| 7 | 6 | 24 | VARIOUS ARTISTS ▲ LEGACY/COLUMBIA/VERVE 61432/CRG | KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC |
| 8 | 9 | 16 | JIMMY SMITH BLUE THUMB/VERVE 543978/VG | DOT COM BLUES |
| 9 | 14 | 7 | SHIRLEY HORN VERVE 549417/VG | YOU'RE MY THRILL |
| 10 | NEW | | NICHOLAS PAYTON VERVE 549419/VG | DEAR LOUIS |
| 11 | 10 | 25 | BILLIE HOLIDAY VERVE 549081/VG | KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY |
| 12 | 15 | 11 | BOB JAMES WARNER BROS. 47842 | DANCING ON THE WATER |
| 13 | NEW | | LOS HOMBRES CALIENTES BASIN STREET 203 | VOLUME 3 - NEW CONGO SQUARE |
| 14 | 20 | 2 | MILES DAVIS & JOHN COLTRANE LEGACY/COLUMBIA 61090/CRG | THE BEST OF MILES DAVIS & JOHN COLTRANE (1955 - 1961) |
| 15 | 8 | 11 | DIANNE REEVES BLUE NOTE 27694/CAPITOL | THE CALLING - CELEBRATING SARAH VAUGHAN |
| 16 | 13 | 14 | JOHN COLTRANE IMPULSE! 549361/VG | COLTRANE FOR LOVERS |
| 17 | 19 | 26 | TONY BENNETT COLUMBIA 63570/CRG | ULTIMATE TONY BENNETT |
| 18 | 11 | 3 | THE CHICK COREA NEW TRIO STRETCH 9035/CONCORD | PAST, PRESENT & FUTURE |
| 19 | RE-ENTRY | | VARIOUS ARTISTS SONY CLASSICAL 89019 | SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE |
| 20 | 12 | 25 | JOHN COLTRANE VERVE 549083/VG | KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE |
| 21 | 16 | 62 | JOHN COLTRANE RHINO 79778 | THE VERY BEST OF JOHN COLTRANE |
| 22 | 17 | 64 | STEVE TYRELL ATLANTIC 83209/VG | A NEW STANDARD |
| 23 | 23 | 18 | DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG | KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON |
| 24 | 18 | 39 | JANE MONHEIT N-CODED 4207/WARLOCK HS | NEVER NEVER LAND |
| 25 | 22 | 48 | DIANA KRALL JUSTIN TIME 40050 | STEPPING OUT |

TOP CONTEMPORARY JAZZ ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|----------------|---|------------------------------------|
| | | | | |
| 1 | 1 | 32 | ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS | 6 weeks at No. 1 TOURIST |
| 2 | 2 | 9 | RICK BRAUN WARNER BROS. 47994 | KISSES IN THE RAIN |
| 3 | 3 | 6 | WAYMAN TISDALE ATLANTIC 83396 | FACE TO FACE |
| 4 | 4 | 2 | VARIOUS ARTISTS Q 92945/AG | TO GROVER, WITH LOVE |
| 5 | 6 | 3 | KIM WATERS SHANACHIE 5080 | FROM THE HEART |
| 6 | 5 | 5 | HERB ALPERT A&M 490886/INTERSCOPE | DEFINITIVE HITS |
| 7 | 7 | 33 | RACHELLE FERRELL CAPITOL 94980 | INDIVIDUALITY (CAN I BE ME?) |
| 8 | 9 | 28 | KIRK WHALUM WARNER BROS. 47887 HS | UNCONDITIONAL |
| 9 | 11 | 96 | KENNY G ▲ ARISTA 19085 | CLASSICS IN THE KEY OF G |
| 10 | 10 | 29 | THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD | LIFE IN THE TROPICS |
| 11 | 12 | 48 | BONEY JAMES/RICK BRAUN WARNER BROS. 47557 | SHAKE IT UP |
| 12 | 8 | 7 | SOULIVE BLUE NOTE 27936/CAPITOL | DOIN' SOMETHING |
| 13 | 13 | 5 | PIECES OF A DREAM HEADS UP 3059 | ACQUAINTED WITH THE NIGHT |
| 14 | 15 | 83 | DAVE KOZ CAPITOL 99458 HS | THE DANCE |
| 15 | 14 | 10 | JEFF LORBER SAMSON 20000 | KICKIN' IT |
| 16 | 20 | 9 | CHUCK LOEB SHANACHIE 5078 | IN A HEARTBEAT |
| 17 | 19 | 27 | PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH | JAZZMASTERS - THE GREATEST HITS |
| 18 | 21 | 3 | DOC POWELL SAMSON 20001 | LIFE CHANGES |
| 19 | 18 | 22 | BOB BALDWIN ORPHEUS 70479 | BOBBALDWIN.COM |
| 20 | NEW | | VARIOUS ARTISTS INSTINCT 556 | THIS IS SMOOTH JAZZ 3 |
| 21 | 24 | 12 | DOWN TO THE BONE Q 92943/AG | SPREAD THE WORD - ALBUM III |
| 22 | 16 | 14 | FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN | NOCTURNAL |
| 23 | 22 | 2 | CARLOS CANNON ORPHEUS 70497 | CHICAGO'S FINEST |
| 24 | 23 | 36 | FOURPLAY WARNER BROS. 47694 | FOURPLAY... YES, PLEASE! |
| 25 | 17 | 3 | KEIKO MATSUI NARADA JAZZ 50951/VIRGIN | WHISPER FROM THE MIRROR (ENHANCED) |

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.

Artists & Music



by Steve Graybow

JAZZ BASS-ICS: From his career breakthrough as producer and arranger of **Miles Davis'** late-period *Tutu* and *Amandla* projects, bassist **Marcus Miller** has made a point of combining what he refers to as "the improvisational spirit of jazz" with contemporary funk and R&B rhythms.

"When I was coming up, you took the best elements of all types of music and combined them," he says. "Today, it seems like a lot of music that uses contemporary instrumentation does not represent the best of what the music can be."

M-Squared (Telarc, May 22), Miller's first studio project as a leader since 1994's *Tules*, continues the bassist's explorations into the funkier realms of jazz fusion, uniting deeply mined R&B rhythms with time-honored compositions by **John Coltrane** ("Lonnie's Lament"), **Charles Mingus** ("Goodbye Pork Pie Hat"), and **Billy Cobham** ("Red Baron"), along with new compositions from Miller's pen.

The bassist also makes good on his intent to include elements from a diverse array of genres by taking on **Talking Heads'** "Burning Down the House," turning the modern rock classic into a seven-minute funk tour de force that incorporates an extended saxophone solo from alto player **Kenny Garrett**. Miller uses the song's melody as an identifiable touchstone, referencing it throughout a number of musical permutations.

"My band was playing 'Burning Down the House'

long before we recorded it," says Miller. "It has become common for musicians to play a song for the first time when they are in the studio recording, but you need to play it night after night to strip away everything that is unnecessary, to distill it down to its essential truth."

Guest musicians on *M-Squared* include **Wayne Shorter**, **Branford Marsalis**, and **Herbie Hancock**, who duets with Miller on "Goodbye Pork Pie Hat." "The melody of the song always connected with me," says Miller. "It's like something you would hear in church; it feels right and good."

The concepts of strength and beauty, addressed in the terms "power" and "grace," are used as recurring themes on *M-Squared*. "Music today often has either



MILLER

power or grace, but rarely both," Miller explains. "**Martin Luther King** could be strong, but he never lost a sense of beauty when he spoke. When Miles played his horn or **Michael Jordan** plays basketball, it is a combination of heart, soul, and mind. I try to capture that in music."

Recently, Miller scored the soundtrack to the soon-to-be-released animated film *Trumpet of the Swan*, the last children's book written by novelist **E.B. White**. Miller gives the uplifting story of a voiceless swan who learns to communicate using a trumpet a decidedly jazz-oriented musical backing.

Miller recalls that "the producer wanted sophisticated music that would not be condescending or simplistic just because it was geared toward children. I included all forms of American music that relate to the trumpet: jazz, New Orleans swing, and big band. Children appreciate jazz. There is no reason to play down to them."

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IN STORES: MAY 15, 2001



Songwriters & Publishers

ARTISTS & MUSIC

Jackson Signs With EMI Publishing

Switch Signals Star's Desire To Write For Other Artists, Films

BY DEBORAH EVANS PRICE

NASHVILLE—In a major coup, EMI Music Publishing Nashville has signed country superstar Alan Jackson to a long-term co-publishing agreement.

The deal finds Jackson once again working with Gary Overton, executive VP/GM for EMI Music Publishing Nashville. Overton previously managed the Arista recording artist in 1994 and 1995. "I'm very happy to be working with my friend Gary Overton again," says Jackson, who was most recently with Warner/Chappell before making the switch to EMI.

BILLBOARD EXCLUSIVE

"We hired him anyway," Bandier says of Overton taking the top post at EMI Music Nashville in 1995. "We thought the guy did such a good job, we better get him on our side."

Jackson landed his first publishing deal after his wife, Denise, met Glen Campbell in 1985. The couple moved to Nashville soon after, and publisher Marty Gamblin signed the Georgia native to a deal with Glen Campbell Music in 1986. (Gamblin also briefly

Neither Jackson's camp nor EMI would release the terms of his new agreement, but sources say the deal is obviously another multimillion-dollar pact.

When asked about the length of Jackson's contract, Bandier responds with a laugh, "Hopefully for the rest of his natural life."

Overton says one of the reasons Jackson chose to sign with EMI is that he's looking to have more of his songs recorded by other artists. "Before the Warner/Chappell deal, he had several hits by other artists recording his songs," Overton says, citing Clay Walker, Randy Travis, Chely Wright, and Faith Hill. "One of the main things Alan was looking for was someone to work his catalog."

EMI Nashville prides itself on getting outside cuts for its writer/artist stable. "Every artist that I have on the charts right now—Brad Paisley, Phil Vassar, Carolyn Dawn Johnson, Jamie O'Neal, Darryl Worley—I have cuts on their songs by other artists," Overton says. "Alan said, 'I'd love to write for other artists again.'"

"I know that's very important to him," Overton adds. "It also can extend his overall career. Alan could have a very successful career as a pure songwriter."

Overton says he also plans to get Jackson involved in writing for films. "We've had a lot of success, and maybe we can get him placed [in films]," he says. "Jamie O'Neal has just sung in her second film. Alan and I have been talking about movie ideas. Alan is a very bright man and a very creative man. When Alan focuses and takes up the challenge, there's no one that can stop him."



Thumbs Up! Arista recording artist Alan Jackson signs a new publishing contract with EMI Music Publishing Nashville. Pictured, from left, are Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide; Gary Overton, executive VP/GM, EMI Music Publishing Nashville; Jackson; and Robert Flax, executive VP, EMI Music Publishing Worldwide.

"We've had a lot of fun together. We've had a tremendous amount of success together," Overton says. "He's a class act. He truly is a superstar, and this is fantastic. I couldn't be more thrilled to be working with him again."

According to EMI Music Publishing Worldwide chairman/CEO Martin Bandier, EMI had been looking to reel in Jackson for years. "We tried to do a deal a long time ago. Unfortunately, Gary at that time chose another publisher," Bandier says, referring to Overton, who, as Jackson's manager, had negotiated his Warner/Chappell deal in 1994.

managed Jackson early in his career.)

When Jackson, an ASCAP writer, signed with Warner/Chappell, the multimillion-dollar deal was among the most lucrative in Nashville publishing history.

It was widely regarded as money well spent, as Jackson has remained one of the country format's most consistent hitmakers over the past decade, writing or co-writing such hits as "Here in the Real World," "Don't Rock the Jukebox," "Chattahoochee," "Little Man," and "When Somebody Loves You," currently No. 16 on Billboard's Hot Country Singles & Tracks chart.

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"MALALAKO (BE MY BABY)"
Written by Jeff Barry, Ellie Greenwich, Phil Spector
Published by Trio Music Co. (BMI), Mother Bertha Music (BMI), ABKCO Music (BMI), Universal-Songs of PolyGram International (BMI)

It has often been said that the true beauty of music lies in its universality. The fact that a great song, such as the Ronettes' "Be My Baby," can be appreciated by different cultures and in different times is often what unites us. *Tarika* offers its own interpretation of that tune on its latest album, *Soul Makassar*, on *Trikola*.

"For a long time I thought it was a Malagasy song by a very popular group named Les Surfs," says Hanitra Rasoanaivo, founder and lead singer of *Tarika*.

"Growing up in Madagascar, I didn't know that it was a cover. In 1992, I found out that it was written by someone else and not Les Surfs at all. All that time we believed it was a Malagasy song sung in French, so to me it was part of my childhood."

Although Les Surfs' version ("Reviens Vite et Oublie") introduced Rasoanaivo to the Ronettes'

classic, she decided to make the song her own rather than simply translate it word for word.

"It's not a translation of anything," says Rasoanaivo.

"This version is something that I created out of my own head. I've written completely new words. I listened to the original version by the Ronettes and the Les Surfs version, and then I knew that it was a love song, and those Malagasy words just came to me. It's my own words of how I express my love."



FOR THE RECORD

In the May 5 issue's No. 1 Song Credits box, Joshua P. Thompson's first name was omitted in the credits for the single "Missing You."

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

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

HOT COUNTRY SINGLES & TRACKS

AIN'T NOTHING 'BOUT YOU • Tom Shapiro, Rivers Rutherford • Sony/ATV Tree/BMI, Wenonga/BMI, Universal/ASCAP, Memphis/ASCAP

HOT R&B SINGLES

MISSING YOU • Tim Kelley, Bob Robinson, Joe Thomas, Joshua P. Thompson • Time4Flytes/BMI, Songs Of Dreamworks/BMI, Tallest Tree/ASCAP, Zomba/ASCAP, 563/ASCAP

HOT RAP SINGLES

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

HOT LATIN TRACKS

QUIERO • M.Cancel, R. Contreras, J. Greco • Dustelli/BMI, Mana Gita/ASCAP, Jimmy G's/ASCAP, WB/ASCAP

Playing The Hits Of EMI Publishing; Promoting The John Lennon Contest

CATALOG CRASH COURSE: Alan Warner, EMI Music Publishing's Los Angeles-based senior VP of catalog promotion, was brought back to New York last month by popular demand to conduct one of his crash courses in the company's massive catalog. Hosting a daylong meeting for the company's licensing and music resources staff, Warner played excerpts from nearly 200 songs—much as he does on a monthly basis in L.A.

"I take over the creative listening meeting and play the songs of either a writer or an important part of a catalog," says Warner. "This is the second year in a row I've done a whole day in New York, and it's part of [chairman/CEO] Martin Bandier's plan to further acquaint staffers with gems in our vast song catalog."

Warner chose a multitude of versions from a broad selection of copyrights, ranging from the Mandy Patinkin recording of Yip Harburg and Harold Arlen's "Over the Rainbow," which features that song's rarely heard verse, to five different versions of the New Orleans R&B classic "Land of 1000 Dances"—including composer Chris Kenner's original, with a lyric that features the song's title, which is missing from all subsequent versions. Chairing the meeting was executive VP Joanne Boris, who emphasized the many varied uses to which copyrights can be assigned.

LENNON BUS ON TOUR: The John Lennon Educational Tour Bus rolled into Madison Square Garden in New York recently to stir up some interest in the fifth annual John Lennon Songwriting Contest at the New York Music and Internet Expo. The competition, which commenced in April and runs through Sept. 28, is divided into 12 categories: rock, country, jazz, pop, world, gospel/inspirational, R&B, hip-hop, Latin, electronica, folk, and children's songs. Grand-prize winners in each category—who are selected by such celebrity song-

writers as Ashford & Simpson, Ani DiFranco, Elton John, Joshua Redman, and Pam Tillis—receive \$2,000 in cash, \$5,000 in Yamaha project-studio equipment, and a \$5,000 publishing advance from EMI Music Publishing.

Brian Rothschild, the contest's executive director, was also showing off the state-of-the-art custom audio and video gear on the 3 1/2-year-old bus.

"We go around the country providing workshops in high schools and boys' and girls' clubs," says Rothschild, whose vehicle makes three or four stops per week and puts on 45,000 miles per year. "Each stop is customized based on the kids' needs, but we try to inspire original songwriting, as well as get them involved in all the different aspects of music and video production."

The high-tech facility also has a public address system, so kids can not only come in and cut an audio and video track but also perform it live on a makeshift stage outside the bus.

GIVE IT AN ASTERISK: A textbook example of how *not* to use a song can be found in HBO's otherwise magnificent *61**. The Billy Crystal-directed flick about the Roger Maris/Mickey Mantle home-run derby in 1961 inexplicably uses Lyle Lovett's "Nobody Knows Me" during an intimate scene between Maris and his wife. Great artist, great song—but it's the only moment in the movie that rings false in terms of authenticity. In a film where the actors, settings, dialogue, and other soundtrack songs seem wondrously true to the period, hearing Lovett's unmistakably contemporary voice on the rightly acclaimed 1989 Lyle Lovett and His Large Band album track senselessly shatters the illusion.

Materials for Jim Bessman can be sent to 331 West 57th Street, #285, New York, N.Y. 10019, or E-mailed to abarenbo@earthlink.net.



by Jim Bessman

Capitol Plays Host To Surround-Sound Pioneer Schmitt

CAPITOL STUDIOS, located in the famous Capitol Tower at 1750 North Vine St. in Hollywood, is one of the storied recording facilities of the world. The oldest music recording studio on the West Coast, Capitol was the site of recording dates for legendary artists such as **Frank Sinatra** and **Nat King Cole**, who, years after their death, continue to cast a long shadow over their contemporaries.

Recently, Capitol Studios played host to the old and the new. The analog masters from **Van Morrison's** *Moondance* (recorded in 1969) were transferred to two new hard-disc recorders, Euphonix R-1 and Alesis Adat HD24, for subsequent surround mix at Presence Studios in Westport, Conn., by engineer **Elliot Scheiner** (Studio Monitor, *Billboard*, April 28).

Another engineer, eight-time Grammy winner **Al Schmitt**, was also on the scene at Capitol that day. A surround-sound pioneer—like Scheiner—with many 5.1 mixes to his credit, Schmitt was creating a multichannel mix of a recording he had just completed and mixed for 2-channel (CD) release: the forthcoming album from jazz singer/pianist **Diana Krall**.

When I Look in Your Eyes, Krall's 1999 album, brought Schmitt, Krall, and producer **Tommy LiPuma** together again and once again resulted in Schmitt winning the best-engineered album, non-classical Grammy. (**George Benson's** *Breezin'*, **Steely Dan's** *Aja* and "FM [No Static at All]," and **Natalie Cole's** *Unforgettable With Love* are among his other Grammy-winning projects.) As with *When I Look in Your Eyes*, which was the first time the artist had used an orchestra on a recording, the forthcoming album will feature standards by Krall and her quartet, with orchestral augmentation.

"For the last couple of years," Schmitt explains, "I've been plan-

ning on surround-mixing. With everything I do now, I plan on doing a surround [mix] at some point—whether it's me or someone else—so I always put up some surround mikes. I was fortunate that we did that, and when [LiPuma] said, 'Go ahead and do the surround on it,' it was really nice; it made a big difference. It sounds wonderful in surround, really beautiful."

As with *When I Look in Your Eyes*, the **Diana Krall Quartet** recorded basic tracks in Studio A at Avatar Studios in New York. Befitting a jazz album of classic compositions, the project was recorded to analog tape with an abundance of vintage equipment: Avatar's Studio A features a 40-input Neve 8068 console and Studer tape machines. Schmitt used Neumann microphones to capture Krall's voice and piano. She plays and sings live in the studio, he notes.

Krall's forthcoming project also brought into the mix famed composer/arranger **Claus Ogermann**—who collaborated with Schmitt and LiPuma on many classic recordings, including **Benson's** *Breezin'*, *In Flight*, and *Living Inside Your Love*; **Michael Franks' Sleeping Gypsy**; and **João Gilberto's Amoroso**—when orchestral overdubs were added in London.

"We did the **London Symphony Orchestra** [LSO] at Abbey Road Studios in the old **Beatles** studio, Studio 2," Schmitt says. "It was just great. I used two [Neumann] M 150s for ambiance. For surround, I used two of the original M 50s."

Though he also employed Neumann microphones on the French horns, violins, violas, cellos, basses, and woodwinds, Schmitt notes that the 54-piece LSO was easy to capture with just the ambient and surround microphones, given the superior acoustics of Abbey Road's Studio 2.

Overdubs complete, Schmitt created both the 2- and 5.1-channel



by Christopher Walsh

mixes in Capitol's Studio C on a Neve VRQ72 console, employing the Lexicon 960L multichannel digital effects system and TC Electronic System 6000 multichannel processing platform. For the multichannel mix, Schmitt also used his own Mastering Lab monitors: Mastering Lab-built cabinets and electronics with Tannoy drivers, designed by the Hollywood-based mastering facility.

"Tommy [LiPuma] wanted me to do the surround on Diana Krall," Schmitt confides, "so it was ready. I did the stereo first, then went into the surround right after. Some guys like to do it the other way, but everybody works differently. For me, this the easiest way."

Schmitt also notes, however, that while the 2-channel release of Krall's new album is scheduled for early September, Verve has made

no announcement as to its plans for the multichannel mix.

Like Scheiner, who revisited his recording of *Moondance* for a planned Warner DVD Audio release, Schmitt has remixed *Breezin'*, now available in the DVD Audio format from Rhino Records, a member of the Warner Music Group. Warner remains the sole major to release titles in the DVD Audio format, to date.

"Warner Bros.—and Rhino—has a jump on everybody," Schmitt says. "They are so far in advance of any other record company. Once [DVD Audio] is in cars, I think it's going to go over big."

AS THIS ISSUE OF *Billboard* celebrates the 100th anniversary of RCA Records, it is fitting to note that Cooper's Ferry Development Assn. (CFDA) of Camden, N.J., has been contracted by **Dan Gaydos** and **Bernard Fox** of the Museum of Sound Recording to plan, design, construct, and staff a new museum and theme park. SoundWave, the International Museum of Recorded Sound and Entertainment Center, will occupy 113,000 square feet of exhibition space and will be a major part of the vast effort to revitalize the

economy of Camden.

CFDA's mission is to develop the Camden waterfront into multiple tourist destinations with thematic ties to the Penn's Landing tourist district across the Delaware River, on the Philadelphia waterfront. Already in place on the Camden waterfront are the E-Center, a large-scale concert venue; a children's garden; and office buildings housing the CFDA and Delaware River Port Authority.

Though emphasis will be placed on the history and presence of RCA in Camden, SoundWave will present a wide experience of sound history, sound phenomena, and sound environments to visitors.

Gaydos, president of the Museum of Sound Recording, and Fox, the museum's project director, are also acting for the CFDA to coordinate all interests within the recording and audio industry for sponsorship, consultation, and historic and technical research, as well as artistic, technical, and cultural interface.

The Museum of Sound Recording was founded in New York in 1991 to celebrate the rich legacy of the recording industry and to safeguard its technologies for future generations.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 5, 2001)

| CATEGORY | HOT 100 | R&B | COUNTRY | ADULT CONT. | RAP |
|---|---|---|---|---|--|
| TITLE Artist/ Producer (Label) | ALL FOR YOU Janet J. Jam, T. Lewis, J. Jackson (Virgin) | MISSING YOU Case/ Tim & Bob (Def Soul/IDJMG) | AIN'T NOTHING 'BOUT YOU Brooks & Dunn/ K. Brooks, R. Dunn, M. Wright (Arista Nashville) | I HOPE YOU DANCE Lee Ann Womack/ M. Wright (MCA Nashville) | WHAT WOULD YOU DO? City High/ W. Jean, J. Duplessis, R. Toby, R. Pardo (Booga Basement/Interscope) |
| RECORDING STUDIO(S) Engineer(s) | FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith | ENTERPRISE (Burbank, CA) RECORD PLANT (Los Angeles) Jan Fairchild | SOUND KITCHEN (Franklin, TN) Greg Droman Todd Gunnerson | JAVALENA (Nashville) Greg Droman | TRACK HOUSE (Willingboro, NY) BOOGA BASEMENT (East Orange, NJ) Serge Tsai |
| CONSOLE(S)/ DAW(S) | Harrison MR4, Harrison Series Ten | SSL J9000, SSL 4000 G+/ Pro Tools | API Legacy/ Pro Tools | API Legacy/ Pro Tools | SSL 9000J/ Sony Digital, Pro Tools |
| RECORDER(S) | Otari MTR 100 w/Dolby SR | Studer A820, Studer A800 | Sony 3348 | Studer 48 | Sony 3348 |
| MIX MEDIUM | Quantegy 499 | 2" Quantegy 499, Pro Tools | Quantegy GP9, 1/2" ana- log | Quantegy 467 | Sony 3348, Pro Tools |
| MIX DOWN STUDIO(S) Engineer(s) | FLYTE TYME (Edina, MN) Steve Hodge | RECORD PLANT (Los Angeles) Jan Fairchild | SOUND KITCHEN (New York) Greg Droman, Todd Gunnerson | SOUND KITCHEN (Franklin, TN) Greg Droman | HIT FACTORY (New York) Serge Tsai |
| CONSOLE(S)/ DAW(S) | Harrison Series Ten | SSL 4000 G+ | Neve VR72 Legend/ Pro Tools | Neve VR72 w/Legend Package/ Pro Tools | SSL 9000J/ Pro Tools |
| RECORDER(S) | Otari MTR 100 w/Dolby SR | Studer A800 | Ampex ATR 102 | Ampex ATR 102 | Sony 3348 |
| MASTER MEDIUM | Pro Tools | Quantegy GP9 1/2", DAT | Quantegy GP9 1/2" analog, Quantegy DAT, BASF CD-R | Quantegy GP9 | Sony 3348 |
| MASTERING Engineer | BERNIE GRUNDMAN Brian Gardner | STERLING SOUND Chris Gehringer | MASTERMIX Hank Williams | MASTERMIX Hank Williams | HIT FACTORY Joe Yannece |
| CD/CASSETTE MANUFACTURER | EMD | UNI | BMG | UNI | UNI |

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Engineer Al Schmitt and studio manager Paula Salvatore in Studio C at Capitol Studios in Hollywood, where Schmitt created both 2-channel and 5.1-channel mixes for Diana Krall's forthcoming album. (Photo: David Goggin)

Latin Academy To Honor Iglesias

IGLESIAS TO BE HONORED: Spanish icon Julio Iglesias will be honored as the 2001 Latin Academy of Recording Arts and Sciences (LARAS) person of the year.

Iglesias is the second LARAS person of the year. The first was Emilio Estefan Jr., who was honored during last year's first Latin Grammy Awards (Billboard, Oct. 7, 2000).

CONFERENCE NEWS: In his exclusive question-and-answer session during the Billboard Latin Music Conference April 25, singer Marc Anthony revealed that he will release two separate albums simultaneously this summer: a Spanish-language salsa disc and an English-



by Leila Cobo

language pop disc (Billboard, May 5). Both albums will feature compositions by Anthony (mostly co-writes) and will yield a single released to different radio stations.

In other conference news, Billboard hosted its first-ever regional Mexican music panel, in recognition of the genre's clout in the marketplace.

banner (Billboard, April 28). Panelists, however, decried the generalized use of the term "regional Mexican."

But José Rosario, president/CEO of Seven Rivers Music, said that despite its numbers, regional Mexican music remains the orphan of the Latin industry.

OLD MEETS NEW: Folklore composer Ariel Ramírez, along with popular folk singer/songwriter León Gieco, were the top winners at the third edition of Argentina's Premios Gardel music awards April 18.

Gieco, winner of the Gold Gardel, began his career in the Argentine rock genre and has achieved worldwide status with a fusion of folk and local ethnic music that includes classic songs that have been sung by artists of all styles.

Tito Nieves En Otra Onda album cover with promotional text and WEACARIBE logo.

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LATIN TRACKS A-Z list with columns for rank, title, publisher, and chart history.

POP, TROPICAL/SALSA, and REGIONAL MEXICAN charts with columns for station counts and track details.

Hot Latin Tracks



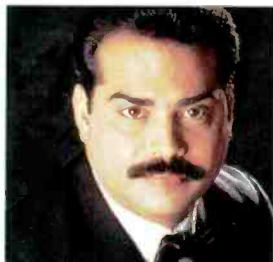
Main Hot Latin Tracks chart table with columns for This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title, and Imprint/Promotion Label.

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.

Billboard[®] 2001

LATIN MUSIC AWARDS

4 WEEK TV CAMPAIGN ON TELEMUNDO AS OF APRIL 23RD
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NATIONAL PRESS CAMPAIGN

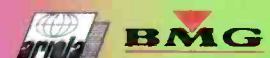


THE COMPILATION OF THE MOST IMPORTANT NIGHT IN LATIN MUSIC
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CHRISTIAN CASTRO
ROCIO DURCAL
GISSELLE
LUIS MIGUEL
LOS TEMERARIOS

LOS TRI-O
PAULINA RUBIO
GILBERTO SANTA ROSA
CARLOS VIVES
SON BY FOUR
TITO ROJAS
LIMITE

ALBUM AVAILABLE NOW





Signed, Sealed, Delivered. Universal Music Group has bolstered its distribution share of the Latin market with its exclusive distribution agreement with the newly created Univision Music Group (UMG) and Disa Records. As reported in *Billboard* (April 28), Universal will distribute Disa's new releases and catalog within the U.S. and Puerto Rico. Shown during the signing in the back row, from left, are Jim Urie, president, Universal Music and Video Distribution (UMVD); Neil Nagano, senior VP, business and legal affairs, UMG; John Mason, attorney; Maximo Aguirre, legal counsel, Disa; and Marco Bissi, president, Universal Music Mexico. Shown in the front row, from left, are Gustavo Lopez, VP, Latin sales, UMVD/Universal Latino; Patricia Chavez, director of operations, Disa; Zach Horowitz, president/COO, UMG; and Doris Chavez, director of sales, Disa.

LATIN NOTAS

(Continued from page 114)

composed landmark folk albums (including *Misa Criolla*, *Mujeres Argentinas*, and *Cantata Sudamericana*), which contributed to his Lifetime Award.

Rock band **Divididos** won three awards at the ceremony (it was nominated for five) for its BMG recording *Narigón del Siglo*: album of the year, best rock band, and best production (with producer **Afo Verde**).

Warner's **Fito Páez**, nominated for four prizes, won two: best rock artist and best video (for **Edy Flehner's** "El Diablo en Tu Corazón").

Bailanta hero **Rodrigo**, who died last year in a car accident and became an instant legend, also won two awards, for best tropical artist and song of the year ("Soy Cordobés").

Unexpected winners included Universal Music's **Sandra** and DBN's folklore singer **Roxana Carbajal**, who won as best new artist. Less surprisingly, Universal Music's **Alejandro Lerner** won best male pop artist, Leader Music's **Ráfaga** became best tropical group, and EMI's young **Luciano Pereyra** won best male folklore artist. Another favorite, folklore giant **Mercedes Sosa**, received an award for her new recording of the classic "Misa Criolla."

Organized by the local record industry chamber CAPIF, the Premios Gardel is the most important music award in Argentina. This third edition reviewed albums released between Dec. 1, 1999, and Nov. 30, 2000. Six hundred producers, promoters, retailers, managers, record label executives, and journalists voted for the awards.

In other Argentina news, pop group **El Símbolo** has been working on its upcoming album, set to be released in July in the U.S. and Mexico on Fonovisa. In the next two months, the group will be performing in a series of festivals in the U.S., Spain, and Portugal.

CHILEAN SINGER Nicole, a 25-year-old whose real name is **Denisse Laval**, is the first Latin American artist signed to Maverick Musica, the Latin division of Maverick Records. The Maverick contract calls for five albums.

Nicole had her first hit in Chile in 1989 when she was 12, and her rendition of the naive romantic ballad "Tal Vez Me Estoy Enamorando" was all over the airwaves. Five years later, Nicole resurfaced as a pop/rock singer, and her debut for BMG, *Esperando Nada*, went triple-platinum (75,000 copies). Her following album, the electronica driven *Sueños en Tránsito*, appeared in 1997 and was produced by ex-Soda Stereo front man **Gustavo Cerati**. *Sueños* didn't sell as well as its predecessor and was Nicole's last release for BMG. The label let her go early in 2001.

Nicole's first Maverick album is scheduled for release in September.

COREA MUSICIANS JAM: During a recent concert by pianist **Chick Corea** in Bogotá, Colombia, his musicians agreed to play for free during a series of free jam sessions led by **Juan Sebastián Monsalve**. Monsalve, a jazz bassist, is releasing his debut album, *Bunde Nebuloso*—a blend of Colombian rhythms, Indian music, and jazz fusion—this month. Featured on the album are Corea's sidemen, who played for free.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Argentina, Sergio Fortuño in Chile, and Gustavo Gómez in Colombia. 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.

Velásquez Gets Personal On Sony Set

BY LEILA COBO

MIAMI—By now, singer Jaci Velásquez has grown used to being called "La Niña Buena" (the Good Girl)—even if she's all grown up, has a boyfriend, and is willing to get downright personal on her new Spanish-language album, *Mi Corazón*, set for release May 8 on Sony Discos.

"It's more my heart on tape," says Velásquez, 21, separating this set from her previous recordings. "The first single, 'Cómo se Cura Una Herida,' is really about my parents' divorce, and the whole record is very much my life this year."

And that may shock fans who think their good little girl ought not to sing about things like love and breakups. But at the core of it all, says Velásquez, lies the fact that she continues to stand by her Christian beliefs.

"I'm aware I'm going to be criticized a lot, that people may say, 'She's not Christian because she sings about love,'" adds Velásquez. "But it was important to say life is not perfect, God is not perfect. As humans, we're going to fail. And that's the way it is."

Before she gained notoriety as a Latin pop artist with 1999's *Llegar a Tí*, Velásquez was already established as a Christian artist. Banking on her tried-and-true status, that first Sony Discos album included both Spanish-language versions of previous hits, as well as new material written

specifically for her.

Mi Corazón follows that with songs written by Latin hitmakers like Rudy Pérez (who produced *Llegar a Tí*) and Desmond Child, as well as Christian music songwriter Mark Heimermann. But *Mi Corazón* is far edgier than its predecessor, mixing upbeat dance tracks with the sweeping ballads Velásquez favored in her first set.

Unlike *Llegar*, whose Spanish tracks were produced solely by Pérez, *Mi Corazón* has production credits from Pérez as well as Emilio Estefan Jr., Alejandro Jaén, Heimermann, and Child.

There's also a duet with Angel Pérez, lead singer of Son by Four.

Although Velásquez didn't contribute to the writing of the tracks—she says she doesn't feel fully comfortable writing in Spanish, although she is writing for her upcoming English-language album—she did tell the various writers what she wanted to convey in each song.

"She's really evolving as an artist, and she has a lot of input," says Sony Discos chairman Oscar Llord. "She had expressed an interest in working with different producers, and it gives a different diversity of sound to the

album. And she's far more confident in Spanish. She comes across in a way that's more convincing than before."

Aside from the change in sound, Velásquez faces the more daunting task of maintaining parallel careers in English and Spanish in a Christian market and a Latin pop market. Although the two meet from time to time—in last year's Crystal Clear tour, for example, Velásquez included several numbers in Spanish—the singer's work is still distributed and marketed through two separate labels.

In connection with her new release, Velásquez has signed up to be the spokeswoman for Frieda Hair Products and will be featured in an upcoming major ad campaign targeting the Latin market. The first spot, featuring "Como Se Cura," will be shot May 9 in New York.

The common thread, however, continues to be not only Velásquez's voice and self-assurance—remarkable for someone her age—but her equally felt convictions, which have translated into an album that sounds far more honest than her debut.

"This record required a lot out of me, physically and emotionally," says Velásquez, who cried while recording "Cómo Se Cura," both in the recording studio and during its video shoot. "I love to sing music that I can relate to."



VELÁSQUEZ

New IFPI Latin America Exec To Continue Piracy Fight

BY LEILA COBO

MIAMI—With the departure of Gabriel Abaroa as regional director of the International Federation of the Phonographic Industry (IFPI) Latin America, the organization closes a 10-year cycle that resulted in eight anti-piracy units throughout Latin America.

"We need new energy, new objectives, and a new vision," says Abaroa, who will continue as senior legal consultant for the organization for at least the next three months.

Beyond that, full responsibility over IFPI Latin America falls on Raul Vásquez, who took over Abaroa's post in April. Vásquez, a veteran music industry executive who was most recently at the helm of Latin music Web site eritmo.com, brings both industry and Internet savvy to the position.

"He has a complete understanding of the Latin American record business," says Frank Welzer, president of Sony Music International/Latin America and chairman of IFPI Latin America. "Although the IFPI and anti-piracy units have made strides, we've lost ground. There have been a lot of resources thrown at fighting pira-

cy, but we need to better organize our efforts. And Raul being an organization man is well-equipped to do that."

Organization has been the thrust of Abaroa's tenure, which began in 1989 when he joined the IFPI as the anti-piracy coordinator for Mexico. He later became executive president of the Latin American Recording Industry Assn., which last year became IFPI Latin America.

Today, says Abaroa, "every Latin American country is well-informed on what's happening with piracy. We've [seized] more than 200 million CDs and cassettes, and we've closed at least five industrial manufacturing plants."

However, as piracy has evolved from a home industry into a full-fledged, sophisticated industrial operation, the fight has become increasingly harder. According to Abaroa, fully 50% of the Latin American music industry is in the hands of pirates. This is despite the fact that during Abaroa's tenure record industry executives have come to fully appreciate the perils of piracy and are working together in a concerted manner against it.

"To eliminate piracy altogether may not be a realistic goal right now," concedes Vásquez. "What

we're doing is checking the growth of the piracy organizations."

Vásquez plans to continue doing this by creating anti-piracy units in areas that still don't have them—like Central America and the Caribbean—while continuing to make big markets like Mexico, Brazil, and Argentina priorities.

Another major concern for Vásquez is Internet piracy. "We have to be prepared to make sure no one abuses the catalogs of the majors," he says. "A second priority is to make sure the legal structure of each country allows us to enforce anti-piracy laws."

In addition to the IFPI, individuals have jumped onto the anti-piracy bandwagon in smaller yet equally meaningful ways. In Colombia, for example, Universal act *La Pestilencia* marks each CD with an anti-piracy logo that enables buyers to get discount tickets at the band's shows.

As for Abaroa's future, nothing is set yet, although he plans to continue to be linked to the music industry in some way. "I focused 10 years on something destructive. Now I'll focus on something constructive," he says, laughing.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EU Online Deal Sets A Precedent

Italian Collection Society, Digital Media Assn. Make Pact

BY JULIANA KORANTENG

LONDON—A groundbreaking deal between the Italian arm of the Brussels-based European Digital Media Assn. (EDiMA) and Italian authors' rights body SIAE to license repertoire for online usage looks to have cleared the way for a raft of similar deals.



AXON

The agreement (*Billboard Bulletin*, April 24) marks the first official deal between a royalty-collecting society in the European Union (EU) and EDiMA, which represents European online services offering copyright works on their sites. The association sees this as a springboard to encourage other EU rights bodies—such as the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (MCPS-PRS) alliance, France's Sacem, Germany's GEMA—and the Netherlands' BUMA-STEM-RA, to clinch similar agreements.

EDiMA members have struggled to obtain licenses with European collecting societies, which have had difficulty setting up a cross-border framework to grant mechanical and performance rights licenses for music used on the Web.

"The problem in securing licensing in any country has been the fact that our members have digital new-media business models, which the collection societies have never dealt with before," says Lucy Cronin, Brussels-based director of EDiMA. "But SIAE has managed to come up with something that is acceptable to us."



Although Cronin declines to give specific details, the one-year provisional agreement allows EDiMA members with businesses based in Italy to obtain multi-country permits to transmit streamed and downloadable music, plus Webcasts via PCs and wireless devices. An EDiMA/SIAE committee will monitor the trial agreement, which will be renegotiated when it expires.

Vitaminic, the Italy-based online music service with sites in several European countries and the U.S., is the first EDiMA member to obtain a license under the new agreement. Other EDiMA members are PeopleSound.com and Music Choice Europe, plus the European arms of Liquid Audio and RealNetworks.

The EU Copyright Directive adopted earlier this year helped pave the way for agreements like the SIAE/EDiMA

deal by harmonizing the region's disparate online copyright laws. According to EDiMA, the legislation provides a legal framework for Europe's still-developing online music sector.

John Axon, executive director of performance licensing at the MCPS-PRS alliance in London, says rights societies welcome any legislation that offers new revenue opportunities for the composers and publishers they represent. He points out that the Santiago Agreement signed by performing right organizations BMI, PRS, GEMA, Sacem, and BUMA in September 2000 (*Billboard*, Oct. 7, 2000) improved opportunities for international Internet licenses. The agreement authorized each of those organizations to grant worldwide online music licenses to Internet music serv-

ices in their respective countries.

"It means we can license in the U.K. for global use, because we don't want to worry about where those downloads are going," Axon says.

For mechanical rights, the situation is more complicated, because some major publishing houses refuse to grant prior clearance for downloads.

"The MCPS in this country and other mechanical organizations don't have the full assignments from their members," Axon explains. "But we're trying to persuade our publisher members that it's better to let the performance and mechanical rights organizations act as one, because [the publishers themselves] won't be able to handle the details of where the [digitally delivered] music is going."



Rapid Eye Movement. During a London visit to promote their forthcoming album (*Reveal*)—and prior to playing the April 29 Nelson Mandela tribute concert there—R.E.M. members Michael Stipe and Mike Mills got together with some senior international executives from Warner Music Group (WMG). Shown, from left, are WEA U.K. managing director John Reid, WMG chairman/CEO Roger Ames, Europe president Paul-Rene Albertini, Mills, U.K. chairman Nick Phillips, VP of marketing/Europe Thomas Starkjohann, artist manager Bertis Downs, and Warner Music International senior VP of marketing Jay Durgan. Kneeling in front is Stipe.

Warner Enters Licensing Deal With India's Tips

BY NYAY BHUSHAN

NEW DELHI, India—After being unrepresented in India since last November, London-based Warner Music International (WMI) has signed a three-year licensing deal with Mumbai-based label Tips Industries.

One of the leading players in the Indian music industry, Tips will market WMI product in India and neighboring countries Nepal, Bangladesh, Bhutan, and Pakistan.

Tips managing director Kumar Taurani says, "We will leverage our experience in Hindi and regional music to make Warner a success in India." As Tips' catalog is made up of domestic repertoire only, the com-

pany is setting up a new department to handle WMI product.

Taurani adds that Tips is targeting annual sales of about 2 million cassette units for WMI titles. A projection for CD sales is not available; CDs account for just a fraction of music sales in India. The agreement allows Tips to release all Warner current priority titles and its entire back catalog in India.

Local market share estimates place Tips as India's third-largest label, behind former EMI licensee Saregama and market leader T-Series.

Until last November, WMI's Indian licensee was Delhi-based Music Today, a division of World Media India

CMAA Leaves Sydney For Tamworth Home

BY CHRISTIE ELIEZER

SYDNEY—The decision by the Country Music Assn. of Australia (CMAA) to close its Sydney office and generate all activities from the country music capital of Tamworth (*Billboard Bulletin*, April 30) has created a rift within the body, with one of its board members resigning two days after the decision was announced April 25.

Some local industry figures have criticized the move as a shortsighted one that may slow the association's attempts to gain support from mainstream radio and urban retailers and to widen its base of corporate sponsors. Many believe that the closure of the Sydney office is a

direct result of a new board being elected at its annual general meeting in January, including a number of independent artists.



ELLIS

CMAA board chairman Joy McKean says the decision was prompted by "current financial realities." She adds that having an office in Sydney is "still a worthwhile objective," as was the planned appointment of a CEO when the board could afford one.

Rob Potts, director of booking agency Allied Artists, resigned from the CMAA board as a result of the decision to return to Tamworth. He says, "It is totally at odds with the direction the board has been taking in the" (Continued on page 133)

Partnership Angers Dutch Retailers

Merchants Think Deal Steers Customers To Competitor

BY ROBERT HEEG

HILVERSUM, the Netherlands—Dutch retailers have responded angrily to a deal between national top 40 chart compiler Mega Charts, chart sponsor Wanadoo, and online music seller Bol.com. In effect, shopkeepers say, the deal directs their customers to a competitor.

Dutch stores distribute the free *Mega Charts* magazine, which features various Dutch charts and refers readers to the Wanadoo-

sponsored top 40 Web site, WanadooTop40.nl. That site is linked to Bol.com, a division of Bertelsmann. Visitors to the Wanadoo site can add songs featured in the charts to their "shopping trolleys" directly from the online retailer.

This system led to angry protests when it was announced in early April. Some retailers threatened to cancel their orders for *Mega Charts*, which is published every Thursday with a print run of 70,000.

Heated debates followed, involving the Dutch music retail organization NVGD, Wanadoo, and Mega Charts. So far, those talks have failed to provide a solution that appeases all sides, although after the latest meeting (April 24), Mega Charts director Marcus Muler did report some progress. "A new proposition will go out to the NVGD," says Muler. "I'm sure we'll work this out." As the various boards of directors are still discussing the new proposition, Muler declines to offer any additional information.

For NVGD chairman Martin de Wilde, the scenario is clear-cut. As a representative of the Dutch retailers, he insists on the removal of the Bol.com link from WanadooTop40.nl. He refuses to comment on the possible measures the NVGD will take if this is not done. "There's no point in making any comment whilst we are" (Continued on page 133)



Canada's Jimmy Rankin Steps Out Solo

Former Rankin Family Member Makes EMI Debut With 'Song Dog'

BY LARRY LeBLANC

TORONTO—Like a prizefighter up for his first bout, Canadian singer/songwriter Jimmy Rankin is burning with anticipation over his debut solo album, *Song Dog*, due July 17 on EMI Music Canada.

The album follows a two-year hiatus from performing and a decade of being the primary songwriter for the Rankin Family, the act widely credited for elevating traditional Cape Breton music from folk-festival status into the mainstream of Canadian culture in the 1990s.

"I wanted to make this album for the longest time," says Rankin, 36. "With the Rankins, it wasn't possible, because we were either on the road or making records. When I worked things out with EMI in the fall and then found [producer] Tim Thorney, I got right at it."

Struck by Rankin's demos, Thorney immediately signed up. "Jimmy's at the peak of his game," he says. "What's so cool is what he writes about is so Canadian."

The album's title was inspired by Irish writer Colum McCann's book *Song Dogs*. Says Rankin, "It's about an Irish guy traveling the world while coyotes howl at the universe. I sort of envision myself also just howling at the universe. I am the Song Dog."

Despite racking up Canadian sales of nearly 2 million units for its six-album catalog on EMI Music Canada, the Rankin Family—brothers Jimmy and John Morris and sisters Raylene, Cookie, and Heather—fared poorly outside Canada, particularly in the U.S. Indeed, their eponymous debut in 1989 wasn't even released there. Eventually, unable to break through in the U.S. and facing dwindling sales at home, the act decided to break up in September 1999 after the previous year's *Uprooted* (Rounder Records).

Jimmy's world was further shaken in January 2000 when his older brother, fiddler/pianist John Morris—the

musical rudder of the tight-knit Rankin clan of 12 children—died in a car crash (Billboard, Jan. 29, 2000). Not surprisingly, *Song Dog*, which was delayed as a result of John Morris' death, is dedicated to his memory. "I'm just now getting around to reading the newspaper accounts and tributes," says Jimmy.

Among the eclectic cast of musicians gathered for the *Song Dog* sessions in Toronto at the beginning of this year were bassist Jamie Gaddy of the Barra MacNeils, guitarist Gordie Sampson, guitarist



RANKIN

Eric Schenkman of the Spin Doctors, drummer Randy Cook, and keyboardist/programmer Brent Barkman, plus Blue Rodeo's Greg Keelor and Jimmy's sister, Cookie, on

backup vocals.

Rankin is a resourceful and imaginative songwriter. *Song Dog* has an acoustic guitar-driven, folk/rock edge never apparent in the Rankins' albums, although similar pop, country, and rock'n'roll influences are still there.

"I've heard the majority of the record over the past five years in various incarnations, and it's wonderful

having it come together," says Peter Diemer, VP of national promotion at EMI Music Canada. "It's a big step for Jimmy. He's baring open his soul, but he still holds his cards to his chest. It's a wonderful, heartfelt record."

"It's all just music," says Rankin glibly. "I consider myself a singer/songwriter." The oldest songs on the 12-track album are "Stoned Blue," written in 1989, and "Tripper," written five years ago. Others are more recent, including "Captain Harmony," "Wasted," and "Midnight Angel," which were written months before the sessions.

"Tripper" probably could have been on a Rankins album," says Rankin, "but you can imagine [due to the Rankins' conservatism] why I never brought 'Stoned Blue' to the table," he says, laughing.

The album's leadoff single, "Followed Her Around," was serviced to Canadian radio May 2. "We're targeting hot AC, AC, and some full-service [top 40] and rock stations," says Diemer. "The track has a Wallflowers feel to it."

"Followed Her Around," the album's sole co-written song, was written with Sampson three years ago for his album *Stones* (turtlemusik) but didn't get used. Rankin quickly

(Continued on page 133)

Retail Must Raise Digital Stakes, Warns BARD Chairman Wright

BY JULIANA KORANTENG

LONDON—The international music retail sector is in danger of lagging behind in the development of digital delivery and will lose its grip on music sales unless it invests time and money in making its mark in the digital arena.

That was the main message from keynote speaker Simon Wright, CEO of the Virgin Entertainment Group and chairman of the British Assn. of Record Dealers (BARD), at the Selling Music 2001 conference, which was held April 26-27 in London and organized by Access Conference International.

During the conference, Wright unveiled plans to launch a BARD technology group at the association's next council meeting, scheduled for May 24. He argues that the record companies are stealing the limelight in the E-commerce and digital-delivery debate with ventures such as MusicNet (controlled by AOL Time Warner, EMI Music, and BMG Entertainment), and Duet, the Sony Music/Vivendi Universal online subscription operation, which launches this summer.

Wright believes this debate should be inclusive. The BARD technology group will comprise representatives from the music retail business, record labels, and telecom-

munications companies.

Wright told delegates that the technology group aims to "encourage more dialogue between music retailers and record companies. It will endeavor to recognize the needs of the retail community and help retailers recognize and embrace the opportunities afforded by digital technology. To go forward, we [have] to deal with the onslaught of technology."

Fears about the impact of new media on traditional music retail were expressed at the conference by Theo van Sloten, managing director of the Netherlands' music retail trade body NVGD.

NVGD, which represents 98% of the country's 1,300 music retailers, is to set up a collective Web site that will give Dutch retailers of any size the opportunity to sell music via the Web. "We think the Internet will continue to take away a greater proportion of the [existing] retail market share," van Sloten said. "We feel our members must be prepared for it."

The Dutch music market has been hit particularly by the home recording of digital downloads onto CD-R. This year, NVGD predicts the sale of more than 70 million units of blank CDs, compared with 50 million units last year.

The Web site, expected to be

(Continued on page 133)



MERCURIX, Jam Launch A New Dual-Format CD

BY NAZIR HUSAIN

SINGAPORE—Digital-rights management service provider MERCURIX and Singapore-based independent label Jam Records have jointly launched a new dual-format music CD that includes 14 tracks for playback on normal CD players and two digitally secured bonus tracks for per-track purchase.

It is believed to be the first time in Asia that "secure" music has been distributed commercially via an offline channel alongside conventionally accessible tracks. The April 16 release *Empire Z—The Future* is an enhanced CD on

(Continued on page 122)

newsline...

CONDUCTOR SIR SIMON RATTLE, tenor Russell Watson, bass-baritone Bryn Terfel, and soprano Lesley Garrett each received two nominations for the Classical Brit Awards 2001, sponsored by car manufacturer Rover. The awards will be presented May 31 at London's Royal Albert Hall. Rattle's Grammy-winning recording with the Berliner Philharmoniker of Mahler's *Symphony No. 10* (EMI Classics) is up for the critics' award and ensemble/orchestral album of the year. Watson is nominated for male artist of the year, and his *The Voice* (Decca) is nominated for album of the year. Both Rattle and Watson will perform at the ceremony. Terfel and Garrett's nods include, respectively, male and female artist of the year. A music industry academy will decide four of the six awards. Media representatives will decide the critics' award, and listeners of national radio station Classic FM will vote for the album of the year. National U.K. TV network ITV will broadcast a 75-minute special on the awards June 10.

LARS BRANDLE

UNIVERSAL MUSIC SPAIN has carried out a management restructuring and confirmed the closure of one of its three labels. Effective May 1, the Mercury imprint in Spain is to be headed up by a new director, José Luis de la Peña, formerly A&R manager at Warner Music Spain. Outgoing Mercury director Walter Kolm is being relocated within the Universal Music Group (UMG), taking over as managing director of its affiliate in Chile, effective July 1. Also effective May 1, the Universal label has disappeared in Spain; the company will now operate only the Mercury and Polydor imprints. Outgoing Universal director Manuel Peña will also take up a new role within UMG. Alicia Arauzo remains director at Polydor. Universal Music Spain VP Carlos Ituño says the changes are intended to consolidate the label's position as market leader in Spain with a 21% share. Ituño adds that full details on the changes will be not be announced until late May.

HOWELL LLEWELLYN

WARNER MUSIC AUSTRALIA'S GM of Australian artists, Mark Pope, has tendered his resignation, effective June 1. Pope was brought in by the then-chairman of the company, Brian Harris, eight years ago, when its local roster accounted for 3% of its sales, to restructure its A&R division. Currently, Warner's local acts account for 17% of its business. Pope signed such acts as Taxiride (whose *Imagine* album has worldwide sales of 350,000 units), Jimmy Barnes, Regurgitator, the Superjesus, Shihad, and the Whitlams. Warner chairman Shaun James says, "Mark leaves a great legacy of signings. He virtually rebuilt the A&R division from the ground up."



JAMES

CHRISTIE ELIEZER

FRENCH RECORD LABELS will have a new supplier of airplay-monitored data as of July 1. Labels' body SNEP, in conjunction with indie labels' group UPFI, has chosen start-up company Yacast to officially monitor airplay in France. The three-year contract also includes the monitoring of music on TV and in nightclubs. Yacast has developed a proprietary technology that provides instant recognition of titles played on radio. It will begin supplying data to the "official" airplay charts and labels July 1, when the contract with current supplier Ipsos Music expires. According to sources, the contract with SNEP/UPFI is worth a total of 4 million francs (\$544,000). Yacast beat proposals from Ipsos Music (teamed with technology company Mobiquid) and German firm Media Control, which operates Music Control, a joint venture with U.S. company Broadcast Data Systems.

EMMANUEL LEGRAND

GERMAN AUTHORS' BODY GEMA reports that total revenue received in 2000 was up by more than 3.4% over 1999 to 1.567 billion marks (\$712 million), up from 1.515 billion marks (\$689 million). Income from performance rights rose 4.95%, to 669 million marks (\$304 million) in 2000, up from 637 million marks (\$290 million) in 1999. Income from mechanical rights dropped slightly by 2.44%, to 555 million marks (\$252 million). According to GEMA, that fall was due to lower revenue from record licensing. The total amount available for distribution to copyright holders around the world rose 3.8% over the previous year, to 1.339 billion marks (\$609 million). GEMA's operating costs accounted for 14.6% of total revenue, down slightly from 14.8% in 1999.

WOLFGANG SPAHR

A U.K. GOVERNMENT price survey of 133 internationally available branded products found that consumers pay significantly more for CDs in the U.K. than in other territories. The new study, conducted on behalf of the Department of Trade and Industry by specialist publisher the Economist Intelligence Unit, examined prices of six popular CDs in France, Germany, Sweden, the U.S., and the U.K. The report states that "a clear pattern emerged—the U.K. was consistently the most expensive country for the six items surveyed." Sweden was consistently the second-most expensive country. One CD surveyed, Radiohead's *Kid A* (Parlophone/EMI), cost an average of 13.47 pounds (\$19.37) in the U.K., 28% more than in the cheapest country, Germany. The report was commissioned in cooperation with the Ministry of Foreign Affairs in Sweden, which currently holds the European Union presidency.

LARS BRANDLE

HITS OF THE WORLD



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| JAPAN | | (Dempa Publications Inc.) 05/02/01 |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | GLOBAL COMMUNICATION GLAY UNLIMITED |
| 2 | NEW | ROKKETO NO KINOSITADE CHAGE & ASKA UNIVERSAL |
| 3 | 3 | PIECES OF A DREAM CHEMISTRY DEFSTAR |
| 4 | NEW | ASIATO 19 VICTOR |
| 5 | NEW | CORAZON DA PUMP AVEV TRAX |
| 6 | NEW | NE RYUITI KAWAMURA VICTOR |
| 7 | 2 | STAND UP MAI KURAKI GIZA STUDIO |
| 8 | 5 | HITORI THE GOSPELLERS KI/OON |
| 9 | NEW | ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN |
| 10 | NEW | MOMO NORIYUKI MAKIHARA WARNER MUSIC JAPAN |
| 11 | 1 | KININOTAMENIBOKUGAIR/HANASANA! ARASHI PONY CANYON |
| 12 | 8 | TENTAUKANNOSOKU BUMP OF CHICKEN TOY'S FACTORY |
| 13 | 6 | ASHITAGA ARUSA RE-JAPAN AVEV TRAX |
| 14 | NEW | TOUKUMADE DO AS INFINITY AVEV TRAX |
| 15 | 7 | YATTA! HAPPATAI PONY CANYON |
| 16 | NEW | DEEP DEEP YUKI KOYANAGI WARNER MUSIC JAPAN |
| 17 | 14 | YELL/BELL KOBUKURO WARNER MUSIC JAPAN |
| 18 | NEW | BEAUTIFUL WORLD YUKI KOYANAGI WARNER MUSIC JAPAN |
| 19 | 12 | MAYONAKAHA JYUNNETTU RINGO SHEENA TOSHIBA-EMI |
| 20 | 13 | ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI |
| | | ALBUMS |
| 1 | NEW | MISIA MARVELOUS ARISTA |
| 2 | NEW | MASAHARU FUKUYAMA F UNIVERSAL |
| 3 | 2 | HIKARU UTADA DISTANCE TOSHIBA-EMI |
| 4 | 3 | AYUMI HAMASAKI A BEST AVEV TRAX |
| 5 | NEW | VARIOUS ARTISTS IMAGE 2 SONY |
| 6 | NEW | GACKT REBIRTH NIPPON CROWN |
| 7 | 5 | COCCO SANGROSE VICTOR |
| 8 | 4 | JANET ALL FOR YOU VIRGIN |
| 9 | 1 | YUKO NAKAZAWA TANPOPO PETITMONI MINIMONI TOGETHER!—TANPOPO PETIT MINI YUKO ZETIMA |
| 10 | NEW | ULFULS BEST!! TOSHIBA-EMI |
| 11 | 10 | VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN |
| 12 | 6 | VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA-EMI |
| 13 | 7 | SMAP SMAP VEST VICTOR |
| 14 | 8 | CHIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI |
| 15 | NEW | DESTINY'S CHILD SURVIVOR SONY |
| 16 | 11 | BON JOVI TOKYO ROAD—BEST OF BON JOVI ROCK TRACKS MERCURY/UNIVERSAL |
| 17 | 9 | M-FLO EXPO EXPO RHYTHM ZONE |
| 18 | 12 | EVERY LITTLE THING 4 FORCE AVEV TRAX |
| 19 | 13 | AEROSMITH JUST PUSH PLAY COLUMBIA |
| 20 | NEW | VARIOUS ARTISTS IMAGE SONY |

| GERMANY | | (Media Control) 05/02/01 |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | DREAM ON DEPECHE MODE VIRGIN |
| 2 | 1 | BUTTERFLY CRAZY TOWN COLUMBIA |
| 3 | 2 | TEENAGE DIRTBAG WHEATUS COLUMBIA |
| 4 | 3 | KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BMG |
| 5 | 4 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA |
| 6 | 6 | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL |
| 7 | 7 | TURN THE TIDE SYLVER UNIVERSAL |
| 8 | 8 | SURVIVOR DESTINY'S CHILD COLUMBIA |
| 9 | 19 | DREAM TO ME DARIO G MANIFESTO |
| 10 | 15 | WHOLE AGAIN ATOMIC KITTEN VIRGIN |
| 11 | 12 | YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG |
| 12 | 5 | ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA |
| 13 | 10 | LIEBFICKEN SOFAPLANET EPIC |
| 14 | 11 | WENN DAS LIEBE IST GLASHAUS MERCURY/UNIVERSAL |
| 15 | 9 | UPTOWN GIRL WESTLIFE RCA |
| 16 | 20 | CLINT EASTWOOD GORILLAZ EMI |
| 17 | NEW | ON THE MOVE BARTHEZZ UNIVERSAL |
| 18 | 18 | WIN THE RACE MODERN TALKING HANSA/BMG |
| 19 | 13 | STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA |
| 20 | 17 | LOVIN' EACH DAY RONAN KEATING POLYDOR/UNIVERSAL |
| | | ALBUMS |
| 1 | 1 | RAMMSTEIN MUTTER MOTOR/UNIVERSAL |
| 2 | NEW | SAMY DELUXE SAMY DELUXE EMI |
| 3 | NEW | JANET ALL FOR YOU VIRGIN |
| 4 | 2 | DIDO NO ANGEL ARISTA/BMG |
| 5 | 3 | NO ANGELS ELLEMENTS POLYDOR/UNIVERSAL |
| 6 | 4 | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL |
| 7 | 8 | SHAGGY HOTSHOT MCA/UNIVERSAL |
| 8 | 7 | CRAZY TOWN THE GIFT OF GAME COLUMBIA |
| 9 | 5 | BEE GEES THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL |
| 10 | 6 | ROXETTE ROOM SERVICE EMI |
| 11 | NEW | FEAR FACTORY DIGIMORTAL CONNECTED |
| 12 | 25 | BILLY IDOL GREATEST HITS EMI |
| 13 | NEW | VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC |
| 14 | 10 | MODERN TALKING AMERICA HANSA/BMG |
| 15 | NEW | RONAN KEATING RONAN POLYDOR/UNIVERSAL |
| 16 | 12 | JAN DELAY SEARCHING FOR THE JAN SOUL REBELS GROOVE ATTACK |
| 17 | 11 | DAFT PUNK DISCOVERY VIRGIN |
| 18 | 18 | ANASTACIA NOT THAT KIND EPIC |
| 19 | 13 | WHEATUS WHEATUS COLUMBIA |
| 20 | 15 | PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA |

| U.K. | | (CIN) 04/29/01 | Supported By worldpop |
|-----------|-----------|--|-----------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | NEW | DON'T STOP MOVIN' S CLUB 7 POLYDOR | |
| 2 | 1 | SURVIVOR DESTINY'S CHILD COLUMBIA | |
| 3 | 2 | LOVIN' EACH DAY RONAN KEATING POLYDOR | |
| 4 | 6 | OUT OF REACH GABRIELLE GO! BEAT/POLYDOR | |
| 5 | 4 | GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/EASTWEST | |
| 6 | NEW | DREAM ON DEPECHE MODE MUTE | |
| 7 | 3 | LIQUID DREAMS O-TOWN J/CA | |
| 8 | 5 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA | |
| 9 | 9 | CLINT EASTWOOD GORILLAZ PARLOPHONE | |
| 10 | NEW | STAR 69 FATBOY SLIM SKINT | |
| 11 | 8 | WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN | |
| 12 | NEW | GOOD SOULS STARSAILOR CHRYSALIS | |
| 13 | 10 | ALL FOR YOU JANET VIRGIN | |
| 14 | 11 | BUTTERFLY CRAZY TOWN COLUMBIA | |
| 15 | NEW | KARMA HOTEL SPOOKS ARTEMIS/SONY | |
| 16 | 14 | WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN | |
| 17 | NEW | BETWEEN ANGELS & INSECTS PAPA ROACH DREAMWORKS/POLYDOR | |
| 18 | 15 | TEENAGE DIRTBAG WHEATUS COLUMBIA | |
| 19 | 7 | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER BROS. | |
| 20 | 12 | PURE AND SIMPLE HEAR'SAY POLYDOR | |
| | | ALBUMS | |
| 1 | NEW | ASH FREE ALL ANGELS INFECTIOUS | |
| 2 | NEW | JANET ALL FOR YOU VIRGIN | |
| 3 | 1 | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2 | |
| 4 | 3 | DIDO NO ANGEL CHEEKY/ARISTA | |
| 5 | NEW | FEEDER ECHO PARK ECHO | |
| 6 | 63 | RONAN KEATING RONAN POLYDOR | |
| 7 | 5 | EVA CASSIDY SONGBIRD BLIX STREET/HOT | |
| 8 | 2 | HEAR'SAY POPSTARS POLYDOR | |
| 9 | 6 | BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA | |
| 10 | 9 | LINKIN PARK [HYBRID THEORY] WARNER BROS. | |
| 11 | 14 | SHAGGY HOTSHOT MCA | |
| 12 | 7 | GORILLAZ GORILLAZ PARLOPHONE | |
| 13 | 17 | TOPLADER ONKA'S BIG MOKA SONY S2 | |
| 14 | 11 | DAVID GRAY WHITE LADDER IHT/EAST WEST | |
| 15 | 12 | ANASTACIA NOT THAT KIND EPIC | |
| 16 | 10 | LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE | |
| 17 | 4 | EMMA BUNTON A GIRL LIKE ME VIRGIN | |
| 18 | RE | MADONNA MUSIC MAVERICK/WEA | |
| 19 | RE | FAITH HILL BREATHE WEA | |
| 20 | 8 | THE AVALANCHES SINCE I LEFT YOU XL | |

| FRANCE | | (SNEP/IFOP/Tite-Live) 04/25/01 |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL |
| 2 | 4 | DADDY DJ DADDY DJ M6 INT/SONY |
| 3 | 3 | NO NAGGING ANYMORE FROGGY MIX M6 INT/SONY |
| 4 | 6 | J'VOULAIS SULLY SEFIL V2 |
| 5 | 2 | SEUL GAROU COLUMBIA |
| 6 | 5 | R&B 2 RUE MATT BARCLAY/UNIVERSAL |
| 7 | 10 | ELLE EVE ANGELI M6 INT/SONY |
| 8 | 9 | ON A TOUS LE DROIT LIANE FOLY VIRGIN |
| 9 | 11 | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA |
| 10 | 7 | WASSUUP! DA MUTTZ WEA |
| 11 | 12 | ALL FOR YOU JANET VIRGIN |
| 12 | 8 | SOLAAR PLEURE MC SOLAAR EASTWEST |
| 13 | 13 | WHAZZAH B-BOYS ULM/UNIVERSAL |
| 14 | 18 | STARLIGHT SUPERMEN LOVERS BMG |
| 15 | 14 | SUPREME ROBBIE WILLIAMS EMI |
| 16 | 15 | PREMIERE CLASSE VOL. 2: GLADIATOR JACKY BROWN & LORD KOSSITY HOSTILE/VIRGIN |
| 17 | 16 | MS. JACKSON OUTKAST LAFACE/ARISTA |
| 18 | NEW | LA PASSION EP GIGI D'AGOSTINO DLA |
| 19 | 17 | ELLE TE REND DINGUE DADDY NUTTEE DELABEL/VIRGIN |
| 20 | 20 | IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN |
| | | ALBUMS |
| 1 | 3 | DIDO NO ANGEL ARISTA/ARIELA |
| 2 | 1 | VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG |
| 3 | 2 | GAROU SEUL COLUMBIA |
| 4 | 5 | FONKY FAMILY ART DE RUE S.M.A.L.L./SONY |
| 5 | 4 | BEN HARPER LIVE FROM MARS VIRGIN |
| 6 | 7 | PATRICK BRUEL JUSTE AVANT RCA |
| 7 | 6 | DAFT PUNK DISCOVERY LABELS/VIRGIN |
| 8 | NEW | SHAGGY HOTSHOT BARCLAY/UNIVERSAL |
| 9 | 14 | HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN |
| 10 | 19 | SANTANA SUPERNATURAL ARISTA/ARIELA |
| 11 | NEW | MICHEL SARDOU LIVE BERCY 2000 TREMA/SONT |
| 12 | 11 | LIANE FOLY ENTRE NOUS . . . VIRGIN |
| 13 | 9 | MATT R&B 2 RUE BARCLAY/UNIVERSAL |
| 14 | 8 | YANN TIERSSEN L'ABSENTE LABELS/VIRGIN |
| 15 | NEW | EVE ANGELI AIME-MOI M6 INT/SONY |
| 16 | 12 | ST. GERMAIN TOURIST BLUE NOTE/EMI |
| 17 | 10 | MC SOLAAR CINQUIEME AS EASTWEST |
| 18 | 15 | CESARIA EVORA SAO VICENTE DI LONGE RCA |
| 19 | 16 | EDDY MITCHELL LIVE 2000 POLYDOR/UNIVERSAL |
| 20 | 18 | GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL |

| CANADA | | (SoundScan) 05/12/01 |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-SIRE/WARNER |
| 2 | 2 | SURVIVOR DESTINY'S CHILD COLUMBIA/SONY |
| 3 | 3 | ALL FOR YOU JANET VIRGIN/EMI |
| 4 | NEW | PLAYED-A-LIVE (THE BONGO SONG) DUO SAFRI MCA/UNIVERSAL |
| 5 | NEW | PLAY JENNIFER LOPEZ EPIC/SONY |
| 6 | NEW | DREAM ON DEPECHE MODE MUTE/REPRISE/WARNER |
| 7 | 4 | WALK ON U2 INTERSCOPE/UNIVERSAL |
| 8 | RE | SANDSTORM DARUDE POPULAR |
| 9 | 6 | LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL |
| 10 | 5 | BUTTERFLY CRAZY TOWN COLUMBIA/SONY |
| 11 | 11 | NO MEANS NO RICKY J WARNER |
| 12 | 10 | CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL |
| 13 | 7 | \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL |
| 14 | NEW | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER |
| 15 | 9 | SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK |
| 16 | NEW | BIZOUNCE OLIVIA J/BMG |
| 17 | 8 | NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA/SONY |
| 18 | RE | DON'T TELL ME MADONNA MAVERICK/WARNER |
| 19 | 13 | MUSIC MADONNA MAVERICK/WARNER |
| 20 | 12 | MY IRON LUNG RADIOHEAD CAPITOL/EMI |
| | | ALBUMS |
| 1 | NEW | JANET ALL FOR YOU VIRGIN/EMI |
| 2 | 1 | SHAGGY HOTSHOT MCA/UNIVERSAL |
| 3 | 2 | VARIOUS ARTISTS GROOVE STATION 7 BMG |
| 4 | 3 | NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL |
| 5 | 6 | LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL |
| 6 | 4 | VARIOUS ARTISTS PURE DANCE 2001 UNIVERSAL |
| 7 | 5 | 2PAC UNTIL THE END OF TIME AMARU/DEATH ROW/INTERSCOPE/UNIVERSAL |
| 8 | 7 | SOUNDTRACK COYTE UGLY CURB/WARNER |
| 9 | 8 | NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL |
| 10 | 9 | DIDO NO ANGEL ARISTA/BMG |
| 11 | NEW | BEE GEES THIS IS WHERE I CAME IN UNIVERSAL |
| 12 | 10 | ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE |
| 13 | NEW | GORILLAZ GORILLAZ EMI |
| 14 | NEW | TIM MCGRAW SET THIS CIRCUS DOWN CURB/WARNER |
| 15 | 18 | SOUNDTRACK BRIDGET JONES'S DIARY ISLAND/UNIVERSAL |
| 16 | 11 | JENNIFER LOPEZ J.L.O EPIC/SONY |
| 17 | NEW | FEAR FACTORY DIGIMORTAL ROADRUNNERS/SONY |
| 18 | NEW | DARUDE BEFORE THE STORM POPULAR/EMI |
| 19 | 20 | COLDPLAY PARACHUTES PARLOPHONE/NETWORK/CAPITOL/EMI |
| 20 | 15 | VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL |

| NETHERLANDS | | (Stichting Mega Top 100) 04/30/01 |
|-------------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | DAMN (I THINK I LOVE YOU) STARMAKER ZOMBA |
| 2 | NEW | UPTOWN GIRL WESTLIFE RCA |
| 3 | 4 | MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL |
| 4 | 2 | SURVIVOR DESTINY'S CHILD COLUMBIA |
| 5 | 3 | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL |
| 6 | 5 | PUREST OF PAIN SON BY FOUR EPIC |
| 7 | 11 | WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN |
| 8 | 8 | BUTTERFLY CRAZY TOWN COLUMBIA |
| 9 | 6 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA |
| 10 | 10 | KABOUTERDANS KABOUTER PLOP STUDIO 100/UNIVERSAL |
| 11 | 7 | BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA |
| 12 | 9 | PUF/SCHUDDEN DEF RYMMZ VIRGIN |
| 13 | NEW | ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA |
| 14 | 20 | PLAY JENNIFER LOPEZ EPIC |
| 15 | 13 | I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL |
| 16 | 14 | TEENAGE DIRTBAG WHEATUS COLUMBIA |
| 17 | NEW | OOCHIE WALLY QB'S FINEST FEATURING NAS COLUMBIA |
| 18 | NEW | GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/WARNER |
| 19 | NEW | ON THE MOVE BARTHEZZ PURPLE EYE |
| 20 | NEW | WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL |
| | | ALBUMS |
| 1 | 1 | ANOUK LOST TRACKS DINO |
| 2 | 2 | ANASTACIA NOT THAT KIND EPIC |
| 3 | 4 | DIDO NO ANGEL ARISTA/BMG |
| 4 | 6 | ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL |
| 5 | NEW | DESTINY'S CHILD SURVIVOR COLUMBIA |
| 6 | 3 | GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV |
| 7 | NEW | JANET ALL FOR YOU VIRGIN |
| 8 | 7 | ILSE DE LANGE LIVIN' ON LOVE WARNER |
| 9 | 9 | MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL |
| 10 | 8 | DE SMURFEN 3, 2, 1 SMURFENHITS! EMI |
| 11 | 5 | ST. GERMAIN TOURIST BLUE NOTE/EMI |
| 12 | 13 | BZN OUT IN THE BLUE MERCURY/UNIVERSAL |
| 13 | 12 | ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS |
| 14 | 11 | RAMMSTEIN MUTTER MOTOR/UNIVERSAL |
| 15 | 14 | JENNIFER LOPEZ J.L.O EPIC |
| 16 | 16 | KANE AS LONG AS YOU WANT THIS RCA/BMG |
| 17 | NEW | 2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL |
| 18 | 10 | GREGORIAN MASTERS OF CHANT EDEL |
| 19 | 19 | THE CORRS UNPLUGGED 143/LAVA/WARNER |
| 20 | NEW | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL |

| AUSTRALIA | | (ARIA) 04/30/01 |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | ME, MYSELF AND I SCANDAL'US FESTIVAL |
| 2 | 2 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL |
| 3 | NEW | LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FESTIVAL |
| 4 | 3 | I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL |
| 5 | 6 | BUTTERFLY CRAZY TOWN COLUMBIA |
| 6 | NEW | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER |
| 7 | 8 | WALKING AWAY CRAIG DAVID SHOCK |
| 8 | 10 | WHOLE AGAIN ATOMIC KITTEN VIRGIN |
| 9 | 4 | MS. JACKSON OUTKAST LAFACE/ARISTA |
| 10 | 7 | BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/UNIVERSAL |
| 11 | 5 | CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL |
| 12 | 12 | ALL FOR YOU JANET VIRGIN |
| 13 | 11 | SURVIVOR DESTINY'S CHILD COLUMBIA |
| 14 | 13 | OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5 |
| 15 | 9 | STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL |
| 16 | 15 | YOU ALL DAT BAHAMEN ARTEMIS/SONY |
| 17 | 16 | AROUND THE WORLD (LA LA LA LA) ATC ARIOLA/BMG |
| 18 | 14 | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY |
| 19 | 18 | TAKIN' BACK WHAT'S MINE LEAH HAYWOOD EPIC |
| 20 | 19 | BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA |
| | | ALBUMS |
| 1 | 1 | DIDO NO ANGEL ARISTA |
| 2 | 2 | CRAIG DAVID BORN TO DO IT SHOCK |
| 3 | NEW | JANET ALL FOR YOU VIRGIN |
| 4 | 6 | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL |
| 5 | 3 | BEN HARPER LIVE FROM MARS VIRGIN |
| 6 | 4 | KYLIE MINOUGE LIGHT YEARS FESTIVAL |
| 7 | 17 | MICHAEL CRAWFORD MICHAEL CRAWFORD—THE DISNEY HILL HOLLYWOOD/UNIVERSAL |
| 8 | 7 | FAITH HILL BREATHE WEA |
| 9 | 5 | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL |
| 10 | NEW | FEAR FACTORY DIGIMORTAL ROADRUNNERS/SONY |
| 11 | 8 | HAMPTON THE HAMPSTER HAMPSTERDANCE THE ALBUM SHOCK |
| 12 | 9 | U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL |
| 13 | NEW | NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL |
| 14 | 13 | CREED HUMAN CLAY EPIC |
| 15 | 10 | EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL |
| 16 | 11 | COLDPLAY PARACHUTES PARLOPHONE |
| 17 | 14 | SHAGGY HOTSHOT MCA/UNIVERSAL |
| 18 | 16 | POWDERFINGER ODYSSEY NUMBER FIVE GRUD/UNIVERSAL |
| 19 | 12 | SUPERHEIST THE PRIZE RECRUIT SHOCK |
| 20 | 15 | LINKIN PARK [HYBRID THEORY] WEA |

| ITALY | | (FIMI) 05/01/01 |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | DREAM ON DEPECHE MODE EMI |
| 2 | 1 | DOWN DOWN DOWN LOLLIPOPS WEA |
| 3 | NEW | IMITATION OF LIFE R.E.M. WARNER BROS./WEA |
| 4 | 3 | LUCE (TRAMONTI A NORD-EST) ELISA SUGAR/UNIVERSAL |
| 5 | 2 | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA |
| 6 | 4 | CLINT EASTWOOD GORILLAZ EMI |
| 7 | 5 | ALL FOR YOU JANET VIRGIN |
| 8 | NEW | PLAY JENNIFER LOPEZ EPIC |
| 9 | NEW | WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN |
| 10 | 12 | MAD ABOUT YOU HOOVERPHONIC COLUMBIA |
| 11 | 11 | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA |
| 12 | 13 | STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL |
| 13 | 6 | SURVIVOR DESTINY'S CHILD COLUMBIA |
| 14 | NEW | UPTOWN GIRL WESTLIFE RCA |
| 15 | 10 | SKY SONIQUE SUGAR/UNIVERSAL |
| 16 | 7 | NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA |
| 17 | 9 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL |
| 18 | 8 | LOVIN' EACH DAY RONAN KEATING POLYDOR/UNIVERSAL |
| 19 | 17 | I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL |
| 20 | NEW | CRYING AT THE DISCOTHEQUE ALCAZAR TIME |
| | | ALBUMS |
| 1 | 1 | VASCO ROSSI STUPIDO HOTEL EMI |

HITS OF THE WORLD

C O N T I N U E D

| EUROCHART | | MUSIC & MEDIA | |
|-----------|-----------|---|--|
| 05/05/01 | | | |
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA | |
| 2 | 3 | BUTTERFLY CRAZY TOWN COLUMBIA | |
| 3 | 2 | SURVIVOR DESTINY'S CHILD COLUMBIA | |
| 4 | 4 | TEENAGE DIRTBAG WHEATUS COLUMBIA | |
| 5 | NEW | DREAM ON DEPECHE MODE MUTE | |
| 6 | 5 | ALL FOR YOU JANET VIRGIN | |
| 7 | 6 | LOVIN' EACH DAY RONAN KEATING POLYDOR | |
| 8 | NEW | DON'T STOP MOVIN' S CLUB 7 POLYDOR | |
| 9 | 9 | WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN | |
| 10 | 7 | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL | |
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 1 | DIDO NO ANGEL CHEEKY/ARISTA | |
| 2 | NEW | JANET ALL FOR YOU VIRGIN | |
| 3 | 2 | RAMMSTEIN MUTTER MOTOR | |
| 4 | 9 | SHAGGY HOTSHOT MCA | |
| 5 | NEW | ASH FREE ALL ANGELS INFECTIOUS | |
| 6 | 3 | ROXETTE ROOM SERVICE ROXETTE RECORDINGS/EMI | |
| 7 | 8 | ANASTACIA NOT THAT KIND EPIC | |
| 8 | 6 | DAFT PUNK DISCOVERY LABELS/VIRGIN | |
| 9 | 10 | LEANN RIMES I NEED YOU CURB | |
| 10 | 4 | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM v2 | |

| SPAIN | | (AFYVE/ALEF MB) 04/26/01 | |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | NEW | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA | |
| 2 | 1 | CLUB TROPICANA GYPSY TEENS MERCURY/UNIVERSAL | |
| 3 | NEW | ME PONGO COLORADA PAP LEVANTE MUXXIC | |
| 4 | 2 | CARNAVALITO EP KING AFRICA VALE | |
| 5 | 3 | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL | |
| 6 | 5 | ALL FOR YOU JANET VIRGIN | |
| 7 | 4 | CHILLIN' MODJO UNIVERSAL | |
| 8 | NEW | WASSUUP! DA MUTTZ FRESH FISH | |
| 9 | NEW | DADDY DJ DADDY DJ BLANCO Y NEGRO | |
| 10 | 7 | CHASE THE SUN PLANET FUNK BUSTIN' LOOSE/VIRGIN | |
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 1 | LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC | |
| 2 | 2 | PAULINA RUBIO VIENE EL VERANO MUXXIC | |
| 3 | 3 | ESTOPA ESTOPA ARIOLA | |
| 4 | 5 | PAPA LEVANTE TOMALACATE MUXXIC | |
| 5 | 4 | BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA | |
| 6 | 7 | SOUNDTRACK COYOTE UGLY CURB/WEA | |
| 7 | 6 | JARABE DE PALO DE VUELTA Y VUELTA VIRGIN | |
| 8 | 9 | M-CLAN SIN ENCHUFE DRO/WEA | |
| 9 | RE | JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA | |
| 10 | NEW | LEANN RIMES I NEED YOU CURB/WEA | |

| MALAYSIA | | (RIM) 05/01/01 | |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 1 | WINGS & SEARCH THE GREATEST HITS NSR | |
| 2 | 2 | SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY | |
| 3 | 4 | VICTOR WONG RESPONSIBILITY OF LOVE DEARLY ROCK | |
| 4 | NEW | VARIOUS ARTISTS AIM 2001 SONY | |
| 5 | 3 | VARIOUS ARTISTS MEGA HIT 10 EMI | |
| 6 | 5 | PLAN B TOO PHAT POSITIVE TONE | |
| 7 | NEW | LEANN RIMES I NEED YOU CURB/WARNER | |
| 8 | 10 | SHAGGY HOTSHOT UNIVERSAL | |
| 9 | 8 | VARIOUS ARTISTS SPIN UNIVERSAL | |
| 10 | RE | VARIOUS ARTISTS UNFORGETTABLE MEMORIES WARNER | |

| GREECE | | (PricewaterhouseCoopers) 04/27/01 | |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 2 | DIDO NO ANGEL ARISTA/BMG | |
| 2 | NEW | CESARIA EVORA SAO VICENTE DI LONGE BMG | |
| 3 | 1 | NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART VIRGIN | |
| 4 | 8 | JENNIFER LOPEZ J.LO SONY | |
| 5 | 5 | ROXETTE ROOM SERVICE EMI | |
| 6 | 6 | GORILLAZ GORILLAZ EMI | |
| 7 | 10 | SEPULTURA NATION EMI | |
| 8 | RE | EMINEM THE MARSHALL MATHERS LP UNIVERSAL | |
| 9 | NEW | SOUNDTRACK GLADIATOR BMG | |
| 10 | NEW | ROB HALFORD LIVE INSURRECTION EMI | |

| IRELAND | | (IRMA/Chart Track) 04/27/01 | |
|-----------|-----------|---|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | NEW | DON'T STOP MOVIN' S CLUB 7 POLYDOR | |
| 2 | 1 | SURVIVOR DESTINY'S CHILD COLUMBIA | |
| 3 | 8 | OUT OF REACH GABRIELLE GOI BEAT/POLYDOR | |
| 4 | NEW | HELP NO ANGELS GRAPEVINE | |
| 5 | 2 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA | |
| 6 | 3 | UPTOWN GIRL WESTLIFE RCA | |
| 7 | 4 | LOVIN' EACH DAY RONAN KEATING POLYDOR | |
| 8 | 7 | CLINT EASTWOOD GORILLAZ PARLOPHONE | |
| 9 | 5 | TEENAGE DIRTBAG WHEATUS COLUMBIA | |
| 10 | 9 | I'M LIKE A BIRD NELLY FURTADO DREAMWORKS | |
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 1 | BILLY JOEL THE ULTIMATE COLLECTION SONY MUSIC TV | |
| 2 | NEW | ASH FREE ALL ANGELS INFECTIOUS | |
| 3 | 2 | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM v2 | |
| 4 | 3 | DIDO NO ANGEL ARISTA | |
| 5 | 5 | DAVID GRAY WHITE LADDER HIT | |
| 6 | 4 | EVA CASSIDY SONGBIRD BLIX/HOT RECORDS | |
| 7 | 9 | LINKIN PARK [HYBRID THEORY] WARNER BROS. | |
| 8 | 6 | GORILLAZ GORILLAZ PARLOPHONE | |
| 9 | 7 | U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND | |
| 10 | NEW | THE AVALANCHES SINCE I LEFT YOU XL | |

| BELGIUM/WALLONIA | | (Promuvi) 05/02/01 | |
|------------------|-----------|---|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | OJ DADDY DJ DADDY SONY | |
| 2 | 2 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL | |
| 3 | 3 | ON A TOUS LE DROIT LIANE FOLY VIRGIN | |
| 4 | 5 | BOW WOW (THAT'S MY NAME) LIL' BOW WOW SONY | |
| 5 | 10 | R&B 2 RUE MATT UNIVERSAL | |
| 6 | 7 | SURVIVOR DESTINY'S CHILD SONY | |
| 7 | NEW | WER BISTD TWARRES EMI | |
| 8 | 4 | WASSUUP! DA MUTTZ WARNER | |
| 9 | NEW | ALL FOR YOU JANET VIRGIN | |
| 10 | 8 | LE REVE D'UN HOMME SONIA LACEN UNIVERSAL | |
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 1 | VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES BMG | |
| 2 | 5 | FONKY FAMILY ART DE RUE SONY | |
| 3 | 4 | DAFT PUNK DISCOVERY VIRGIN | |
| 4 | 2 | GERALD DE PALMAS MARCHER DANS LA SABLE UNIVERSAL | |
| 5 | 3 | GAROU SEUL SONY | |
| 6 | 7 | GORILLAZ GORILLAZ EMI | |
| 7 | 10 | TEXAS GREATEST HITS UNIVERSAL | |
| 8 | NEW | DIDO NO ANGEL BMG | |
| 9 | 6 | STARFLAM SURVIVANT EMI | |
| 10 | NEW | MATT R&B 2 RUE UNIVERSAL | |

| AUSTRIA | | (Austrian IFPI/Austria Top 40) 05/01/01 | |
|-----------|-----------|---|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | TEENAGE DIRTBAG WHEATUS SONY | |
| 2 | 6 | WHOLE AGAIN ATOMIC KITTEN VIRGIN | |
| 3 | 2 | BUTTERFLY CRAZY TOWN SONY | |
| 4 | 4 | KUMBA YO! MITTERMEIER VS. GUANO BABES BMG | |
| 5 | 3 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL | |
| 6 | 5 | ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER | |
| 7 | 9 | ROCK THE DISCOTHEK PREZIOSO FEATURING MARVIN BMG | |
| 8 | 10 | LIEBFICKEN SOFAPLANET SONY | |
| 9 | NEW | DREAM ON DEPECHE MODE VIRGIN | |
| 10 | NEW | SURVIVOR DESTINY'S CHILD SONY | |
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | NEW | KURT OSTBAHN & DIE KOMBO OHJO UNIVERSAL | |
| 2 | 1 | RAMMSTEIN MUTTER UNIVERSAL | |
| 3 | 2 | DIDO NO ANGEL BMG | |
| 4 | 4 | CRAZY TOWN THE GIFT OF GAME SONY | |
| 5 | 3 | NO ANGELS ELLE'MENTS UNIVERSAL | |
| 6 | 7 | GORILLAZ GORILLAZ EMI | |
| 7 | 8 | WHEATUS WHEATUS SONY | |
| 8 | NEW | JANET ALL FOR YOU VIRGIN | |
| 9 | NEW | MICHELLE BEST OF EMI | |
| 10 | NEW | VONDA SHEPARD ALLY MCBEAR: FOR ONCE IN MY LIFE SONY | |

| SWITZERLAND | | (Media Control Switzerland) 04/24/01 | |
|-------------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | BUTTERFLY CRAZY TOWN SONY | |
| 2 | 2 | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL | |
| 3 | 4 | TEENAGE DIRTBAG WHEATUS SONY | |
| 4 | 3 | ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER | |
| 5 | 5 | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL | |
| 6 | 7 | SURVIVOR DESTINY'S CHILD SONY | |
| 7 | 6 | NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA SONY | |
| 8 | 8 | ALL FOR YOU JANET VIRGIN | |
| 9 | 9 | HERE WITH ME DIDO BMG | |
| 10 | 11 | CHILLIN' MODJO UNIVERSAL | |
| THIS WEEK | LAST WEEK | ALBUMS | |
| 1 | 2 | NO ANGELS ELLE'MENTS UNIVERSAL | |
| 2 | 3 | DIDO NO ANGEL BMG | |
| 3 | 1 | RAMMSTEIN MUTTER MOTOR/UNIVERSAL | |
| 4 | 4 | ROXETTE ROOM SERVICE EMI | |
| 5 | 5 | BEE GEES THIS IS WHERE I CAME IN UNIVERSAL | |
| 6 | 7 | LEANN RIMES I NEED YOU CURB/WARNER | |
| 7 | 9 | ANASTACIA NOT THAT KIND SONY | |
| 8 | 6 | GOTTHARD HOMERUN BMG | |
| 9 | 18 | SHAGGY HOTSHOT UNIVERSAL | |
| 10 | 8 | DJ NOISE MEETS DJ MIND-X NIGHT ROCKERS UNIVERSAL | |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

AFTER RESISTING many similar approaches over the years, **the Who** has for the first time endorsed an official all-star tribute record. *Substitute: The Songs of the Who*, released internationally on edel May 28, features, among others, **David Bowie**, **Pearl Jam**, **Paul Weller**, **Ocean Colour Scene**, **Stereophonics**, and **Sheryl Crow**. The Who itself contributes a version of the title track, which was originally a top five hit in the U.K. in 1966. Recorded at a sold-out show at London's Albert Hall in November 2000 to aid the Teenage Cancer Trust, it features Stereophonics' **Kelly Jones** on guest vocals. The album also includes a bonus CD-ROM video recording of the performance. **Pete Townshend** was sold the idea for the album by **Bobby Pridden**, who was the Who's sound engineer throughout the band's career. "I'd always said no before, but with Bobby at the helm for the first time I felt comfortable. I left him to it, and I'm flattered at the number of great artists he managed to get involved," says Townshend. NIGEL WILLIAMSON

DANISH house/funk/disco band **Filur** has released its international debut single, "It's Alright," in the U.K. and Germany on Edel Records Denmark's Mega label. Filur, a production collective that features such vocalists as **Erann**, **Ms. Neelie Ettison**, and **Katja Kean**, has already made waves in Denmark with the album *Exciting Comfort*. Released last November, it earned the band a Danish Music Award for best producer in March. "In its origins, house music is funky," says band member **Tomas Barfod**, who oversees Filur together with **Kasper Björke**. "We've always listened to funk and disco. But with house, you're able to make the music even better and sweatier with the use of electronic equipment." According to **Peter Skovsted**, international exploitation manager at Edel Records Denmark, Japan, the U.S., Australia, and most of Europe have now committed themselves to a release. The single is scheduled for European release in the summer. CHARLES FERRO

ONE OF ICELAND'S FINEST rock bands, the U.K.-based **Bellatrix**, has split up. "The split happened more out of tediousness than grumpiness," says **Sigrún Eiríksdóttir**, the band's guitarist/keyboardist. While Bellatrix singer **Eliza Geirsdóttir** has begun preparing for a solo career, Eiríksdóttir does not plan to return to the music scene. "Not yet anyway; I've been doing this for over 10 years now," she says. Bellatrix was originally named **Kolrassa Krókri*andi** and released three albums domestically on Smekkleysa/Bad Taste. Its U.K. debut album, *G*, was released on Global Warming in 1998, and it signed with Fierce Panda in 1999, for which it released an album last year. BIRGIR ORN STEINARSSON

SOUTH AFRICAN SINGER **Gloria Bosman** shared the stage with **the Corrs** and **R.E.M.** in London's Trafalgar Square April 29. The U.K. event was to celebrate the seventh anniversary of South Africa's first democratic elections, but it also marked another landmark in Bosman's musical journey. The Soweto-raised singer began in gospel and opera before releasing her jazz-flavored solo debut, *Tranquility* (Sheer Sound), in 1999. It snagged her a 2000 SA Music Award for best newcomer. The recent release of *The Many Faces of Gloria Bosman* (which she co-produced) has confirmed her status as an emerging star. Moving easily between soul, R&B, jazz, and rock, the album benefits from a warm emotional intimacy. "You have to put yourself out there," she says. "If you want to reach people, you have to offer them something of yourself and your feelings." DIANE COETZER

SAVE THE CHILDREN FUND, the U.N. High Commission for Refugees, and Amnesty International will benefit from three charity concerts held May 3-5 to celebrate the 25th anniversary of Spain's top-selling newspaper, *El Pais*. Audiovisual group Prisa owns *El Pais*, as well as Spain's biggest music radio networks in Cadena, top 40 Los 2 Principales, Spanish-language Cadena DIAL and Radiolé, and AC/gold M-80—as well as 24-hour TV music channel 40TV. The concerts will be broadcast after the event by each station according to musical genre. The flamenco-flavored May 3 concert was dubbed A Country of Roots and starred **Ketama**, **Raimundo Amador**, and **José Mercé**. May 4's A Country of Pop and Rock featured top-selling bands **Jarabe de Palo**, **La Oreja de Van Gogh**, and **Danza Invisible**. A Country of Music May 5 featured **Joaquín Sabina**, **Pedro Guerra**, and **Ana Belen and Victor Manuel**. HOWELL LEWELLYN

HAILED AS a sensational debut by European media and top DJs, *Newcomer*, the first album by **Llorca**, released April 23 in Europe, is lushly arranged and shot through with memorable tunes couched in a warm, Brazilian jazz approach. **Christophe LeBreton**, international manager at Llorca's Paris-based label F Comm, says, "The unanimous reaction from retail says it's the next big thing for us." The first single, "My Precious Thing," has already been playlisted on France Inter. A tour of Benelux, Germany, and Switzerland has just been completed, with further dates in Austria and Germany scheduled this summer. GARY SMITH

Norway Indies Expose Non-Pop Genres

BY KAI R. LOFTHUS

OSLO—There's a new sort of creativity brewing on the Norwegian music scene these days, with major and independent labels, retailers, and live venues taking responsibility for developing consumers' affection for minimalistic electronica, progressive jazz, and noise rock.

This movement, say various industry representatives, is fueled by artists and others discovering new music at retailers, such as Other Music in New York, and magazines like the U.K.'s *The Wire*.

The movement has also provided a new level for artists to operate on in a market that has consisted of the mainstream and a generally disregarded underground, with few choices in between.

Subsequently, with the entrepreneurial spirits of Oslo-based companies like Racing Junior, BP, Trust Me Records, and Smalltown Super-sound—and live venues in the capital, such as Blå and So What!—there is an improved infrastructure for showcasing and selling those genres to the public, a large proportion of whom are university students. Sales to the Norwegian public are primarily being conducted through the eight-store retail chain Platekompaniet, which has outlets in Oslo, Bergen, Stavanger, Trondheim, and Tromsø.

Within the current crop of international underground bands given specific attention by Platekompaniet are U.S. bands Red House Painters (Sub Pop) and Low (Kranky Records), as well as Arab Strap (Chemikal Underground) from Scotland. Popular Norwegian bands at the retailer include Jaga Jazzist (Warner Music Norway) and Xploding Plastix (Beatservice).

Veteran classical and jazz pianist Ketil Bjørnstad, who since 1973 has recorded for a variety of labels, including ECM in Germany, says, "People are most likely seeing through [the pop music styles] and getting tired of the most vulgar of the commercial music and asking themselves if that is what they want to spend their life listening to."

Morten Lund, music buyer at Platekompaniet, concurs. "Retailers need to educate people to appreciate various music genres. Otherwise, the industry could have started selling their music through gas stations and grocery stores instead. Those who are buying records at Platekompaniet are usually the same who frequent places like Blå and So What!."

This development hasn't gone unnoticed by the multinational companies. In March, Warner Music Norway released *A Livingroom Hush* from Jaga Jazzist, a household name at Blå. Warner Music Norway local A&R manager Terje Pedersen says, "It's very important to maintain a healthy independent scene in order to grow good multinational companies."

He adds, "Norway has a great indie scene, with companies like [distribution outfit] Voices of Wonder and the people behind So What!. Those who believe that the larger companies are the best at picking up new talents are wrong. We need to work together with the indies

'Retailers need to educate people to appreciate various music genres.'

—MORTEN LUND,
PLATEKOMPA NIET

instead of just competing with them."

Last year, Universal Music Norway attempted to recruit Claes Olsen, founder of So What!, to set up a separate label entity for the independent scene. But instead the company inked a sales and distribution deal for Olsen's label, Racing Junior. In addition to So What!, Olsen operates the adjoining retail outlet So Real and is involved with the festivals Øya-Festivalen in Oslo and Zoom, held annually in eight U.K. cities for Norwegian rock bands.

Through the concert and retail components of Olsen's empire, his roster of rock bands—St. Thomas, Ai Phoenix, Salvatore, Sketch, and Martine & Mirejam—are given an extraordinary chance to receive public attention.

The company's distribution deal in Norway with Universal (it has independent distributors in Europe, including Shellshock in the U.K.) is important to Olsen, because "if a band suddenly takes off, we won't have to tell them that we can't handle them anymore."

The Drammen-based MTG Productions, whose head, Larry Bringsjord, is also the chairman of Norway's indie labels' association FONO, recently ini-

tiated a wide-ranging collaboration with Virgin Records Norway. Although MTG formerly had a sales and distribution deal with another major, Sony Music Norway, Bringsjord will now work closer with Virgin on artist development and domestic and international marketing of his acts, including hip-hop groups Salvador and Oslo Fluid.

"During the past six months, I have started to focus more on hip-hop, rock, pop, and trance," says Bringsjord. "I also believe that the partnership with Virgin has already started to produce results. [Virgin Records Norway managing director] Per Eirik [Johansen] and I have had really good contact during the past few months, in the sense that we have mostly been talking about music and not so much about money."

Echoing Bringsjord's sentiments about appreciation for music (as opposed to the music's sales figures) is Martin Revheim, who has operated Blå and BP since 1998. "The club [Blå] was started as a reaction to a lack of a focused push of youth culture, not only music but also literature and films," he says. On BP's roster, in the genres of avant-garde rock, contemporary jazz, and electronica, are bands such as Clo-roform, Krøyt, and Element.

Other labels are taking an unusual approach to building a roster. Trust Me Records, founded and owned by radio presenter Marit Karlsen (who has a weekly show on public top 40/alternative station NRK P3), signed the New York-based one-man band Laptop as its first act and has attracted Norwegian bands like Remington Super 60 on the strength

(Continued on page 133)

Voxstar/GetMusic Jobs 'Safe'

No Job Losses To Be Announced Following Merger

BY EMMANUEL LEGRAND

LONDON—Universal Music International (UMI) claims there will be no job losses following its April 25 decision to merge in-development music portal project Voxstar into the international arm of parent Universal Music Group (UMG)'s music information/E-commerce site GetMusic.

UMG recently acquired from BMG Entertainment the 50% of GetMusic that it did not previously own. It also announced plans to merge its own loss-making "online A&R" site portal, Farmclub.com, into GetMusic (Billboard, May 5). In the U.S., that will result in the losses of some 60 jobs across the two operations. However, in London—where both Voxstar and GetMusic International have their European headquarters—a UMI spokesman says "no job losses" are planned. At the same time, it was confirmed that "Voxstar will be integrated into GetMusic and will not exist as a separate brand."

Voxstar has been developed internally by UMI over the past year, but its launch was put on hold following the merger between Vivendi and Seagram last October. It is understood that Voxstar's 35 staffers will be combined with the 10-strong GetMusic International staff in a new London location.

One source says that the integration will be comparatively simple, as

"there is very little duplication in terms of jobs." The merger comes at a time when GetMusic had just started on its international development, but the Voxstar project was close to rollout. No announcement on the management structure of the merged operations has yet been made. Voxstar is headed by president/CEO Tim Bowen (also executive VP of UMI); Yoel Kenan is COO, and Jonathan Wheeldon is CFO.



BOWEN

David Fisher is managing director of GetMusic International.

Bowen says he expects a decision on senior management to be made "within the next month." On the implications of the merger, he comments, "This is a very good and positive move for both GetMusic and Voxstar. We have been discussing for some time the consolidation of all of our portal efforts, and we'll now have one portal effort. In terms of synergies, concept, and potential, this is the ideal situation."

Although Kenan says it is too early to discuss the nature of the products that will be developed by the new venture, he notes that GetMusic will function as a global portal, with localized sites featuring localized content.

Kenan adds, "This [merger] shows the commitment of the company in this project . . . GetMusic and Voxstar's visions are not miles apart, and together we will be stronger."

Japan's Heat Wave Is Over As Closure Of Label Is Announced

BY STEVE McCLURE

TOKYO—Nippon Columbia, Japan's oldest record company, has announced the closure of its loss-heavy Heat Wave domestic-repertoire label, which it set up in 1998 (Billboard, Nov. 7, 1998).

The label was established to handle all of Nippon Columbia's Japanese pop and rock acts, with the parent company handling sales and promotion activities. Heat Wave acts included Pizzicato Five (which broke up at the end of March), the michelle gun elephant, the Collectors, and Malice Mizer.

According to a statement from Nippon Columbia, "Heat Wave was unable to come up with the expected hits [and] fell into debt in the March quarter of 2000 and has continued to do poorly into the March quarter for 2001." Noting the importance of increasing sales of domestic pop

and rock, the parent company says Heat Wave's operations and acts will be absorbed by Nippon Columbia.

Meanwhile, Nippon Columbia says it has agreed to sell the site of its headquarters in Tokyo's

expensive Akasaka district to a government urban redevelopment organization. This will result in 3.3 billion yen (\$27.2 million) of extra revenue for the company. Nippon Columbia will lease the site from the government body until it can

find a location to which it can permanently relocate.

Founded in 1910, Nippon Columbia has long had its headquarters at the Akasaka site, and the street on which the building is located is known informally as Columbia *dori* (street).

MERCURIX, JAM LAUNCH A NEW DUAL-FORMAT CD

(Continued from page 119)

Jam Records. It contains trance tracks from DJs such as Van Deer Hot, Ionic, and Robert Lastly. These tracks can be played on any CD player.

By installing the MERCURiX software found in the enhanced CD and accessing the MERCURiX Web site (mercurix.com), buyers can preview the two secure digital bonus tracks, which are in an enhanced CD-ROM format. The tracks are available at \$1.50 each. The buyer can purchase them by making a secure online payment, at which point the two protected tracks are activated for regular playback on normal CD players.

"The system is an amalgam of bricks-and-mortar and digital distribution," says Alan Ho, director of EasternWorld Hold-

ings. "Eventually, consumers will be able to make an initial CD purchase [for a minimum sum] in a familiar store environment, sample the music at home, and purchase the digital rights of only the tracks they want."



The music tracks are encoded as MP3 files and wrapped in a secure audio-file format that can be played on computers and portable devices with InterTrust technology components. Purchases will be deducted from an "electronic wallet" that is set up when the software is installed for the first time.

"We are responding to con-

sumer demand," says Ho. "The online digital download experience is a frustrating one, subject to the mercy of [Internet service provider] speeds and Internet traffic. This way, the tracks are already encoded onto the CD for the consumer to sample and keep, should he decide to make an outright purchase."

At \$18.99 Singapore (\$10.44), the enhanced CD has the same recommended retail price as a regular CD.

MERCURiX, a licensee of InterTrust Technologies, is a subsidiary of Singapore Telecommunications. Jam Records is a recently established division of EasternWorld Holdings Pte Ltd., which also operates a music school and music production and publishing companies.

FOR THE RECORD

Contrary to a story in the May 5 issue in *Billboard*, the trial downloads started by Warner Music Japan April 25 will not be available via V-Synch kiosks.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Arista Aims For MAXimum Impact

Label Expects Market Boost With New Wave Of Maxi-Singles

BY WES ORSHOSKI

NEW YORK—Arista Records has begun issuing still-popular catalog tracks from its artists in a maxi-single format. It is an attempt to create a balance between concern from labels that singles undermine album sales and complaints from single-hungry retailers about lost business due to a lack of product.

Arista's new *MAXimum Hits* series features former singles by Whitney Houston, TLC, Santana, and other artists that have been rereleased with remixes, alternative versions, and/or extra tracks.

Jordan Katz, the label's senior VP of sales, says the series satisfies everybody involved—the label, retailers, and consumers. It ensures that more singles go into the marketplace, that singles don't significantly affect the sales of current albums, and that retailers have more music with which to fill shelf space.

In April, Arista issued *MAXimum Hits* releases by Houston ("It's Not Right but It's Okay"),

Santana ("Maria Maria"), TLC ("Ain't Too Proud to Beg"), Usher ("You Make Me Wanna . . ."), Puff Daddy, Snap, Faithless, the Notorious B.I.G., Toni Braxton, Next, Real McCoy, Craig Mack, No Mercy, Robert Miles, and Annie Lennox. The third and final—for now, anyway—wave of *MAXimum Hits* bows May 8, with additional releases from TLC, the Notorious B.I.G., Puff Daddy, and the first such releases for L.A. Style and Haddaway. Arista is shipping about 25,000 copies of each of the bigger artists' titles and between 10,000 and 15,000 of some of the less popular titles.

During a recent week, *MAXimum Hits* selections accounted for 16 of the top 200 singles sold, Katz says.

At a suggested price of \$6.49 each, the *MAXimum Hits* series is designed to tap into the teen market. Katz says one of the most common complaints he hears is that retailers are losing out on potential customers when a teen enters a store in hopes of buying a single but can't find it. Instead the consumer is forced to buy a full-length album or leave empty-handed because the particular song he or she was searching for was not released in the singles format.

However, reviews of the maxi-single initiative from music sellers have been mixed. For example, retailers assert that the *MAXimum Hits* market share is misleading because there simply aren't that many singles released. Nonetheless, Carl Rosenbaum, CEO of Scottsdale, Ariz.-based rackjobber Top Hits Music, says the *MAXimum Hits* series is "a step in the right direction," mostly, he notes, because there aren't many singles being released these days.

"It's like fresh air being blown into the system," he says. "It doesn't replace the need for singles. But it

'It's like fresh air being blown into the system. It doesn't replace the need for singles. But it puts a piece of product out there that people can buy without having to plunk down \$15.'

—CARL ROSENBAUM,
TOP HITS MUSIC

puts a piece of product out there that people can buy without having to plunk down \$15 for a full-length CD."

Rosenbaum expects the series to do quite well with his clients, which include food supermarket/drugstore Albertson's, Eckerd drugstores, and Walgreens drugstores.

"We'd just as soon have singles," he adds. "But this is the closest we can get to it. The fact that they're not brand-new singles is all right with us, because some of these were never really released as singles and some, like Santana's 'Maria Maria,' are still popular."

In Albany, N.Y., Vinnie Birbiglia, Trans World Entertainment's director of field music marketing and special products, points out that it's too soon to tell what impact this series will have on teens and the singles market in general. But he adds that the series falls short on two key fronts. For one, the titles are too expensive. More important, they aren't providing consumers with singles of hot, current hits.

Most consumers aren't interest-

ed in multiple remixes or alternative versions of a single, Birbiglia says. So, with the possible exception of DJs, he asserts, a \$7 disc carrying one key single and several remixes would not appeal to most consumers. He says that a teen, or maybe "a mom coming into the store with a 10-year-old child," is looking for one song at a price of about \$4.

He continues, "This doesn't solve the problem. It just gives the label another item to have stocked in a retail store." He adds that these items are merely vault releases. Trans World is stocking the titles with other singles and maxi-singles, as well as with each artist's full-length releases.

Though Arista is not giving retailers more current hit singles, the label is giving them more quality music, Katz says. That's at least better than having buttons, post-



cards, or Doc Marten shoes occupy shelf space in their stores, he adds.

Katz says that Arista kept the cost of producing the *MAXimum Hits* series low because the label, in several cases, simply took former singles, cassingles, or 12-inch singles and converted them into the new format. Some required only the addition of a *MAXimum Hits* logo.

Arista produced point-of-purchase material for the series. "We're not creating new art, and we're not paying for mixers to remix anything," he says. "Essentially, these are existing masters with existing art. Everything is basically done."

The label expects to get reorders, Katz says, and he adds that he's "hoping if someone buys one, they'll see it as a series and want to buy more." He says he hasn't yet decided whether the label will issue additional *MAXimum Hits* releases.

"It's an experiment," he says. "It might fail, but there's not that much of a risk, because a lot of the cost has been incurred already." He continues, "Yeah, we could take a bath if nobody buys it. But there are enough stations still playing these songs. These are generally very big hits that are still in recurrent. Somewhere, on some format, they're heard. So, if you feel like owning it, it's there."



Checking In. GoldenSeal Records recording act Bellvue turned in a performance at the Virgin Megastore in New York's Union Square to help tout its debut album, *To Be Someone*. Afterward, the lads talked shop with the Megastore crew. Pictured, from left, are Bellvue guitarist Esko, Virgin marketing coordinator Tom Fornario, Bellvue bassist Johnny Pisano, GoldenSeal Records president Dennis Borowsky, Virgin regional East Coast buyer Bruce Halverson, and Bellvue guitarist/vocalist Jesse Malin. Kneeling is Virgin in-store DJ Mike Cohen.

Muze Forms Partnerships

Music-Kiosk Co. Launching New Online Services

BY STEVE TRAIMAN

In the decade since New York-based Muze won the original kiosk war to provide audio content and solutions to expand revenue opportunities for music retailers, it has pretty much had the market to itself. That is, until now.

Today, while the service has subsequently added videos, books, and, most recently, video games to its database, it faces significant challenges from companies that have been customers, traditional and online retail launches of proprietary "search and buy" systems, and the downturn in dotcom customers.

In response to market conditions, Muze is streamlining its business. As part of this effort, the company has reduced its staff by approximately 10%, or about 25 people.

"The company remains strong," says co-founder/executive VP Paul Zullo. "[It] will continue to expand its product line and bring its current products into new markets."

Muze is teaming with new partners and rolling out new programs designed to result in greater site stickiness—repeat visits to the store or Internet portal, incremental retailer revenue, and increased customer loyalty.

Muze continues to expand both in-house services and what Zullo calls "the Muze-enabled strategic partnership program (MSPP)," an outgrowth of the special-order program (Billboard, March 17) available to retailers for an additional fee that is built into their Muze licenses.

In the works is the most ambitious

Muze service to date, described by Zullo as "our next-gen mega-data service." The company is bringing a new system online in order to input any kind of media package—any combination of audio, video, and text—and then allow the retailer and customer to navigate through any and all related versions.

Starting with one Tower Records store in Manhattan, N.Y., in February 1991, and growing dramatically with the purchase of Trader Service's Phonolog weekly audio print updates in 1996, there are now more than 15,000 locations in the U.S. with

Muze products, including about 4,000 kiosk outlets, Zullo notes.

Muze traces its origins to Zullo's creation of the Digital Radio database in the mid-'80s, which evolved into the industry's first CD database.

"We offered the database in the top 125 [area of dominant influence] markets in 1987," he recalls. "Songs were accessed through the top radio outlets via a free [800-number] call from consumers. We needed an operator to type in the inquiry, but with increased computer storage capacity evolving, we realized that this information should be accessible on the selling floor of every record store."

Muze showed a prototype of its first kiosk to Tower's current chairman, Russ Solomon, and COO, Stan Goman in the fall of 1990, and the rest, says Zullo, is history.

Muze content can be found on thousands of Web sites owned by more than 300 of the world's largest

(Continued on next page)

newsline...

MEMOREX PLANS TO RAISE THE PRICE on many of its CD-R blank-media offerings, effective June 1. The exact amount of the hike was not disclosed. The company is attributing the price increase to significant tightening of CD-R supplies worldwide due to consolidation among manufacturers, as well as CD-R patent holders strictly enforcing royalty fees. The company says its per-disc cost has increased by more than 30%, based on prices paid at the end of the year 2000. Last year, slightly more than 1 billion blank CD-Rs were imported and sold in the U.S. During 2001, the U.S. sales forecast is for 1.46 billion units, according to the company.

CDNOW IS OFFERING A LIMITED-EDITION Paul McCartney and Wings gift set featuring *Wingspan*, a best-of double CD; *Blackbird Singing*, McCartney's new book of original poetry and lyrics; as well as posters and collectibles. CDnow has 2,000 copies available through May 25. Buyers will also receive \$3 coupons off McCartney's *Live at the Cavern Club* DVD, due out June 19. The offer coincides with the *Wingspan* CD release May 8 and the airing of a prime-time TV documentary special about the band on ABC.

DELTA AIR LINES' IN-FLIGHT RADIO will spotlight the Blue Note Records soundtrack *Calle 54*, as well as *Sue—O Repetido*, the latest album from Warner Music International act Ricardo Montaner, with special programs in the months of May and June. *Blue Note Presents Calle 54* on Delta Radio will offer highlights from the soundtrack—which includes performances from Latin Jazz artists Chucho Valdés, Tito Puente, Paquito D'Rivera, Jerry González, Michel Camilo, Gato Barbier, and Carlos Valdez—and an interview with the director of the film *Calle 54*. The Montaner show will offer album selections and will cover his history, his move from the Latin American charts to the U.S. charts, and his writing process.

EMUSIC.COM IS OFFERING AN MP3-ONLY ALBUM from the Violent Femmes, *Something's Wrong*, exclusively to its subscribers. The album features 22 tracks, including cover versions of the Police's "Every Breath You Take," Bob Dylan's "Positively 4th Street," and Paul Anka's "My Way." It also includes alternate versions of several Violent Femmes classics, outtakes from the album *Freak Magnet*, rare demo recordings, and seven live tracks recorded during the Band's 1998 acoustic Viva Wisconsin tour. Non-subscribers can download the title track "Something's Wrong" for free at the EMusic site.

LIQUID AUDIO LET GO 78 EMPLOYEES—40% of its staff—as part of a corporate restructuring. Among those released were VP of corporate marketing Andrea Cook Fleming and VP of music services and promotion Paul Stark. The Redwood City, Calif.-based company is also dumping non-core businesses, including its kiosk division. Liquid had 70 kiosk units worldwide, placed with such retail partners as Tower Records in the U.S. and HMV in London. Additionally, Liquid plans to consolidate its three Redwood City locations into one facility. President/CEO Gerry Kearby says the restructuring is designed to "preserve our strong cash position while focusing on the emerging digital subscription business." While the company expects to produce "significant cash savings" from the cuts, it will record an estimated charge of \$3.5 million-\$4 million in the second quarter. Liquid is scheduled to announce financial results for the first quarter, which ended March 31, on May 10.

GAYLORD ENTERTAINMENT'S MUSIC, MEDIA, and entertainment unit had a first-quarter operating cash-flow loss of \$3.25 million on a pro forma basis—which excludes results from divested businesses. The Nashville-based company posted a \$3.29 million pro forma loss for the division in the same period last year. Pro forma revenue rose to \$52.9 million from \$50 million. Overall, Gaylord had net income of \$24.1 million vs. net loss of \$15 million in first-quarter 2000, largely due to new accounting standards. Revenue rose to \$115.3 million from \$111.5 million.

INTERTRUST TECHNOLOGIES posted a first-quarter net loss of \$21.6 million, or 24 cents per diluted share, vs. a net loss of \$15.6 million, or 20 cents per share, in the same period last year. Revenue was \$2.4 million, up from \$1.3 million. As part of a cost-cutting effort, the digital rights management specialist has fired 50 employees, or 15% of its staff, according to a representative.

MUZE FORMS PARTNERSHIPS

(Continued from preceding page)

online companies, including America Online, Amazon, MTVi, NBCi, and Yahoo!, among others.

Through the in-store Muze kiosk or online database, both brick-and-mortar and online accounts (and their customers) can access more than 250,000 albums with about 1.5 million individual tracks, 1.8 million books, nearly 100,000 videos, almost 10,000 DVDs, and some 4,500 games, notes marketing VP Michael Kennedy.

"Through MSPP, we're able to connect our customers with a variety of services and products developed to help them drive commerce," Zullo notes.

New Muze services and partners include:

MuzeDirect—a secure, personalized Web site that allows U.S. video publishers who have products included in the Muze data-set to retrieve, view, and edit all product information associated with their company's name, related studios, and labels that connect live to the internal Muze video database. First users include Acorn Media Publishing, Unapix/Apix Home Entertainment, Superior Home Video, and Janson Video.

MoodLogic—a San Francisco-based provider of software and metadata services for the digital music industry that has joined the MSPP. MoodLogic metadata make it possible for consumers to search for music based on a number of criteria, including tempo, mood, genre, and similarity, and the company's song database characteristics will be matched with Muze's music product database fields.

"This relationship with MoodLogic gives our customers easy access to another effective E-commerce tool designed to help them sell more music," says Trev Huxley, Muze co-founder/executive VP.

LockStream—the newest MSPP affiliate that provides secure digi-

tal distribution technology that will enable Muze to offer its retail customers the ability to manage their digital inventory without visiting a third-party's site. Since it includes digital rights management, LockStream also will give an incentive to record labels to release more digital catalog content. LockStream CEO David Goodman, a former Warner Music Group executive and creator of such music TV

president of the 11-store Compact Disc World based in Edison, N.J., all of which have Muze kiosks.

"An employee helps a customer find any artist or album by showing them how to use the kiosk, which lets them become more proficient," he says. Using the option, the kiosk prints out a bar code for a requested album. If it's not in stock, the customer can place the order immediately.

"Once they're trained on Muze, they get used to printing out the codes themselves, which often translates into bonus sales," Lang adds. "That reinforces our service credo."

Both Goman and John Sullivan, CFO of 1,000-store Trans World Entertainment, are looking closely at the added value of the special-order service. For Goman, it would allow a link to each of the 114 stores' special point-of-sale (POS) systems.

Anthony Deen, retail development VP for the 20 North American Virgin Entertainment megastores, is taking things a step further. "Muze is very clearly a bonus for our customers to self-shop," he says.

Virgin is working with Muze to develop a digital preview system that would be integrated with the chain's POS and inventory system to allow customers to self-shop and very easily enter special orders.

"That's really our 'bottom line' for our retail and online accounts," Zullo emphasizes. "They can use our kiosks or their own systems, but we are facilitating their connection to our database, which is constantly being updated."

Muze does the "matching" between the store or Web site and any of its product suppliers—distributors, one-stops, or labels—to ensure fast access to any product information and facilitate consumer purchases.

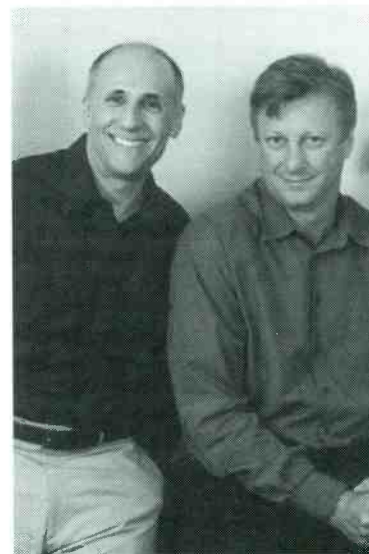
"We're making it more flexible all the time to link any store's product pipeline or Web pipeline to our database," adds Kennedy. "The degree of deployment and sophistication is in the hands of each retail account."

"Our new 'mega-data service' will include both existing formats and incorporate new platforms, like DataPlay, that are coming into the market in the next year or so," Zullo explains. "When a customer is interested in specific subject matter, they could then ask for any related material."

If a consumer wanted *Pulp Fiction*, for example, he or she could get information on the available book, VHS and DVD videos, CD soundtrack, and audiobook versions, depending on what were available, and order any or all of them.

The Muze music database is being tested for user acceptance this spring, subsequently adding video, books, and games to the mix. Zullo hopes to complete the migration of all products to the new service by this time next year.

"We're dedicated to offering new search criteria and new merchandising opportunities to our traditional and online accounts and to their customers," he says.



Muze co-founders and executive VPs Paul Zullo, left, and Trev Huxley.

shows as *Hard Rock Live* and *One World Music Beat*, calls the partnership a "major breakthrough for online retailers."

"There is no one better than Muze to bring our technology to E-tailers to help them manage their online inventories and make it easier and faster for consumers to purchase digital products," he says.

The special-order option was particularly attractive to Dave Lang,

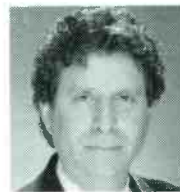
EXECUTIVE TURNTABLE



RUSSELL



WONG



FORSTER



RAJHANSA

HOME VIDEO. Columbia TriStar Home Entertainment promotes **Robin Russell** to senior executive VP and GM, **Lexine Wong** to executive VP of worldwide marketing, and **Marshall Forster** to executive VP, North America in Culver City, Calif. Columbia TriStar Home Entertainment also names **Jeff Shapiro** as executive director of sales promotions in Culver City. They were, respectively, executive VP, senior VP of international marketing, senior VP of sales (North America), and manager of the Los Angeles office of Promotions.com.

DISTRIBUTION. Avi Rajhansa is pro-

moted to VP, quality and engineering services for Sony Disc Manufacturing in Pitman, N.J. He was director, quality and engineering services for Sony Music International.

NEW MEDIA. **Andrew Capone** is named senior VP of sales at USA Electronic Commerce Solutions in New York. He was executive VP, marketing and operations for Microcast.

MUSIC VIDEO. **Reggie Fils-Aime** is named senior VP of marketing for VH1 in New York. He was chief marketing officer for Derby Cycle Corp.

Independent Labels Need To Face The Music About A Major Problem: Too Much Product

SCARY NUMBERS: As this column goes to press, many on the independent side of the music business will be collecting at the Assn. for Independent Music Convention in Los Angeles. We've always found that this confab serves as a good occasion for reflection; happily, one of Declarations of Independents' colleagues has supplied some superior food for thought.

In the April 28 issue of *Billboard*, **Ed Christman** offered some astounding sales statistics for the year 2000, compiled from SoundScan data, in his Retail Track column. Ed provided those numbers without comment; Declarations of Independents will take this opportunity to extrapolate and reiterate some of the more pertinent info and—if you'll excuse us—batter some of you over the head with it.

Now hear this: Out of 288,591 albums tracked by SoundScan last year, independent labels released 205,212 of those titles, or 71.1% of all albums released.

However, independent labels' sales accounted for only about 16.6% of total album sales.

Independent albums averaged merely 635 units per title.

Out of a total of 35,516 new albums released last year, 29,328 were issued by indie labels. The average new indie title scanned less than 1,000 units.

We'll pause here for a moment to let you recover.

These are the kinds of numbers that will totally unhinge your mind if you ponder them for too long.

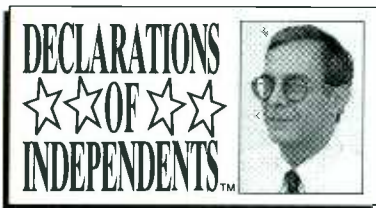
Week in and week out, Declarations of Independents fields calls from around the country, and we hear no end of carping and complaining about the state of things from labels and distributors alike. However, one need look no further than the paragraphs above to locate the source of the indies' troubles. Many of my independent friends have themselves made the untidy bed in which they are currently lying.

The basic problem facing our side of the industry can be summarized in a sentence. We've said it before, so perhaps we should supply some typographical emphasis this time:

American independent record labels release too many records. Period.

Is there a more fundamental pitfall in play on our side of the business? Probably not. The sheer volume of releases spewing forth from the indies has hamstrung the industry since the mid-'90s. As the costs of album production and CD manufacturing have declined over the years, the number of releases has gone through the roof.

This avalanche of records is being forced out into an environment that is even more poorly equipped to handle them than it was five years ago.



by Chris Morris

A wave of bankruptcies and consolidations has shaken the retail side, creating ever more monolithic chains with bottom-line-driven stocking philosophies and a pronounced disinterest in carrying large numbers of inert titles.

Simultaneously, indie distributors, which have moved away from their regional roots to become national in scope over the last decade, have been increasingly stymied in their attempts to market this enormous and ever-growing flood of releases. Even the most sensible distributor

This avalanche of records is being forced out into an environment that is even more poorly equipped to handle them than it was five years ago.

is often sending his salespeople into the field to confront buyers with a monthly release book that resembles a suburban telephone directory.

I'm sure distributors would like to believe that they are in the sales business, but, if truth be told, they are in the shipping and receiving business, and the essence of their game is sending large numbers of unwanted CDs back and forth from one shipping dock to another.

THE INCREDIBLE DISPARITY between the huge number of albums churned out last year by the indie sector and the minuscule unit sales these albums achieved, while terrifying to contemplate, should come as no surprise.

Can sales flourish when the basic nature of the business involves flinging thousands of under-marketed titles into the void and hoping for the best? The distribution pipeline is being filled, but by undifferentiated product that is probably bouncing right back out of the racks within 60 days.

It appears that, as in recent years, indie labels are more concerned with pouring product into the marketplace than with thoughtfully scheduling and successfully promoting that product.

This is a suicidal way to do busi-

ness, especially at a time when the music industry is increasingly driven by what has long been known to our cousins in the movie biz as a "blockbuster mentality."

Here's another interesting SoundScan stat: Less than 1% of all available albums accounted for more than half of all the units scanned last year.

What to do?

To be sure, independent labels will continue to multiply. Every year sees a new crop of fresh companies entering the fray, and this phenomenon will prevail in ensuing years. Hence, a certain amount of untested new product is inevitable.

However, veteran labels are just going to have to face the music about the material they are releasing.

One would think this is simply a survival issue. After all, if the average new indie title is selling less than 1,000 units, that would mean that the average indie label is hemorrhaging red ink, wouldn't it?

We understand, probably better than most, that many indie music entrepreneurs, for all their wit and business acumen, are enthusiasts at heart. Their desire to share an artist or an album they find worthy with an audience sometimes outweighs common wisdom. The heart has its reasons, but sometimes those reasons becloud a sensible approach to doing business.

The time has come to repeat something we said in this column just a little over four years ago: "It's time for indie labels to get a grip on the situation and take a realistic look at their release schedules."

IF ANYTHING, the situation the indies face has grown more dire in the 48 months since we wrote those words. A number of indie distributors have gone belly up, and the ones that survive have grown increasingly cautious about their label load, even though the labels they carry have gotten no more cautious about what they're offering to the public.

And, as the SoundScan numbers cited by Christman reveal in horrific detail, indie album sales are flatlining.

As far as we're concerned, the solution is as obvious as it's ever been, though the situation appears to be more urgent. Indie labels have to take a more considered approach to the quantity of albums they're releasing and take additional care in the publicity, promotion, and marketing of those releases.

If companies don't change their ways, they'll remain locked in a cycle of essentially institutionalized failure that is mirrored in those revelatory SoundScan numbers. In our opinion, anyone who isn't sobered enough by those figures to engage in a little self-examination is doomed to self-immolation.

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® | | TITLE |
|-----------|-----------|---------------|--|--|---|
| 1 | NEW | | ARTIST | | |
| | | | IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | | |
| 1 | NEW | | FEAR FACTORY NO. 1 KODRUMNER 8561 (17.98 CD) HS | | DIGIMORTAL |
| 2 | NEW | | KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98) | | THE SNEAK ATTACK |
| 3 | 1 | 3 | ANI DIFRANCO RIGHTIOUS BABE 024 (24.98 CD) | | REVELLING/RECKONING |
| 4 | 2 | 10 | JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98) | | WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 |
| 5 | 3 | 3 | DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS | | ESSENTIAL SPRING BREAK — SUMMER 2001 |
| 6 | 5 | 6 | BIZZY BONE AMC 71150 (11.98/17.98) | | THE GIFT |
| 7 | 4 | 40 | BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS | | WHO LET THE DOGS OUT |
| 8 | NEW | | LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD) HS | | WEBSTER HALL TRANZWORLD 4 |
| 9 | 6 | 3 | UNCLE LUKE LUKE 8250/KOCH (11.98/17.98) | | SOMETHING NASTY |
| 10 | 10 | 17 | NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS | | NICKEL CREEK |
| 11 | 7 | 8 | VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98) | | TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION |
| 12 | 11 | 6 | MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS | | DA KHOP SHOP |
| 13 | 8 | 5 | CONJUNTO PRIMAVERA FONOVI 6104 (8.98/12.98) HS | | ANSIA DE AMAR |
| 14 | 9 | 23 | LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS | | N.Y.C. UNDERGROUND PARTY VOLUME 3 |
| 15 | 21 | 8 | DELBERT MCCLINTON NEW WEST 6024 (17.98 CD) | | NOTHING PERSONAL |
| 16 | NEW | | MOGWAI PIAS/SOUTHPAW 490*/MATADOR (15.98 CD) HS | | ROCK ACTION |
| 17 | 19 | 8 | KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS | | LIVE IN CONCERT |
| 18 | 12 | 3 | VARIOUS ARTISTS TOMMY BOY 1423 (12.98/18.98) | | MTV PARTY TO GO REMIXED |
| 19 | NEW | | KEOKI MOONSHINE 80146* (17.98 CD) HS | | JEALOUSY |
| 20 | 14 | 68 | SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS | | SLIPKNOT |
| 21 | NEW | | MODEST MOUSE K 131* (14.98 CD) HS | | SAD SAPPY SUCKER |
| 22 | 29 | 2 | JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD) | | CLUB NATION AMERICA |
| 23 | NEW | | ANTI-FLAG FAT WRECK CHORDS 623* (14.98 CD) HS | | UNDERGROUND NETWORK |
| 24 | 13 | 6 | BANDA EL RECODO FONOVI 6102 (8.98/12.98) HS | | CONTIGO POR SIEMPRE |
| 25 | 18 | 47 | SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98) | | LOVE & BASKETBALL |
| 26 | 16 | 3 | VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98) | | OFF THE TANK COMPILATION |
| 27 | 15 | 21 | FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98) | | FUNKMASTER FLEX: 60 MINUTES OF FUNK. VOLUME IV: THE MIXTAPE |
| 28 | 20 | 3 | 5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS | | GHETTO PLATINUM |
| 29 | 17 | 4 | THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190/TVT (10.98/16.98) HS | | CROSS ADDICTED |
| 30 | NEW | | MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT(10.98/16.98) HS | | FRIENDS |
| 31 | 23 | 9 | BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS | | THE BEST OF FREESTYLE MEGAMIX |
| 32 | 24 | 14 | DOLLY PARTON SUGAR HILL 3927 (10.98/16.98) | | LITTLE SPARROW |
| 33 | 31 | 46 | THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98) | | WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 |
| 34 | 30 | 26 | SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS | | THE HEIGHT OF CALLOUSNESS |
| 35 | 22 | 11 | FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98) | | FIRESTARR |
| 36 | 33 | 39 | JIMMY BUFFETT ● MAILBOAT 2000 (9.98/16.98) | | BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS |
| 37 | 27 | 6 | KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98) HS | | TRIBUTE TO QUARTET LEGENDS VOLUME 1 |
| 38 | 35 | 5 | MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98) HS | | THREE WISHES |
| 39 | 37 | 8 | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS | | THE IRISH TENORS: ELLIS ISLAND |
| 40 | NEW | | VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD) | | MUSIC OF HOPE |
| 41 | RE-ENTRY | | PAUL OAKENFOLD DRAGONFLY 1085/HYPNOTIC (16.98 CD) HS | | DRAGONFLY PRESENTS: A VOYAGE INTO TRANCE |
| 42 | NEW | | J.T. THE BIGGA FIGGA/DAZ DILLINGER GET LOW 1020/BAYSIDE (10.98/16.98) | | GAME FOR SALE |
| 43 | 28 | 4 | GUIDED BY VOICES TVT 2160* (16.98 CD) HS | | ISOLATION DRILL |
| 44 | 36 | 6 | ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 620* (14.98 CD) HS | | BLOW IN THE WIND |
| 45 | NEW | | THE JOHN TESH PROJECT FAITH MD 34585/GARDEN CITY (12.98/16.98) | | PURE GOSPEL |
| 46 | 32 | 6 | SEPUULTURA ROADRUNNER 8560 (17.98 CD) | | NATION |
| 47 | NEW | | SAM HARRIS TSURIS 2060 (17.98 CD) | | REVIVAL |
| 48 | 25 | 2 | JEFFREY GAINES ARTEMIS 751071 (17.98 CD) | | ALWAYS BE |
| 49 | NEW | | SAM HARRIS TSURIS 90001 (14.98 CD) | | ON THIS NIGHT |
| 50 | 41 | 3 | DA WRECKSHOP FAMILY WRECKSHOP 9991 (11.98/16.98) HS | | ACK'N A AZZ |

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). △△ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

How Pacific Coast Went From Expansion Plans To The Verge Of Chapter 11—In Just Six Months

WHILE THE STATUS of Pacific Coast One-Stop remains in limbo, let's look at how a company can go from announcing its intention to acquire other one-stops a mere six months ago to now being on the verge of filing for Chapter 11 protection.

In case you don't know, the new owner at Pacific Coast, **Ralph Johnson**, and his consultant, **Marvin Wilcher**, were said to have been telling the majors earlier this year that they needed an expansion of the company's credit line, because they expected to make acquisitions. Among the companies said to have been targeted was Norwalk Distributors, an Anaheim, Calif.-based one-stop, which had sales of about \$60 million last year. But sources familiar with the company say that while it had talks with Johnson and Wilcher in the summer of 2000, it had long since broken contact with the pair, who are believed to have been operating under the name of Capital Partners at that time.

In fact, in early February, sources say that Norwalk Distributors' financial adviser, Global Capital, sent a letter to the majors denying any ongoing discussions or any plans to sell to the new principals of Pacific Coast. Furthermore, Global Capital principal **Mark Wilser** sent a letter to Wilcher telling him that he should instruct Pacific Coast employees not to engage in discussions that could lead "any party" to believe that Pacific Coast would acquire Norwalk. Sources close to Pacific Coast

dispute this, saying that while talks did break off in July, there was still talk about a possible deal as recently as December.

Johnson originally had the backing of a financial firm called Equity Merchant Banking. The plan was for Johnson to put together a package of two or three one-stops, including Pacific Coast and Norwalk, and a video distributor and to merge it all

Wherehouse chains for some time now, even if he didn't have the stripes to go along with the responsibility. At the same time, Wherehouse also announced that **Mark Velarde**, executive VP/CFO, is now also chief administrative officer of the company.

SETTING UP SHOP: Investment banking firm Aramar Capital Group has been founded. It includes two music industry veterans, **Jeff Lehman**, who is serving as president, and **Barry Kellner**. You might remember that they were the pair who sold Wall-to-Wall Sound, Camelot Music, Record World, Waxie Maxie's, Rainbow, Rocky Mountain, Variety, and Mothers during their time at Ladenburg Thalmann. Lehman was also involved in the sale of Ryko to Palm Pictures. **Peter Santoro**, who was head of corporate development and acquisitions at Chase Industries, is also with the firm.

Aramar, based in New York, plans to focus closely on middle-market companies in a number of industries, including music. It is looking for deals in the \$10 million-\$150 million range.

DURING A TIME when the industry is once again coming under scrutiny by the Federal Trade Commission (FTC) for allegedly marketing violent product to children, Koch Entertainment has an unusual dilemma. While the new **KRS-One** album, *Sneak Attack*, comes in only one version, it seems that some accounts think it comes in two—an edited version and an uncensored version—and that they were serviced the edited version. The confusion stems from the artwork, which shows KRS-One holding a machine gun in what could be perceived as a schoolyard.

In order to accommodate some of the more conservative accounts, such as Wal-Mart, Target, and Kmart, Koch placed a sticker on the cover to hide the machine gun. The sticker reads, "Hip-hop advisory: exquisite lyrics." According to **Bob Frank**, Koch Entertainment president, the album does not need a parental advisory sticker, because the artist "is not swearing throughout the record. He is not gangsta rap and doesn't use vulgarity to get his message across. He supports black youth and black culture with a very positive message. It is really an unhealthy perception that all hip-hop acts have to have a sticker."

The problem, then, is that some accounts "are complaining that they didn't get the dirty version." And given the FTC's scrutiny of the industry, Frank doesn't consider it appropriate to even jokingly suggest that KRS-One could record a dirty version to accommodate those accounts.

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RETAIL TRACK

by Ed Christman



under one roof. But when Johnson only did the deal for Pacific Coast, instead of putting together the package of wholesalers, Equity Merchant Banking removed itself and its funds from the picture. This left Johnson undercapitalized and facing the problems at Pacific Coast that he claims were caused by previous owner **Steve Kall** (Billboard, May 5). It seems now that those problems proved to be too many.

THE APPOINTMENT of **Larry Gaines** to the presidency of Wherehouse Entertainment makes official what is already reality at the chain. Gaines is a fine music retail executive who is well-respected by the industry. And if sources are to be believed, he has been running the

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MusicMatch Offers 'Near-On-Demand' Service

Streaming Subscription Allows Users To Customize Stations By Artist, Genre

SUBSCRIPTION LAUNCHED: Legal on-demand digital music remains just out of reach as the world continues to wait on the major labels to license content for such services, but that isn't stopping a host of technology companies from trying to come as close to it as possible in the mean time.

In the latest example, MusicMatch, a jukebox software developer and rival of RealNetworks and Microsoft, is slated to test-launch an online radio subscription service on Monday (7).

The service, known as MusicMatch Radio MX, allows users to access "near on-demand" streaming audio at CD quality and will offer three pricing tiers: \$4.95 per month, \$12.95 for three months, and \$49.95 per year.

Users can design a personalized station around as many as 25 artists of their choice. Programming for the stations is then based on available content from the selected artists and from acts determined to be similar in style to the selected artists.

Users can also create custom stations based on the top-selling acts of any year, decade, or series of years. Additionally, personalized stations can be E-mailed to other MusicMatch users.

According to MusicMatch chief



by Brian Garrity

executive **Dennis Mudd**, the aim of the service is to push the digital millennium copyright act as close to its boundaries without actually violating it.



That means users can't search for tracks by name, but by using a core of 25 artists and combining them with MusicMatch's personalization technology, they can create highly tailored streams that approximate their tastes.

Radio MX will be featured in the latest version of the MusicMatch Jukebox software, which will officially roll out by the end of May. Users of the updated version of the software will be able to create personalized stations around five artists in the free

radio offering—up from the single-artist station free feature offered in the current version of the software.

The company says it expects to launch a full on-demand streaming service by late summer, pending licenses from the major labels.

WAITING ON PAYOFF: Another company not waiting on label-sanctioned subscription services is MTVi. But while the online music hub may boast the first digital-download commerce offering that incorporates content from all five major labels, CEO **Nicholas Butterworth** says he isn't holding his breath for any quick profits.

In a keynote address at Harvard Law School's recent Journal of Law and Technology symposium—"All Shook Up: The Music Industry Confronts the Internet and Consolidation"—he acknowledged that the market for secure digital downloads will not be overwhelming for some time.

(Continued on page 137)

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and



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Billboard.

MAY 12, 2001

Top Internet Album Sales™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST | BILLBOARD 200 RANK |
|-----------|-----------|---------------|---|---------------------------------------|--------------------|
| 1 | NEW | | ALL FOR YOU VIRGIN 10144 | JANET | 1 |
| ◀ NO. 1 ▶ | | | | | |
| 2 | NEW | | SET THIS CIRCUS DOWN CURB 78711 | TIM MCGRAW | 2 |
| 3 | NEW | | ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD EPIC 85195 | SOUNDTRACK | 34 |
| 4 | 8 | 2 | THE VOICE DECCA 468695 ES | RUSSELL WATSON | 91 |
| 5 | NEW | | THIS IS WHERE I CAME IN UNIVERSAL 549626 | BEE GEES | 16 |
| 6 | 4 | 17 | O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069 | SOUNDTRACK | 21 |
| 7 | 1 | 9 | SONGBIRD BLIX STREET 10045 | EVA CASSIDY | — |
| 8 | 11 | 2 | BRIDGET JONES'S DIARY ISLAND 548797/IDJMG | SOUNDTRACK | 36 |
| 9 | 3 | 4 | LIVE IN NEW YORK CITY COLUMBIA 85490*/CRG | BRUCE SPRINGSTEEN & THE E STREET BAND | 69 |
| 10 | 6 | 6 | DROPS OF JUPITER AWARE/COLUMBIA 69888/CRG | TRAIN | 14 |
| 11 | 13 | 23 | A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS. | ENYA | 40 |
| 12 | 18 | 6 | NO NAME FACE ▲ DREAMWORKS 450231/INTERSCOPE ES | LIFEHOUSE | 8 |
| 13 | 12 | 32 | NO ANGEL ▲ ARISTA 19025 ES | DIDO | 9 |
| 14 | 9 | 2 | THE PRODUCERS SONY CLASSICAL 89646 | ORIGINAL BROADWAY CAST | 149 |
| 15 | 2 | 2 | QUEER AS FOLK RCA VICTOR 63769 | SOUNDTRACK | 152 |
| 16 | 20 | 19 | WHITE LADDER ▲ ATO 69351/RCA ES | DAVID GRAY | 64 |
| 17 | 15 | 9 | EVERYDAY ▲ RCA 67988 | DAVE MATTHEWS BAND | 17 |
| 18 | 17 | 26 | ALL THAT YOU CAN'T LEAVE BEHIND ▲ INTERSCOPE 524653 | U2 | 48 |
| 19 | NEW | | SPIRIT OF THE CENTURY REAL WORLD 50918 ES | THE BLIND BOYS OF ALABAMA | — |
| 20 | 5 | 2 | STEERS & STRIPES ARISTA NASHVILLE 67003/RLG | BROOKS & DUNN | 18 |

Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **ES** 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 | 18,229 |
| 2. bmgmusicservice.com | 6,347 |
| 3. barnesandnoble.com | 4,877 |
| 4. cdnow.com | 4,694 |
| 5. columbiahouse.com | 3,921 |
| 6. buy.com | 2,668 |
| 7. walmart.com | 2,313 |
| 8. bestbuy.com | 2,216 |
| 9. towerrecords.com | 512 |
| 10. samgoody.com | 247 |

| HOUSEHOLD INCOME \$15,000-\$39,900/YEAR | |
|---|-------|
| 1. amazon.com | 4,387 |
| 2. bmgmusicservice.com | 1,907 |
| 3. columbiahouse.com | 1,219 |
| 4. cdnow.com | 1,199 |
| 5. barnesandnoble.com | 1,031 |
| 6. walmart.com | 797 |
| 7. buy.com | 542 |
| 8. bestbuy.com | 512 |
| 9. towerrecords.com | 124 |
| 10. samgoody.com | 76 |

| HOUSEHOLD INCOME \$40,000-\$75,000/YEAR | |
|---|-------|
| 1. amazon.com | 6,702 |
| 2. bmgmusicservice.com | 2,672 |
| 3. barnesandnoble.com | 1,858 |
| 4. cdnow.com | 1,742 |
| 5. columbiahouse.com | 1,483 |
| 6. buy.com | 1,000 |
| 7. walmart.com | 996 |
| 8. bestbuy.com | 860 |
| 9. towerrecords.com | 138 |
| 10. samgoody.com | 45 |

Source: Media Metrix, March 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.



Home Video

MERCHANTS & MARKETING

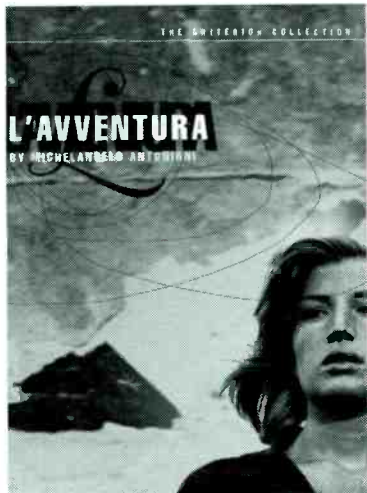
Criterion, Sundance Promote DVD Classics By Great Directors

BY JIM BESSMAN

NEW YORK—Classic films by such legendary directors as Ingmar Bergman, Federico Fellini, and Akira Kurosawa are heading to retail through a new marketing alliance between the Criterion Collection and the Sundance Channel.

Debuting on DVD June 7, the films will be marketed under the Sundance Channel's Classic World Cinema banner. One title will be released per week, for 13 weeks.

The initial entry is Michelangelo Antonioni's 1960 masterwork *L'Avventura*. It will be followed by Kurosawa's *High and Low* (1963), Jacques Tati's *Mr. Hulot's Holiday* (1953), Andrei Tarkovsky's *Andrei Rublev* (1966), Henri-Georges Clouzot's *Wages of Fear* (1953), Bergman's *Wild Strawberries* (1957), Roman Polanski's *Knife in the Water* (1962), Jean Cocteau's *Blood of a Poet* (1930), Bergman's *The Seventh Seal* (1957), Agnes Varda's *Cleo from 5 to 7* (1961), Fellini's *Nights of Cabiria* (1957), Jean Renoir's *Grand Illusion* (1938), and Kurosawa's *Seven Samurai* (1954).



The Italian classic *L'Avventura* will debut the Sundance Channel's Classic World Cinema collection, featuring titles from the Criterion Collection, on June 7.

"It's the first time we've done something of this nature, because it's not just a single program but a series under the Criterion Collection banner," says Gretchen Hagle, marketing director for Home Vision Entertainment, which distributes and markets the Criterion Collection's classic films on DVD. "We wanted to pull a mix of true, classic foreign films."

The two companies formed the joint marketing venture, Hagle says, because they share a "similar mission" in presenting classic films. Like Criterion, Sundance also presents films uncut, in letter-box format, and includes documentaries about the filmmakers and additional supplemental materials whenever possible.

Over the course of the 13-week release of the Criterion films, Sundance will air the movies, preceded by the cable network's original series, *Conversations in World Cinema*, hosted by Richard Pena, chair of the selection committee of the New York Film Festival and program director of the Film Society of Lincoln Center.

"People think Sundance is all about cutting-edge films and young filmmakers," says Liz Manne, Sundance Channel's executive VP of programming and marketing. "But it also represents commitment to innovation and originality—and having respect for [cinema's] forebears as we look at the future."

Hagle says that the added exposure on the cable channel is bound to increase sales for the promotion. "Whenever there's a television broadcast or theatrical re-release of a classic film, it reminds people who are already familiar with the titles that they need to buy or rent them, or it brings in a new audience that's never been exposed to them."

In addition to the airtime, Sundance will support the collection by linking with Criterion's Web site, as well as Amazon.com, where the films can be purchased. "One of the



At retail, consumers will be alerted to titles in Criterion's Classic World Cinema collection with this on-pack sticker.

most frequently asked questions on our site is, 'Where can you buy the movies?'" says Manne.

The collection will also be promoted on the Sundance Channel with advertising spots scheduled to run prior to the street date. An on-air sweepstakes is in the works, and at retail, DVD copies will be

stickered with labels that read: "As seen on the Sundance Channel."

Classic-film retailers say the Sundance brand and Criterion's quality programming are a winning combination.

Bahman Maghsoodlou, whose Manhattan, N.Y.-based store International Film & Video Center specializes in foreign and classic films, says the series will create a whole new market for these movies. "You can see from the list of the '100 Greatest Films' that a lot of them are from the '80s and '90s, which means that many people don't know about the great films from the great masters who came

before. This decision by an independent television channel to show them is helpful and should be appreciated."

Manne says the company had some "passionate and wonderful debates" about which titles to include in the collection. The list was whittled down from 75 titles covering films from the '30s to the '60s, as well as directors from diverse backgrounds.

"It was wonderful to argue over which Fellini movie we should show," Manne says, "and we included two Bergmans and two Kurosawas—because we couldn't choose."

Stanley Kubrick Documentary Dispels Myths About A Legendary Filmmaker

ASHES TO ASHES: If you're wondering why Stanley Kubrick DVDs don't contain bonus scenes, outtakes, or other extras, it's because the legendary director often destroyed his edited footage.

"I was sent out to burn edits from *A Clockwork Orange*, *The Shining*, and *Barry Lyndon*," says longtime Kubrick assistant Leon Vitali, "because he just wanted the films to speak for themselves."

Hitting the press circuit to promote the June 12 Warner Home Video release *Stanley Kubrick: A Life in Pictures*, Vitali says the director also thought that consumers were unlikely to shun buying his films on video (and later, on DVD) simply because they lacked behind-the-scenes footage.

The outtakes often reflected Kubrick's tedious attention to detail, Vitali notes. For example, Kubrick would shoot the same scene dozens of times with slight variations on lighting or other technical aspects, only to discard most of his footage. So the edits, Vitali says, weren't exactly the most riveting material, even for the most rabid film buff.

Vitali, along with Kubrick's former executive producer Jan Harlan—who produced and directed the documentary—say they made *Stanley Kubrick* to dispel many of the myths about the filmmaker's reclusive nature.

"Stanley was a very private man, and this film would not have been possible when he was alive," says Harlan, who gained the approval of the Kubrick family. Kubrick's wife and daughter even appear in the film, which is now making the rounds on the film festival circuit. It is being released only as part of a newly remastered boxed set of seven Kubrick films, set to hit in conjunction with the Warner theatrical release *A.I.*, Kubrick's uncompleted film, which was finished by Steven Spielberg.

Harlan says Kubrick suffered from "an onslaught of nastiness from the British press" and had contemplated participating in the extensive press coverage for *Eyes Wide Shut*. However, Kubrick's untimely death just weeks before the film's 1999 release prevented his side of the story from being heard. Harlan says the documentary "is a true goodbye, and it's very honest."

Avoiding the complex film techniques used in many Kubrick films, the documentary is a straightforward chronological recap of Kubrick's life. "If we had attempted to cut back and forth concentrating on subjects or themes, it would have been too messy," Harlan says. "It was just easier to start when he was a baby and go through to the end."

ASK DISNEY: Buena Vista Home Entertainment, the umbrella distribution arm for Disney videos, has launched a dedicated DVD Web site to field consumer questions about product from the studio.

In addition to obtaining general product information, consumers can report problems with defective DVDs, ask technical questions, and submit general comments about Buena Vista titles. A "frequently asked questions" section details how to use DVD-ROM features, explains technical and general questions about the format, and provides further information about all DVDs released by



by Eileen Fitzpatrick

Buena Vista to date.

If consumers still have questions, they can submit an E-mail in the "report a problem" section of the site. Buena Vista promises a response within 48 hours.

Buena Vista's site can be accessed at DisneyDVD.com/support. A consumer hot line has also been established, at 800-723-4763.

MACROVISION'S GOOD NEWS: Copy-protection company Macrovision has signed a deal with Christian program producer Integrity.

Under the long-term agreement, Macrovision will encode all Integrity VHS tapes and DVDs with its patented anti-piracy technology. Mobile, Ala.-based Integrity has sold more than 40 million music, book, and video units combined since its inception in 1987, according to the company. The publicly traded company claims 48% of the "non-artist" Christian market. It also sells sheet music.

Macrovision has copy-protected more than 300 million DVDs, 3 billion videocassettes, and 45 digital set-top cable TV boxes, according to the Sunnyvale, Calif.-based company.

Louis Prima Documentary Captures A Master Showman Of Swing Music

No one would have enjoyed the revival of swing music more than trumpeter/bandleader Louis Prima, a major force behind the swing scene during its heyday and beyond. Director Don McGlynn captures the musician's energy and talent in the 1999 theatrical release *Louis Prima: The Wildest*, which hits stores Tuesday (8) on VHS and DVD from Image Entertainment. *Billboard* talked with McGlynn about making the film and about Prima's love of music.

Films began representing *The Ed Sullivan Show*, and he flipped over the material with Louis Prima. It's very lively and unusual because Sullivan would let Louis do a half-hour of the show. Sullivan's No. 1 rating, of course, was for the Beatles, followed by Elvis, but the third-biggest viewing audience ever was for Louis Prima. For about three years, he was just about the biggest thing in show business.

What made him so popular?

Louis was not only a great showman; he was very improvisational. (Continued on next page)

How did this project come about?
Producer Joe Lauro at Historic

Sony Wonder Celebrates 25 Years Of Arthur The Aardvark

AN ARTHUR MILESTONE: Believe it or not, Arthur the Aardvark turns 25 this year, and Sony Wonder is celebrating the bespectacled mammal's silver anniversary with a multi-pronged promotion.

Marketing efforts will be tied to its home video release, *Arthur's Celebration*, which arrives in stores Tuesday (8).

While Arthur videos and TV shows have appeared only over the last few years, the character was created in 1976 by children's author **Marc Brown**. A normal American school kid—who happens to be an anthropomorphic aardvark with dogs, rabbits, and monkeys as friends—has proved to be one of the more popular kid-

vid franchises out there.

The 50-minute *Arthur's Celebration* is priced at \$12.98 and contains episodes from the TV show: "Arthur's Birthday," "Arthur's New Year's Eve," "Grandma Thora Appreciation Day," and "D.W.'s Perfect Wish."

Sony Wonder has partnered with candy manufacturer Brach's, which will insert coupons good for \$3 off the video purchase into 1 million packages of Brach's Arthur Fruit Snacks. Also, 160,000 Arthur CD-ROMs from the Learning Co. will feature coupons good for \$1 off *Arthur's Celebration*.

The title will also be promoted on 1,800 Loews Cineplex screens with in-theater advertising highlighting *Arthur's Celebration*. The ads will run throughout May. Full-page print ads are scheduled to run in *People* and the June issue of *Parents* magazine.

Each video will contain a savings booklet with offers from the Learning Co., Brach's, Sears Portrait Studios, and Random House, which publishes the Arthur books.

WHAT A 'CROC': Artisan's Family Home Entertainment label takes a bite out of retail May 22 with the home video debut of *Croc Files*, starring **Steve Irwin**, Australia's biggest celebrity export since **Paul Hogan**.

Croc Files is Irwin's child-friendly, less violent version of *The Crocodile Hunter* and has been a winner on the Animal Planet and Discovery Kids cable networks. The release follows a successful run on Animal Planet.

Croc Files bows with two videos, each priced at \$14.98 and containing two episodes. A DVD with



by Moira McCormick

all four episodes on one disc is priced at \$19.98.

Artisan is releasing *Croc Files* in conjunction with Animal Planet's popular annual Croc Week, to be held in June.

TALK TO THE ANIMALS: Artisan's Family Home Entertainment is also bringing out an animal-themed addition to the *Baby Einstein* educational series.

Baby Dolittle Neighborhood Animals will be released May 15, priced at \$14.98, with a running time of 30 minutes.

The program teaches tots to identify animals by using puppetry, classical music, sing-along songs, and live-action footage of various critters they're likely to see in their neighborhoods, including cats, rabbits, birds, and spiders. *Baby Dolittle Neighborhood Animals* is hosted by a puppet named Pavlov the Dog.

Another fauna-themed title in the series, *Baby Dolittle World Animals*, which is scheduled for a July VHS and DVD release, will introduce little ones to animals native to different habitats, including the forest, jungle, and ocean.

Artisan has created a *Baby Einstein* 18-count display, which includes six VHS units of *Baby Dolittle*, six of *Baby Mozart*, four of *Baby Van Gogh*, and two of *Baby Einstein*. Artisan is

offering a 10% product discount to retailers that commit to bringing in the display.

Previously, the *Baby Einstein* series was only available in speciality stores, but since Artisan picked up the line last summer, Wal-Mart, Target, Kmart, and Toys "R" Us have brought in the line.

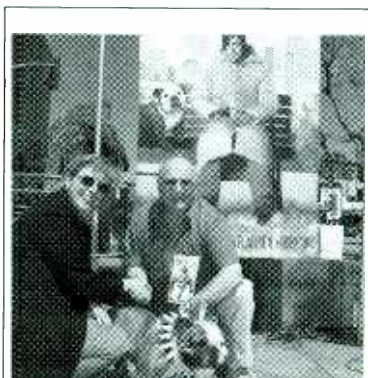
EAT YOUR VEGGIES: Big Idea Productions, creator of the *VeggieTales* video series, has just finished up its first major chain-wide promotion with Wal-Mart.

Throughout April, more than 2,700 Wal-Mart stores around the

country featured *VeggieTales* posters and endcaps with video and audio titles. In addition, *VeggieTales* apparel, toys, and fabric were featured.

Special promotions dubbed A Very Veggie Saturday included giveaways of 300 *VeggieTales* puzzles and visits from *VeggieTales* stars Larry the Cucumber and Bob the Tomato.

The Wal-Mart/*VeggieTales* promotion also involved the in-store Wal-Mart Television and Wal-Mart Radio networks, which ran a *VeggieTales* spot every hour during store hours throughout April.



Having His Day. New Line Home Entertainment VP of marketing Justin Brody congratulates Harris Laskey and Chato for being top dogs in the Mr. Beefy lookalike contest, which took place in Santa Monica, Calif. The event was held to launch the April 24 DVD release of *Little Nicky*, starring Adam Sandler. Mr. Beefy is the talking bulldog from the film, which is part of New Line's Platinum DVD series.

Billboard®

MAY 12, 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 | 3 | MARY-KATE & ASHLEY: WINNING LONDON Dualstar Video/Warner Home Video 37332 | 2001 | 19.96 |
| 2 | 4 | 3 | VEGGIE TALES: LYLE, THE KINDLY VIKING Big Idea/Lyrick Studios 2137 | 2001 | 12.99 |
| 3 | 1 | 5 | LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226 | 2001 | 26.99 |
| 4 | 3 | 3 | RUGRATS IN PARIS: THE MOVIE Nickelodeon Video/Paramount Home Video 336723 | 2000 | 24.95 |
| 5 | 16 | 7 | BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173 | 2000 | 19.96 |
| 6 | 13 | 2 | THE POWERPUFF GIRLS: TWISTED SISTER Warner Home Video 1729 | 2001 | 14.95 |
| 7 | 12 | 2 | THE POWERPUFF GIRLS: BOOGIE FIGHTS Warner Home Video 1724 | 2001 | 14.95 |
| 8 | 11 | 6 | DIGIMON: THE MOVIE FoxVideo 2001138 | 2001 | 19.98 |
| 9 | 5 | 12 | MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236 | 2000 | 19.96 |
| 10 | 7 | 9 | THE ROAD TO EL DORADO DreamWorks Home Entertainment 83669 | 2000 | 24.99 |
| 11 | 6 | 12 | FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859 | 1999 | 26.99 |
| 12 | 14 | 41 | INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510 | 1996 | 19.98 |
| 13 | 15 | 16 | THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680 | 2000 | 26.99 |
| 14 | 23 | 2 | POWER RANGERS: THE QUEEN'S WRATH FoxVideo 2001369 | 2001 | 14.98 |
| 15 | 9 | 12 | POKEMON: THE MOVIE 2000 Warner Home Video 18620 | 2000 | 22.96 |
| 16 | 19 | 12 | THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658 | 2000 | 14.95 |
| 17 | 8 | 20 | MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501 | 2000 | 14.95 |
| 18 | 18 | 20 | MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520 | 2000 | 14.95 |
| 19 | 20 | 8 | VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyrick Studios 2139 | 2001 | 12.99 |
| 20 | 25 | 18 | THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946 | 2000 | 24.99 |
| 21 | 10 | 19 | BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751 | 2000 | 24.99 |
| 22 | 17 | 4 | SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700 | 2001 | 14.95 |
| 23 | NEW ▶ | | JOSIE AND THE PUSSYCATS-THE MELODY MEMORY MIX-UP Warner Home Video H1762 | 2001 | 14.95 |
| 24 | 24 | 19 | VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136 | 2000 | 12.99 |
| 25 | 21 | 27 | MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36859 | 2000 | 19.96 |

◆ 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.

DOCUMENTARY RELEASE CAPTURES ENERGY AND TALENT OF LOUIS PRIMA

(Continued from preceding page)

He took showmanship to a level of artistry. He didn't just go through his numbers. It was like, "I'm going to have a good time up here, and you can, too."

Yes, he seemed very attuned to his audience.

People forget he came from the New Orleans tradition, where you're supposed to give people a good time. One thing I did not do in the film was relate his music to Louis Armstrong's.

Why not?

Because it's complicated. They shared that tradition of singing, playing the trumpet, telling jokes, and interacting with the audience. But even if Prima was learning something from Armstrong, at a certain point he branched off on his own.

Like when he did Italian novelty songs during World War II.
That's the remarkable thing

about Louis Prima. Those songs were a big success, probably because of all the disenfranchised Italian-Americans who found a haven. Plus, he showed the rest of America that just because you're Italian-American doesn't mean you're with Mussolini. So it was pretty brave, but in a funny way it made people more devoted to him.

Yes, he was very charismatic. What was his secret?

Louis was very interested in pleasing people. I think that's why he became a great showman—also why he was very much loved by his family and so attractive to the ladies.

And yet, as the documentary notes, Prima was a quiet person offstage. Did that surprise you?

I think that is one of the things that people don't get about Louis. He was saving it all for the stage.

Why did he often perform without a playlist?

Because he'd look at the audience and, if he saw they weren't reacting, he'd try another number that would make them react. This was very unusual, especially when he played Las Vegas, but again it was about pleasing the audience. He raised entertainment to artistry by making it very personal and very much based on the moment. He predicted and helped define the sea change to rock'n'roll.

Do you have a favorite Louis Prima song?

I guess it's "Just a Gigolo." It gets to the core of everything he does. It's supposed to be this bad song, but he puts this spin on it and has so much fun with it. It's a fascinating blend of what's supposed to be sad but ends up being jubilant. Prima was basically a guy who loved life and was trying to share it with the audience.

CATHERINE CELLA

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|------------------|-----------------|---------------|---|---|-----------------------------------|--------------------|--------|-------------------------|
| ◀ No. 1 ▶ | | | | | | | | |
| 1 | 3 | 6 | GLADIATOR | DreamWorks Home Entertainment 86026 | Russell Crowe | 2000 | R | 19.98 |
| 2 | 4 | 5 | MARY-KATE & ASHLEY: WINNING LONDON | Dualstar Video Warner Home Video 37332 | Mary-Kate & Ashley Olsen | 2001 | NR | 19.96 |
| 3 | 2 | 4 | 102 DALMATIANS | Walt Disney Home Video Buena Vista Home Entertainment 21639 | Glenn Close | 2000 | G | 24.99 |
| 4 | 6 | 8 | MEET THE PARENTS | Universal Studios Home Video 86032 | Ben Stiller Robert De Niro | 2000 | PG-13 | 22.98 |
| 5 | 7 | 3 | PLAYBOY 2000-THE PARTY CONTINUES | Playboy Home Video Universal Music & Video Dist. 0886 | Various Artists | 2001 | NR | 19.98 |
| 6 | 11 | 5 | REMEMBER THE TITANS | Walt Disney Home Video Buena Vista Home Entertainment 21651 | Denzel Washington | 2000 | PG | 19.99 |
| 7 | 5 | 6 | PLAYBOY: PLAYMATES ON THE CATWALK | Playboy Home Video Universal Music & Video Dist. 0885 | Various Artists | 2001 | NR | 19.98 |
| 8 | 1 | 5 | RUGRATS IN PARIS: THE MOVIE | Nickelodeon Video Paramount Home Video 336723 | Animated | 2000 | G | 24.95 |
| 9 | 10 | 4 | FARSCAPE: VOLUME 2 | A.D.V. Films 707097 | Ben Browder Claudia Black | 2001 | NR | 14.98 |
| 10 | 14 | 3 | BIG MOMMA'S HOUSE | FoxVideo 2000779 | Martin Lawrence | 2000 | PG-13 | 14.98 |
| 11 | NEW ▶ | | ESCAFLOWNE: VOL. 5-PARADISE AND PAIN | Bandai Entertainment Pioneer Entertainment 71147 | Animated | 2001 | NR | 19.98 |
| 12 | 29 | 11 | GUNDAM WING: THE MOVIE-ENDLESS WALTZ | Bandai Entertainment Pioneer Entertainment 1666 | Animated | 2001 | NR | 14.98 |
| 13 | 13 | 12 | FARSCAPE: PREMIERE-I E.T. | A.D.V. Films 707083 | Ben Browder Claudia Black | 1999 | NR | 14.98 |
| 14 | 25 | 3 | CLEOPATRA | FoxVideo 2001482 | Elizabeth Taylor Richard Burton | 1963 | NR | 14.98 |
| 15 | 15 | 3 | BLAZIN' | Ground Zero Entertainment 3001 | Cuban Link | 2001 | NR | 19.98 |
| 16 | 19 | 4 | SAMURAI X: THE MOTION PICTURE | A.D.V. Films 003D | Animated | 2001 | NR | 19.98 |
| 17 | 12 | 30 | ERIN BROCKOVICH | Universal Studios Home Video 85710 | Julia Roberts Albert Finney | 2000 | R | 14.98 |
| 18 | NEW ▶ | | THE PATRIOT | Columbia TriStar Home Video 05702 | Mel Gibson | 2000 | R | 19.95 |
| 19 | 20 | 4 | MERCY STREETS | Signal Hill Pictures Providence Entertainment 10311 | Eric Roberts Stacy Keach | 2001 | PG-13 | 24.98 |
| 20 | 28 | 8 | LOVE & BASKETBALL | New Line Home Video Warner Home Video 5064 | Omar Epps Sanaa Lathan | 2000 | PG-13 | 19.98 |
| 21 | NEW ▶ | | THE PRODUCERS | MGM Home Entertainment 100157 | Zero Mostel Gene Wilder | 1968 | PG | 14.95 |
| 22 | 8 | 37 | THE SILENCE OF THE LAMBS | MGM Home Entertainment 207746 | Jodie Foster Anthony Hopkins | 1991 | R | 9.94 |
| 23 | 26 | 18 | THE SOPRANOS: THE COMPLETE FIRST SEASON | HBO Home Video Warner Home Video 99335 | James Gandolfini Lorraine Bracco | 2000 | NR | 99.92 |
| 24 | NEW ▶ | | SCARY MOVIE | Dimension Home Video Buena Vista Home Entertainment 21371 | Anna Faris Jon Abrahams | 2000 | R | 19.99 |
| 25 | 24 | 48 | SEX AND THE CITY | HBO Home Video Warner Home Video 99301 | Sarah Jessica Parker Kim Cattrall | 2000 | NR | 39.92 |
| 26 | 22 | 2 | PRINCESS MONOKE | Miramax Home Entertainment Buena Vista Home Entertainment 64312 | Animated | 2000 | PG-13 | 19.99 |
| 27 | 21 | 15 | THE UP IN SMOKE TOUR ▲ | Eagle Vision Red Distribution 30001 | Various Artists | 2000 | NR | 19.95 |
| 28 | 9 | 9 | LADY AND THE TRAMP II: SCAMP'S ADVENTURE | Walt Disney Home Video Buena Vista Home Entertainment 21226 | Animated | 2001 | NR | 26.99 |
| 29 | 18 | 9 | PLAYBOY: GIRLS OF THE HARD ROCK | Playboy Home Video Universal Music & Video Dist. 0884 | Various Artists | 2001 | NR | 19.98 |
| 30 | 32 | 14 | PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE | Playboy Home Video Universal Music & Video Dist. 0882 | Anna Nicole Smith | 2001 | NR | 19.98 |
| 31 | 23 | 13 | DINOSAUR | Walt Disney Home Video Buena Vista Home Entertainment 21575 | Animated | 2000 | PG | 26.99 |
| 32 | 40 | 8 | THE LITTLE VAMPIRE | New Line Home Video Warner Home Video 5162 | Jonathan Lipnicki | 2000 | PG | 19.96 |
| 33 | 31 | 22 | MARY-KATE & ASHLEY: OUR LIPS ARE SEALED | Dualstar Video Warner Home Video 37236 | Mary-Kate & Ashley Olsen | 2000 | NR | 19.96 |
| 34 | 17 | 5 | GUNDAM WING: VOL. 10 | Bandai Entertainment Pioneer Entertainment 71163 | Animated | 2001 | NR | 14.98 |
| 35 | 36 | 13 | STREET FIGHTER ALPHA: THE MOVIE | Manga Entertainment Palm Pictures 4064 | Animated | 2001 | NR | 19.95 |
| 36 | 30 | 20 | PLAYBOY'S CALIFORNIA GIRLS | Playboy Home Video Universal Music & Video Dist. 0870 | Various Artists | 2000 | NR | 19.98 |
| 37 | 35 | 3 | RULES OF ENGAGEMENT | Paramount Home Video 332173 | Tommy Lee Jones Samuel L. Jackson | 2000 | R | 14.95 |
| 38 | 33 | 23 | LIVE AT MADISON SQUARE GARDEN ▲ | Jive/Zomba Video BMG Video 41739 | 'N Sync | 2000 | NR | 19.95 |
| 39 | 37 | 4 | SCOOBY-DOO AND THE GHOUL SCHOOL | Warner Home Video 1700 | Animated | 2001 | NR | 14.95 |
| 40 | RE-ENTRY | | CHARLOTTE CHURCH IN JERUSALEM | Sony Classical Video Sony Music Entertainment 89608 | Charlotte Church | 2001 | NR | 14.95 |

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|------------------|--------------|----------------|---|---|----------------------------------|
| ◀ No. 1 ▶ | | | | | |
| 1 | NEW ▶ | | SPACE COWBOYS (PG-13) | Warner Home Video 18722 | Clint Eastwood Tommy Lee Jones |
| 2 | 1 | 6 | ALMOST FAMOUS (R) | DreamWorks Home Entertainment 87818 | Billy Crudup Kate Hudson |
| 3 | 2 | 4 | CHARLIE'S ANGELS (PG-13) | Columbia TriStar Home Video 05736 | Cameron Diaz Drew Barrymore |
| 4 | 3 | 8 | MEET THE PARENTS (PG-13) | Universal Studios Home Video 86032 | Ben Stiller Robert De Niro |
| 5 | 4 | 6 | WONDER BOYS (R) | Paramount Home Video 332613 | Michael Douglas Tobey Maguire |
| 6 | 5 | 5 | REMEMBER THE TITANS (PG) | Walt Disney Home Video Buena Vista Home Entertainment 21651 | Denzel Washington |
| 7 | 14 | 2 | BOUNCE (PG-13) | Miramax Home Entertainment Buena Vista Home Entertainment 21655 | Ben Affleck Gwyneth Paltrow |
| 8 | 7 | 6 | THE 6TH DAY (PG-13) | Columbia TriStar Home Video 04961 | Arnold Schwarzenegger |
| 9 | 20 | 3 | THE LEGEND OF BAGGER VANCE (PG-13) | DreamWorks Home Entertainment 86398 | Matt Damon Will Smith |
| 10 | 6 | 6 | THE CONTENDER (R) | DreamWorks Home Entertainment 43813 | Joan Allen Jeff Bridges |
| 11 | 16 | 2 | BILLY ELLIOT (R) | Universal Studios Home Video 87112 | Jamie Bell Julie Walters |
| 12 | 8 | 2 | MEN OF HONOR (R) | FoxVideo 2001670 | Robert De Niro Cuba Gooding, Jr. |
| 13 | 15 | 5 | DANCER IN THE DARK (R) | New Line Home Video Warner Home Video 5198 | Bjork |
| 14 | 9 | 22 | GLADIATOR (R) | DreamWorks Home Entertainment 86026 | Russell Crowe |
| 15 | NEW ▶ | | BAMBOOZELED (R) | New Line Home Video Warner Home Video 5197 | Damon Wayans |
| 16 | 13 | 4 | RED PLANET (PG-13) | Warner Home Video 18954 | Val Kilmer Carrie-Anne Moss |
| 17 | NEW ▶ | | THE YARDS (R) | Miramax Home Entertainment Buena Vista Home Entertainment 18276 | Mark Wahlberg Joaquin Phoenix |
| 18 | 11 | 28 | ERIN BROCKOVICH (R) | Universal Studios Home Video 85710 | Julia Roberts Albert Finney |
| 19 | 10 | 12 | WHAT LIES BENEATH (PG-13) | DreamWorks Home Entertainment 86404 | Harrison Ford Michelle Pfeiffer |
| 20 | NEW ▶ | | THE LADIES MAN (R) | Paramount Home Video 337643 | Tim Meadows |

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|------------------|--------------|---------------|--|---|----------------------------------|
| ◀ No. 1 ▶ | | | | | |
| 1 | NEW ▶ | | THE MUMMY: THE NEW ULTIMATE EDITION (PG-13) (29.98) | Universal Studios Home Video 21258 | Brendan Fraser Rachel Weisz |
| 2 | NEW ▶ | | LITTLE NICKY (PG-13) (24.98) | New Line Home Video/Warner Home Video 5160 | Adam Sandler |
| 3 | NEW ▶ | | FINDING FORRESTER (PG-13) (24.95) | Columbia TriStar Home Video 05989 | Sean Connery Robert Brown |
| 4 | 1 | 2 | SPACE COWBOYS (PG-13) (26.98) | Warner Home Video 18722 | Clint Eastwood Tommy Lee Jones |
| 5 | 2 | 3 | MEN OF HONOR (R) (29.98) | FoxVideo 2001665 | Robert De Niro Cuba Gooding, Jr. |
| 6 | 4 | 5 | CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96) | Columbia TriStar Home Video 60601 | Cameron Diaz Drew Barrymore |
| 7 | 5 | 3 | REMEMBER THE TITANS (PG) (29.99) | Walt Disney Home Video/Buena Vista Home Entertainment 22853 | Denzel Washington |
| 8 | NEW ▶ | | ROCKY (PG) (24.98) | MGM Home Entertainment 1001736 | Sylvester Stallone Talia Shire |
| 9 | 7 | 23 | GLADIATOR (R) (29.98) | DreamWorks Home Entertainment 86386 | Russell Crowe |
| 10 | 3 | 2 | BILLY ELLIOT (R) (24.98) | Universal Studios Home Video 21134 | Jamie Bell Julie Walters |
| 11 | 8 | 8 | MEET THE PARENTS (PG-13) (26.98) | Universal Studios Home Video 21133 | Ben Stiller Robert De Niro |
| 12 | NEW ▶ | | THE ROCKY COLLECTION (PG) (89.96) | MGM Home Entertainment 1001737 | Sylvester Stallone Talia Shire |
| 13 | NEW ▶ | | GHOST (PG-13) (29.99) | Paramount Home Video 320044 | Patrick Swayze Demi Moore |
| 14 | 9 | 5 | THE 6TH DAY (PG-13) (27.96) | Columbia TriStar Home Video 05074 | Arnold Schwarzenegger |
| 15 | 11 | 5 | RED PLANET (PG-13) (19.98) | Warner Home Video 18954 | Val Kilmer Carrie-Anne Moss |
| 16 | 10 | 4 | THE LEGEND OF BAGGER VANCE (PG-13) (26.99) | DreamWorks Home Entertainment 86398 | Matt Damon Will Smith |
| 17 | 14 | 84 | THE MATRIX (R) (24.98) | Warner Home Video 17737 | Keanu Reeves Laurence Fishburne |
| 18 | 16 | 7 | ALMOST FAMOUS (R) (26.99) | DreamWorks Home Entertainment 87818 | Billy Crudup Kate Hudson |
| 19 | 12 | 3 | BOUNCE (PG-13) (29.99) | Miramax Home Entertainment/Buena Vista Home Entertainment 21655 | Ben Affleck Gwyneth Paltrow |
| 20 | 6 | 2 | THE LADIES MAN (R) (29.99) | Paramount Home Video 337644 | Tim Meadows |

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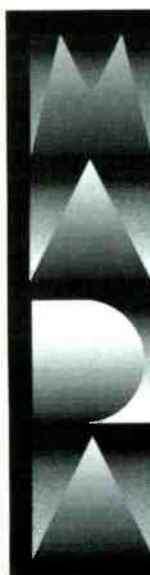
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CMAA LEAVES SYDNEY FOR TAMWORTH HOME

(Continued from page 118)

last four or five years—to put country music in the capital cities and create it as a mainstream genre.”

Over the past five years, the CMAA board has held greater metropolitan acceptance as a primary goal. In August 1999, it named Meryl Gross as its Sydney-based CEO, albeit on a part-time basis. Gross was formerly the GM of ABC Music—the record label that housed multi-platinum country acts Lee Kernaghan and Gina Jeffreys—and has marketing acumen and wide contacts in the metropolitan areas. In September 2000, a Sydney office was set up as the CMAA secretariat, while the body's original base in Tamworth was retained as its projects office.

In March, however, Gross tendered her resignation, saying that the role carried a full-time workload and clashed with her other consultant jobs.

McKean says that the residents and administration of Tamworth, a five-hour drive northwest of Sydney, have been highly supportive of the growth of the domestic country music scene and that “for this reason—together with the fact that many of the CMAA's major activities are firmly based in Tamworth—it is appropriate and indeed necessary that the [CMAA] should always maintain a major presence in the city where it originated.”

Industry estimates put country music's share of sales in the Australian music market at 8%; latest figures from the International Federation of the Phonographic Industry put the retail value of the Australian music market in 2000 at U.S. \$561.3 million.

CMAA projects manager Kate Nugent will oversee the combined projects and secretariat office, with two full-time staff members and “hands on” involvement by members of the organization's executives and board members.

“This is the most practical move for us,” says Max Ellis, vice chairman of

the CMAA board. “We have the resources here already. There may be some transitional problems as we expand the duties of the projects office, but it'll work out fine. We can get national publicity and sponsorship from Tamworth.”

The CMAA's main projects are based in Tamworth. These include a 10-day festival in January (which draws 50,000 and includes annual music awards) and a mini-festival in June called Hats Off to Country, which involves some 80 events and various marketing and educational initiatives.

Ellis claims that record sales of country repertoire in Australia do not match up to what CMAA research shows is a keen appreciation of the genre here. “There is an enormous potential to catch up commercially,” he says. “It is important that while we find a metropolitan audience, we also have to be concerned that we could lose that all-important core audience in the [non-urban] regional areas.”

According to Potts, the return to Tamworth is “a retrograde step.” He continues, “Because we had the Sydney presence and showed we were in the main game, we had interest from record companies, media, the corporate sector, even government organizations and music bodies. Going back to Tamworth will just marginalize the CMAA. If country music is to grow, we need metropolitan radio support, and I can't see that happening now.”

Although Gross could not be reached for this story, Potts says that losing her was a major setback. “Getting her was a coup because she bought so much credibility and respect to country music, at a time when it was crucial that we advance into the mainstream with credibility. I doubt the CMAA will ever get a person of that caliber again.”

Gil Robert, managing director of MusicCountry Australia and a former

member of the CMAA board, adds, “If the country music fraternity wants to keep everything in Tamworth, that's their prerogative. But they now have to work out where to take the music. Meryl was on the spot in Sydney—she

achieved a lot in a very short time. Obviously it's far from a one-person show, but Meryl had the drive to initiate a lot of new events. The CMAA now has to drive everything from Tamworth, and my feeling is it was

easier to drive things from Sydney. “Tamworth is seen as the Nashville of Australia,” he points out, “but Tamworth hasn't got major recording studios or the record companies—or the media—based there.”

CANADA'S JIMMY RANKIN STEPS OUT SOLO

(Continued from page 119)

snapped it up. “I wouldn't give the song back to Gordie,” says Rankin. “We spent three days writing and sitting around having shots of scotch. When he was about to leave, we started jamming on this riff and throwing out lines. The song came very quickly. We were laughing as we wrote it.”

Rankin already has some roadwork lined up to follow the album's release. “I'm setting up a Canadian tour in the fall, starting in the West,” he says.

The Rankin children grew up in the Nova Scotia village of Mabou on Cape Breton Island. They heard Irish and Scottish ballads and fiddle and pipe tunes at home, and they played music at local festivals, pubs, and church and community-hall dances.

“The first music I remember hearing was fiddle music,” recalls Rankin. “As I got older, I listened to Elton John, Led Zeppelin, and Muddy Waters. It's kind of funny—12 kids listening to the same records in the house. As a result, we all have the same pop and traditional roots.”

Parents Buddy and Kathleen “Kaye” Rankin would often host informal community *ceilidhs* (Gaelic for “get-togethers”) where neighbors and musicians of all ages played and sang. “House parties are a very big part of the culture in Cape Breton,” says Rankin. “My father was a big fiddle fanatic. He loved Cape Breton fiddle music.”

The traditional Cape Breton musical style draws on Scottish Highland fiddling repertoire from the 18th and 19th centuries.

Also dropping by the Rankin household was a neighbor, Cape Breton fiddler/composer Dan Rory Mac-

Donald, a legendary Canadian figure. The Rankin household can be glimpsed in a 1973 CBC-TV documentary, *The Vanishing Cape Breton Fiddler*. The film's closing shot shows MacDonald walking along a Mabou back road with 13-year-old John Morris. At one point, he puts his hand on the youth's shoulder and says, “You're the next generation.”

The oldest Rankin children—John Morris, Raylene, Geraldine, and David—formed a musical group in 1980 and played at local weddings and community dances. As the older sisters headed off for college, younger siblings took their place. In 1989, the group's members decided to quit their respective jobs and go full time into performing. They pooled money to independently release *The Rankin Family and Fare Thee Well Love* (1990)—also released on Liberty Records in the U.S.—which each sold 35,000 units, primarily to restaurants, shops, and gas stations in the Maritimes region.

“We were all at a crossroads,” recalls Rankin, who had just graduated from the Nova Scotia College of Arts and Design in Halifax. “Near the end [of being independent], my wife, Mia, and I were doing the distribution. We shipped albums all over Canada and to the U.S., Europe, and Japan. Artists certainly aren't shipping that kind of volume anymore [independently] in the Maritimes.”

After being signed by EMI Music Canada in 1992, the Rankin Family swept Canada's Juno Awards in 1994, winning honors for group of the year, country group or duo of the year, and Canadian entertainer of the year.

Additionally, Jimmy's “Fare Thee Well Love”—the group's signature tune—was named single of the year. In 1997, the group won a Juno as top country group.

“We were kind of the new generation, but we're not the youngsters anymore,” says Rankin. “There's a hell of a lot of music around Inverness County these days. It's amazing, all of the kids there, not just playing fiddle but playing guitar and singing.”

WRIGHT

(Continued from page 119)

launched later this year, will be available to all Dutch retailers. As they gain more experience and the confidence to go it alone, they would be able to set up individual operations.

Elsewhere at the conference, Paul Zimmerman, GM at Amazon U.K., scotched industry rumors about Amazon joining forces with retail giant Wal-Mart. Zimmerman said his company had no intention of going offline to set itself up as a bricks-and-mortar operation.

“It doesn't make sense to replicate what we have offline,” he said. “Traditional retail is very tricky and very heavily governed by local and physical presence. We don't have the expertise in that, so it's not a core issue for us.”

Although the company never breaks down its revenue by geography, Zimmerman predicted that Amazon's international sites in the U.K., France, Germany, and Japan will be profitable by the end of this year. “We don't see economic conditions slowing down sales,” he told delegates.

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NORWAY INDIES EXPOSE NON-POP GENRES

(Continued from page 122)

of that signing.

Laptop, whose only member is Jesse Hartman, was originally signed in 1998 to Island Records in the U.S. But it never released its scheduled album because of PolyGram's merger with Universal. Trust Me Records has a distribution deal in the U.S. with the Chicago-based company Parasol and in the U.K. with London-based Pinnacle.

“I had to fight hard to get Laptop signed to my label,” says Karlson. “I had to convince Hartman about my theories, because I didn't have the same financial resources as the other labels, which tried to sign him [after the breakup with Island].” Trust Me Records has already scheduled releases from Laptop until January 2002.

Another interesting label is Smalltown Supersound, operated by Joakim Haugland, who by day works as promotion manager at Voices of Wonder, an Oslo-based distributor of several international rock and techno labels, including Warp. Haugland also acknowledges the new infrastructure in Norway's music industry.

“Without clubs like So What! and Blå, and not least Platekompaniet, there wouldn't have been a foundation for labels like Smalltown,” says Haugland. Acts on Smalltown Supersound include Kjetil D. Brandsdal, Lasse Marhaug, Monopot, Jazzkammer, Larmoyant, and Stuntbike. The releases are usually manufactured in numbers averaging between 20 and 500 units for vinyl albums and 2,000 copies for CDs.

“Some of these records are so rare that if you want them, you would have to move in with me,” says Haugland. “Music that has been released easily becomes old news, and then I want to move on and spend money on pressing new records.”

What's interesting about the burgeoning Norwegian indie scene is that the players are collaborating a lot. Blå recently launched a collaborative project with So What!, named Klubben (the Club), which arranges concerts and shows music videos, while serving beer and soup. Blå also arranges label nights, where artists from selected labels perform.

DUTCH RETAILERS

(Continued from page 118)

still trying to resolve this conflict,” he says. De Wilde tells *Billboard* he is hopeful that a solution will be reached within days.

Wanadoo, a division of France Telecom, has sponsored the charts since March. With the link with Bol.com now under pressure, the question is whether Wanadoo will reassess its two-year sponsorship deal. A Wanadoo spokesperson would not comment on the latest negotiations, but says, “Our aim remains to make WanadooTop40.nl the biggest Dutch music portal. That formula encompasses many extra services, including a one-stop shop like Bol.com.”

Asked if the Bol.com/Wanadoo liaison was somewhat naive, considering the emotions from retailers regarding the “online threat,” Muler retorts, “We regret very much what has happened, and we are looking for a satisfying solution.”

ALTHOUGH HEARING APPROACHES, SENSENBRENNER KEEPS MUM

(Continued from page 5)

the Recording Industry Assn. of America (RIAA) asked the office for interim rules or a "safe harbor" to allow services to obtain a compulsory license for on-demand streams or limited downloads during the months before the office rules later this year on the types of transmissions to be included and, possibly, a to-be-determined royalty rate.

A compulsory license guarantees access to users to all copyright work. Instead of individual marketplace license negotiations, the government, after input from the parties affected, sets a royalty fee to be paid to rights holders.

The request is a turnaround for the RIAA, which earlier had opposed a compulsory license.

The NMPA and the Songwriters Guild of America, seeking a higher royalty rate through marketplace negotiations, opposed the request in a joint filing.

The subcommittee hearing on licensing will mark the first time the music industry and E-commerce community will enter the realm of the new boss of the subcommittee's parent Judiciary Committee, Rep. F. James Sensenbrenner, R-Wis., who set the hearing agenda and date. Since taking the

reins from Rep. Henry Hyde, R-Ill., in January, he has ruled his committee and his subcommittees with an iron hand.

Sensenbrenner is "micro-managing from above," says one congressional observer. "Nobody sets their own agenda, nobody decides on witnesses, nobody sneezes without his prior approval. It's causing some disgruntlement."

The little Sensenbrenner has said publicly this year about the content-side players in the digital-music arena gives little hope to either the RIAA or the performing right societies to which he is an ally. He is the author of 1998 legislation that carved out an exemption for restaurants and mall shops from paying background music royalties to performing right societies (Billboard, Feb. 11, 1995). He held up all copyright legislation in the House for two years until his law was passed, an approach that rankled many of his colleagues.

Speaking before E-commerce members of the Digital Music Assn. March 28, Sensenbrenner referred to U.S. entertainment companies as "copyright cartels" and lashed out at ASCAP and BMI, saying that the government rules they

operate under, which mandate that the organizations must make licenses available for their music, are outdated and unfair. He said, "The Justice Department has basically given them a free pass on this, and I don't think that's right" for licensing in the digital age (Billboard, April 7).

Sensenbrenner also took a potshot at the RIAA's digital services royalty collection outfit, SoundExchange, characterizing it as possibly an "antitrust violation" to be "looked at" in the future.

The chairman's views of the concerns of music publishers and recording artists are unknown. "I guess you could call them 'X factors,'" says one music industry insider here. "We will see what we will see."

Despite the slightly ominous background Sensenbrenner brings from past encounters and statements about segments of the music industry, veteran Hill observers says that the new chairman's approach is not unusual. "Some other committee chairmen work like that, where the top dog calls the shots. I think everybody had gotten used to Hyde's looser style. He'd tell his subcommittee chairmen, 'Hey, do what you feel is best; just keep me in the loop.' But not Sensenbrenner," notes one observer. "You're not going to see subcommittee chairmen taking [passed] bills to the [House] floor. He's the kind of guy who takes every bill to the floor himself. Most folks are getting accustomed to the change. Some aren't."

Some had thought that the new chairman by now might have unveiled an intellectual property agenda for the session as broad as that of his Senate counterpart, Sen. Orrin G. Hatch, R-Utah, who announced months ago at the beginning of the session that this committee would review a large number of Internet issues and held a hearing last month that looked at Internet music label and music publisher licensing and how artists fare from it (Billboard, April 14).

But Sensenbrenner continues to hold his plans close to his chest, doling out items one by one. For example, the Courts, the Internet, and Intellectual Property subcommittee, chaired by Rep. Howard Coble, R-N.C., just held its first hearing of the new session May 2, a procedural Copyright Office oversight meeting.

Sensenbrenner, who was hosting visiting members of Japan's Diet (Parliament), was unavailable to comment.

newsline...

MAURICIO ABAROA has announced his departure as senior VP/executive director of the Latin Academy of Recording Arts and Sciences (LARAS). He will become senior VP/GM of Miami-based Crescent Moon Records starting Monday (7). Abaroa will report directly to Crescent Moon chairman Emilio Estefan, who calls Abaroa "a great professional." Abaroa, who is also a songwriter, says, "I'm very excited to start a new stage in my development. This places me close to the creators of music once again, especially now that Latin music has the spotlight." Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, says, "Mauricio will continue to work with our LARAS staff as a volunteer leader and is actively involved in working with me to finalize negotiations with his successor at LARAS." **LEILA COBO**

OVER 600 PEOPLE attended the April 23 grand-opening party of the Hit Factory Criteria Studios in Miami. The event doubled as a kickoff party for the 12th annual Billboard Latin Music Conference, which Hit Factory Criteria co-sponsored. Founded by Mack Emerman in 1958 and currently numbering six rooms, Criteria was acquired by the New York-based Hit Factory in early 2000. Attendees at the party included producer/songwriter Desmond Child, Arista Records executive VP Jerry Blair, and attorney Fred Davis of Davis, Shapiro, and Lewit. **CHRISTOPHER WALSH**

KENNY ROGERS and his Nashville-based company, Dreamcatcher Entertainment, have amicably settled their lawsuit against Rogers' former manager Ken Kragen. The suit had claimed that Kragen diverted RCA Records act 3 of Hearts away from Dreamcatcher's artist management division toward his own firm, Kragen & Co. (Billboard, March 24). Kragen, who managed Rogers' career for 33 years, denied the charge. Terms of the settlement were not disclosed. A prepared statement, jointly issued by both sides, said, "We agree that some of the issues may have been based on mutual misunderstandings which have now all been resolved." **PHYLLIS STARK**

PACIFIC COAST ONE-STOP president Ralph Johnson said May 2 that he was filing for Chapter 11 protection. The move comes three weeks after the company's lender, Coast Business Credit, withdrew its support, denying the wholesaler access to any funds from its revolving credit facility. Two days after that, the entire staff was laid off. Johnson says that he has a 30-day agreement with Coast Business that will allow him to secure an equity investor and a new supplier for the revolving credit facility. Coast Business couldn't be reached for comment as to what action it might take after those 30 days, but it could push for the liquidation or sale of the company. **ED CHRISTMAN**

Rights Groups Argue Digital

BY GARY SMITH

NICE, France—The aim of CIS Information Days, held here April 26-27, was to get both media and representatives from the 195 rights organizations affiliated with the International Confederation of Societies of Authors and Composers (CISAC) up to speed with developments of the Common Information System (CIS). While discussing CIS, the event's participants also shined a spotlight on the troubled Secure Digital Music Initiative (SDMI).

CIS is an initiative intended to standardize the way rights-holders' information is processed, thus facilitating the rapid, electronic exchange of information between societies and allowing closer monitoring of works used in the digital environment. It will also assist the clearing of rights for broadcasters, Internet companies, and other music users by automating transactions for licensing, tracking, and monitoring digital information.

Opening the two-day session was Eduardo Bautista, chairman of the executive bureau of CISAC. He was unequivocal as to where CIS stands in the greater scheme, saying: "CIS is the most important task that CISAC has undertaken for years."

By necessity, the implementation of CIS has meant that CISAC, as the supplier/administrator of the system, is obliged to redefine itself as a service supplier. "CISAC's historical role as a mainly diplomatic organization is changing to that of a proactive one," comments Eric Baptiste, general secretary of CISAC.

With CISAC reorganized so that the body can be more responsive to a world in which rapidly changing political and technical models are the norm, Baptiste feels the CIS system is becoming a reality. "CIS isn't finished, but it is no longer experimental," Baptiste tells *Billboard*.

The CIS system is based on the Works Identification Database (WID), which already contains more than 1 million titles. The database will grow rapidly from the beginning of May, when International Standard Works Code (ISWC) numbers are due to become available worldwide. ISWC is the new standard identifier for musical works, while audiovisual works use the International Standard Audiovisual Number identifier. Certification of both identifiers by the International Patent Office is imminent.

Further changes in the immediate future include the implementa-

tion of a set of binding rules governing the transparency, security, and accountability of CIS, the creation and appointment of members of the CIS Supervisory Board, and the transfer of ownership of two existing subsystems—the WID and the audiovisual database International Documentation on Audiovisual Works (IDA)—to CISAC.

In September the Composers, Authors, and Editors database, with its 1.5 million entries, will be replaced by the Interested Parties Information database. The specifications of the Sound Carriers and Recordings Information subsystem and Agreements and Schedules Information are due to be finalized.

Yet the development of an identification system that is capable of working within an automated environment is not without problems. More accurate, faster-moving information will help unlock pockets of inefficiency in the global rights collection. But the delicate matter of ensuring mutual interest while protecting the integrity/confidentiality of those areas that each society deems to be off-limits forms a key part of the system's development.

Inevitably, the delicate topic of the slow-moving SDMI initiative also came into play. SDMI is the music industry's initiative to create digital security standards for online-music delivery. Partners in SDMI include consumer electronics, computer, and security technology firms.

Dr. Edward Felten, an expert at the science behind watermarking, was poised to present a paper that demonstrates how to disable the SDMI system. Against this background of yet another blow to the ailing initiative, Baptiste stated that "the full value of CIS lies in finding uses for some of the tools with third parties." Felten has been threatened with litigation by Matthew Oppenheim, head of the legal department of the Recording Industry Assn. of America and secretary to the SDMI.

Ironically, Felten's discovery came about when the SDMI committee asked various experts to test the security of the copyright protection system. As with the recent DeCCS decryption code case, it is likely that the industry will be spared the indignity of having its secrets revealed by the Digital Millennium Copyright Act—but not by the Internet. A version of the paper has already appeared on the Web at cryptome.org.

TROVA MUSIC IN SPOTLIGHT AT CUBADISCO

(Continued from page 16)

will have its own Web site this year, as part of the portalatino.com site run by the Digital Society of Authors and Publishers (SDAE), an arm of SGAE. SDAE says portalatino.com is the world's largest portal for Latin composers, musicians, managers, and agents, drawing more than 1 million visits since its inauguration in January 2000. Approximately two-thirds of the site's traffic is European, with the U.S. accounting for the remaining third. Seju Monzon, artistic director of

Caribe Producciones—Cuba's best-selling label, which operates under the EMI umbrella—will be presenting a new EMI initiative called El Joven Son and its acts Postrova, 5 Pa' Ti, and Luna Negra.

Spain's music conglomerate Gran Via Musical (GVM) will be represented by Carlos Sanmartín—director of GVM's label MuXXIc—and Alberto Segura, director of its imprint Eurotropical, which has signed such stars as Klimax, Manolito Simonet y Su Trabuco, Liuba

Maria Hevia, and El Guayabero.

U.K. Cuba-specialist indie label Tumi Music will make a special presentation of its catalog, as will Cuban label Bismusic. A solidarity album to raise funds for cash-strapped Cuban music schools, *Encuentro con La Habana* (Sello Autor), will be presented by SGAE's Bautista, together with Serrat, Cuba's leading Nueva Trova exponent Pablo Milanés, Argentina's Fito Páez, and Cuban trova-rock star Carlos Varela.

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newsline...

CLEAR CHANNEL STREAMING ON HOLD. Although other radio groups are returning their stations' broadcasts to the Internet, Clear Channel Internet Group chairman Kevin Mayer says the country's largest broadcaster will wait, in part because of a fight with the Recording Industry Assn. of America and the record labels over copyright fees. While most radio groups are now using ad-blocking software to return to streaming, Mayer says, Clear Channel "won't rush to stream" its more than 1,000 radio stations because it may "open us up to more payments" over streaming copyright fees (Billboard, April 21). That battle is now being waged in the Copyright Office, which could issue a ruling by the end of the year, although private, behind-the-scenes negotiations continue. Mayer remains optimistic, saying, "I think we'll have our streams up fairly quickly."

POWELL NOMINATED TO SECOND TERM. President George W. Bush is asking Federal Communications Commission (FCC) Chairman Michael Powell to continue to lead the commission for the next five years. Powell, a Republican, says his extension "will provide a positive and helpful continuity to the important work that I and the new commissioners who will be taking office later this year do." Powell's renomination is subject to Senate approval, but since he has enjoyed warm relations with Capitol Hill, it is unlikely he will face much more than cordial questioning. His original four-year term was set to expire in June 2002. Bush has yet to send the Senate his formal FCC nominations of Kathleen Abernathy, Michael Copps, and Kevin Martin. Meanwhile, after serving for seven years, Commissioner Susan Ness says she will exit the FCC by June 1. Ness was first appointed to the FCC by President Bill Clinton in 1994.

CITADEL STOCKHOLDERS APPROVE DEAL. Citadel stockholders have approved a \$2 billion deal that will allow the company to be purchased by Forstmann Little. Under the terms of the buyout, Forstmann Little will pay \$26 for each share—significantly more than the \$15 the stock was trading for when the deal was announced in January. The FCC has signed off on the transaction. Once the sale is completed this summer, Forstmann Little will take the company private. Citadel's current CEO, Larry Wilson, will continue to lead the company, which, he says, will "come back into the public arena" after it makes some significant acquisitions.

MORE MONEY FOR MEASURECAST. Despite a difficult venture-capital market, the Internet-radio ratings firm MeasureCast has been able to raise an additional \$3 million in funding. This first phase of its second round of funding comes from FBR CoMotion Venture Capital—the same firm that helped MeasureCast raise \$3.5 million in its first round in April 2000. The Portland, Ore.-based company laid off one-third of its work force in March.

RADIO GROUP BUYS STAKE OF BROADWAY SHOW. Clear Channel chairman/CEO Lowry Mays has revealed that Clear Channel has a 20% stake in *The Producers*. It looks like another wise investment for Mays, since the musical has been breaking box-office records, with \$6.5 million worth of tickets sold in its first five days. Mays notes that investing in theater is nothing new for the company, which owns SFX Entertainment. "We invest in Broadway plays to secure that content for touring," he told analysts during an April 26 conference call. There are no immediate plans to take the show on the road, but Mays says it will likely run on Broadway for the next few years before a companion show goes on tour. Former SFX founder/CEO Bob Sillerman also owns a stake in the production.

NOTED. Arbitron president Steve Morris says the company is still in "active negotiations" with Clear Channel, as the ratings company tries to sign the radio group to a new contract. The jockeying continues, however, as Clear Channel has sent out a request for proposals to half a dozen research companies asking if they would like to start a competing ratings service to monitor Clear Channel stations... NBG Radio Networks has raised \$1.05 million in funding from the markets. President/CEO John Holmes says the company will use this financing to develop its programming lineup, further expand its marketing efforts, and increase its visibility in the industry. NBG Radio currently produces, syndicates, or reps more than 40 radio shows.

With reporting by Frank Saxe in New York.

Radio And Labels At Odds Again

Programming Executives Claim There Is Too Much New Music

BY DANA HALL

NEW YORK—Radio executives and record labels have never agreed on how much new music to play—and you wouldn't expect them to. But lately, the conflict has intensified. While labels have increased the amount of new product coming through the pipeline, radio has tightened its playlists. It's like trying to pour a gallon of water into a pint-sized container.

"Radio simply cannot play all the new music," says Monica Starr, operations manager of adult/mainstream R&B combo WDMK/WDTJ Detroit. "So many labels are coming [to us] with multiple artists, and everyone wants an add." She says that labels try to push music up the charts before radio is finished with a single, expecting programmers to add the next one.

Long John, assistant PD/music director of WTLZ Saginaw, Mich., agrees. "Often, the record companies move too fast." Eve's "Who's That Girl?" is still hot in the Midwest, he says, but Interscope is now trying to push stations to the follow-up, "because they want the big impact" on the next single.

Daryl Johnson, music director at adult R&B WBHK Birmingham, Ala., notes, "While most labels don't have new priorities every week, I do find that many are pushing the next single on an artist before we are ready to come off the current hit single."

QUANTITY ISN'T QUALITY

So if there's so much good music, why not do what top 40 is doing these days and create more slots for currents? Well, most PDs say, the music isn't that good.

KTHT (Hot 97.1) Houston PD Russ Allen says there's "way too much" new music, "and it's ridiculous because so much of it is disposable."

WIIZ Augusta, Ga., owner/GM/ PD Bobby Nichols agrees that quantity is up but quality is not. "We typically get 25 new records a week. This is considerably more than in years past. Of the 25 new songs, only about 20% is actually worthy of airplay." He also asserts that "many artists aren't given time to develop" and that by the time he finds room for a single from a developing artist, the label has given up.

Long John concurs that there is simply too much new music crossing his desk each week. For instance, Def Jam is going for an add each

week during April and May, he says. And it's not just the major labels promoting multiple projects. There are many independent record labels to deal with, too. Of the 20-30 projects that Long John hears each week, he says 85% "do not even fit" with his target, "or they just stink" for other reasons.

"Let's do the math," Long John says. "If I get 25 pieces of new product a week, that's 25 times 52, which equals 1,300 songs a year [that] I hear. It's rare that we add even five songs a week to our playlist, but if we did, that would be 260 songs added a year." Looking back over recent years, it's unusual if more than 50 songs stand out as true hits.

RESEARCH RULES

It doesn't help that stations, equipped with more research than ever, have become more discerning about what constitutes a hit. KATZ (the Beat) St. Louis PD Eric Mychaels says the major labels have a new record added every week, and the independent labels have one every other week. "Research is [also] causing stations, especially Clear Channel stations, to hold on to and be more patient with songs on the playlist." This means that even some good songs may not get their shot, Mychaels admits.

Houston's Allen thinks that the audience's ability to digest information is limited, so the more new product a station airs, the longer it takes to become familiar to listeners—"and [it takes] even longer with new, unknown artists." This is compounded, he adds, by the labels pushing product sometimes three or four weeks prior to the video airing on MTV or BET.

In Birmingham, WBHK PD Jay Dixon says limiting the number of adds is even more of an issue for adult stations.

Most successful adult R&B stations have a "very tight" list. Adults are not into the latest hits, such as the new Janet Jackson song; instead, they hold on to their favorite songs longer, he says. "Even when listeners like an artist's new song, they'll still prefer their favorite over the new one. That is why we test music, to get the real story."

Ken Johnson, director of urban programming for Cumulus Broadcasting, notes that PDs have a tendency to comparison-shop with songs. "If Keith Sweat doesn't react [with listeners] as quickly as

the Carl Thomas [title], he's out. The same for a Public Announcement or Profyle."

LABELS LAMENT

All the stress over new music has strained relationships between radio and labels.

Larry Khan, senior VP of R&B promotion at Jive Records, says, "There is more music being released, that's for sure. But saying there is too much music is like saying Nike makes too many different sneakers. Who is to say what is too much? Are there too many movies being released? It just means more competition."

Johnnie Walker, senior VP of Def Jam, agrees. "We can't afford to release just two or three singles, then sit back and hope they all take off. We're in a business based on speculation. We never know when something is going to be a hit."

As for the contention that the overabundance of product is one of the factors straining the radio/record relationship, Walker contends that he doesn't see why it should. "A PD should not [judge] a label [by] the amount of product it releases but rather [by] the quantity of hit records it provides."

DreamWorks promotion rep Fred Mills sums it up as a matter of economics. Record companies have to release vast amounts of product as a result of the bigger market share they've gobbled up, but releasing too much new product can backfire. "They are often in a position of competing with themselves for spots on playlists, because the hit songs do stay around longer. Trying to force additional records on becomes a challenge."

Once records start stacking up, Mills continues, some get lost in the promotion shuffle, making it difficult to develop an artist properly. Combine that with the mandate to get airplay on every single, and it makes for a strained relationship between programmers and promotion reps.

"Maybe we will have to find other avenues to expose product," Mills concludes, "whether it be through more fragmentation of formats, the Internet, satellite radio, or visual mediums."

Based in New York, Dana Hall is the managing editor of R&B Airplay Monitor.



STARR



MYCHAELS



ALLEN

Adult Contemporary

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|--------|--------|--------|---------|--|--------------------------------------|
| 1 | 1 | 1 | 25 | No. 1 I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL † | LEE ANN WOMACK 6 weeks at No. 1 |
| 2 | 2 | 2 | 32 | THIS I PROMISE YOU JIVE 42746* † | 'N SYNC |
| 3 | 3 | 3 | 14 | NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT † | RICKY MARTIN WITH CHRISTINA AGUILERA |
| 4 | 5 | 5 | 21 | IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC † | MATCHBOX TWENTY |
| 5 | 4 | 7 | 11 | ANGEL ISLAND ALBUM CUT/IDJMG | LIONEL RICHIE |
| 6 | 6 | 4 | 36 | THE WAY YOU LOVE ME WARNER BROS. 16818 † | FAITH HILL |
| 7 | 7 | 6 | 30 | SHAPE OF MY HEART JIVE 42758* † | BACKSTREET BOYS |
| 8 | 9 | 13 | 13 | ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE † | ENYA |
| 9 | 12 | 14 | 9 | THANK YOU ARISTA 13922* † | DIDO |
| 10 | 10 | 8 | 33 | CRUISIN' HOLLYWOOD SOUNDTRACK CUT † | HUEY LEWIS & GWYNETH PALTROW |
| 11 | 11 | 10 | 40 | BACK HERE HOLLYWOOD 164040 † | BBMAK |
| 12 | 8 | 9 | 58 | I NEED YOU SPARROW 58863/CAPITOL/CURB † | LEANN RIMES |
| 13 | 17 | 11 | 83 | I KNEW I LOVED YOU COLUMBIA 79236 † | SAVAGE GARDEN |
| 14 | 16 | 18 | 67 | BREATHE WARNER BROS. 16884 † | FAITH HILL |
| 15 | 15 | 16 | 31 | BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC † | THE CORRS |
| 16 | 14 | 12 | 53 | TAKING YOU HOME WARNER BROS. ALBUM CUT † | DON HENLEY |
| 17 | 18 | 19 | 87 | AMAZED BNA 65957 † | LONESTAR |
| 18 | 13 | 17 | 13 | MY EVERYTHING UNIVERSAL ALBUM CUT † | 98 DEGREES |
| 19 | 19 | 15 | 35 | MY BABY YOU COLUMBIA ALBUM CUT † | MARC ANTHONY |
| 20 | 20 | 20 | 81 | THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC † | CELINE DION |
| 21 | 22 | 27 | 3 | EVERY DAY REPRISE ALBUM CUT † | STEVIE NICKS |
| 22 | 21 | 23 | 6 | PERFECT WORLD DDE ALBUM CUT | PETER CETERA |
| 23 | 23 | 25 | 6 | THIS IS WHERE I CAME IN UNIVERSAL 587696* † | BEE GEES |
| 24 | 25 | 28 | 8 | WHOLE NEW YOU COLUMBIA ALBUM CUT | SHAWN COLVIN |
| 25 | 24 | 26 | 6 | ALL THE WAY COLUMBIA ALBUM CUT | JOURNEY |

Adult Top 40

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|--------|--------|--------|---------|---|-----------------------------|
| 1 | 1 | 1 | 25 | No. 1 THANK YOU ARISTA 13922* † | DIDO 8 weeks at No. 1 |
| 2 | 2 | 4 | 15 | FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC † | UNCLE KRACKER |
| 3 | 4 | 2 | 31 | AGAIN VIRGIN ALBUM CUT † | LENNY KRAVITZ |
| 4 | 5 | 5 | 12 | HANGING BY A MOMENT DREAMWORKS ALBUM CUT † | LIFEHOUSE |
| 5 | 3 | 3 | 32 | IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC † | MATCHBOX TWENTY |
| 6 | 8 | 11 | 12 | DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT † | TRAIN |
| 7 | 6 | 6 | 27 | I'M LIKE A BIRD DREAMWORKS ALBUM CUT † | NELLY FURTADO |
| 8 | 7 | 7 | 15 | JADED COLUMBIA 79555* † | AEROSMITH |
| 9 | 9 | 10 | 23 | SOUTH SIDE V2 27676 † | MOBY FEATURING GWEN STEFANI |
| 10 | 10 | 9 | 16 | BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT | VERTICAL HORIZON |
| 11 | 11 | 8 | 21 | DON'T TELL ME MAVERICK 16825/WARNER BROS. † | MADONNA |
| 12 | 12 | 12 | 32 | BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE † | U2 |
| 13 | 15 | 17 | 13 | YELLOW CAPITOL ALBUM CUT † | COLDPLAY |
| 14 | 14 | 13 | 37 | WITH ARMS WIDE OPEN WIND-UP 18004* † | CREED |
| 15 | 13 | 15 | 18 | I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL † | LEE ANN WOMACK |
| 16 | 16 | 14 | 35 | BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC † | THE CORRS |
| 17 | 17 | 16 | 39 | CRAZY FOR THIS GIRL COLUMBIA 79484 † | EVAN AND JARON |
| 18 | 20 | 22 | 4 | MAD SEASON LAVA ALBUM CUT/ATLANTIC † | MATCHBOX TWENTY |
| 19 | 19 | 19 | 10 | DRIVE IMMORTAL ALBUM CUT/EPIC † | INCUBUS |
| 20 | 18 | 18 | 38 | PINCH ME REPRISE 16827 † | BARENAKED LADIES |
| 21 | 24 | 33 | 3 | THE SPACE BETWEEN RCA ALBUM CUT † | DAVE MATTHEWS BAND |
| 22 | 23 | 23 | 6 | HERE'S TO THE NIGHT RCA ALBUM CUT † | EVE 6 |
| 23 | 22 | 21 | 21 | HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC † | FUEL |
| 24 | 25 | 28 | 3 | IMITATION OF LIFE WARNER BROS. ALBUM CUT † | R.E.M. |
| 25 | 21 | 20 | 13 | AFTER THE RAIN HAS FALLEN A&M ALBUM CUT/INTERSCOPE † | STING |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 79 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Arrows 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. † Videopisc available. © 2001, Billboard/BPI Communications.

New Bill Encourages Donation Of Stations To Nonprofit Groups

BY FRANK SAXE

NEW YORK—Responding to complaints from constituents who are frustrated with today's corporate radio, Rep. Robert Andrews, D-N.J., has introduced a bill that would change federal tax laws to encourage station owners to donate radio stations to nonprofit arts corporations.

Andrews says the bill will help support nonprofit and performing arts organizations, as well as religious institutions. Under his proposal, the station owner would get a tax write-off equal to 125% of the license's fair-market value, plus 100% of the fair-market value for the station itself.

The bill would require the receiver to operate the station as a for-profit entity and use the profits to support nonprofit arts in its service area. The receiver would also be barred from selling the station to a commercial broadcaster under any circumstances; its only option would be to return the license to the Federal Communications Commission, at which time the company that originally donated the station could get it back.

Andrews, who voted for the 1996 Telecom Act that made consolidation possible, now says the act has been a mixed blessing. While it has created media conglomerates that don't consider, for example, a classical station sufficiently profitable, he says it has also helped speed the arrival of the Internet era.

"Ultimately, we won't need the legislation that I'm proposing, because the digital divide will close," Andrews says. "The personal computer will become as common and cheap as the telephone, and if someone wants to listen to classical music, they'll go to a Web site, and there will be an infinite number of choices."

But Andrews thinks that day is still at least 10 years away, and his bill is designed to bridge the gap between now and then. "Virtually anyone that wants to listen to classical music or watch ballet is going to be able to do so when they want to, on-demand on a PC, but we're not there yet."



ANDREWS



Two Martinezes Are Better Than One. WQHT (Hot 97) New York jock Angie Martinez, left, was on the other side of the mike during a visit to WPHI (Philly 103.9). She paid a visit to WPHI's Cherry Martinez, right, to promote her new rap CD, *The Up Close and Personal Project* (Elektra). Also appearing on the disc are Jay-Z, Snoop Dogg, Mary J. Blige, Wyclef Jean, and Busta Rhymes.

Top 40 Tracks™

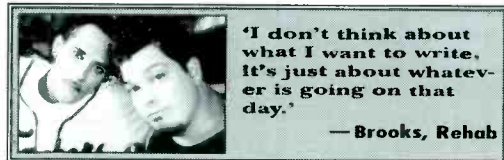
| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|--------|--------|--------|---------|---|--|
| 1 | 2 | 2 | 9 | No. 1 ALL FOR YOU VIRGIN | JANET |
| 2 | 1 | 1 | 9 | SURVIVOR COLUMBIA | DESTINY'S CHILD |
| 3 | 8 | 10 | 5 | LADY MARMALADE INTERSCOPE | CHRISTINA AGUILERA, LIL' KIM, MYA & PINK |
| 4 | 4 | 5 | 13 | RIDE WIT ME FO' REEL/UNIVERSAL | NELLY FEATURING CITY SPUD |
| 5 | 5 | 6 | 10 | HANGING BY A MOMENT DREAMWORKS | LIFEHOUSE |
| 6 | 3 | 3 | 19 | THANK YOU ARISTA | DIDO |
| 7 | 7 | 8 | 11 | FOLLOW ME TOP DOG/LAVA/ATLANTIC | UNCLE KRACKER |
| 8 | 6 | 4 | 21 | ANGEL MCA | SHAGGY FEATURING RAYVON |
| 9 | 10 | 12 | 12 | I'M LIKE A BIRD DREAMWORKS | NELLY FURTADO |
| 10 | 9 | 7 | 26 | AGAIN VIRGIN | LENNY KRAVITZ |
| 11 | 11 | 13 | 13 | STUTTER JIVE | JOE FEATURING MYSTIKAL |
| 12 | 12 | 16 | 6 | PLAY EPIC | JENNIFER LOPEZ |
| 13 | 13 | 9 | 16 | BUTTERFLY COLUMBIA | CRAZY TOWN |
| 14 | 15 | 14 | 16 | JADED COLUMBIA | AEROSMITH |
| 15 | 14 | 11 | 23 | CRAZY MCA | K-CI & JOJO |
| 16 | 17 | 18 | 10 | SOUTH SIDE V2 | MOBY FEATURING GWEN STEFANI |
| 17 | 20 | 25 | 8 | DROPS OF JUPITER (TELL ME) COLUMBIA | TRAIN |
| 18 | 18 | 19 | 15 | PUT IT ON ME MURDER INC./DEF JAM/IDJMG | JA RULE FEATURING LIL' MO & VITA |
| 19 | 16 | 15 | 11 | NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE | S CLUB 7 |
| 20 | 19 | 17 | 31 | IF YOU'RE GONE LAVA/ATLANTIC | MATCHBOX TWENTY |
| 21 | 29 | 40 | 3 | WHAT IT FEELS LIKE FOR A GIRL MAVERICK/WARNER BROS. | MADONNA |
| 22 | 28 | 31 | 4 | MAD SEASON LAVA/ATLANTIC | MATCHBOX TWENTY |
| 23 | 21 | 24 | 15 | AROUND THE WORLD (LA LA LA LA) REPUBLIC/UNIVERSAL | ATC |
| 24 | 23 | 23 | 23 | DON'T TELL ME MAVERICK/WARNER BROS. | MADONNA |
| 25 | 30 | 38 | 3 | THIS IS ME BAD BOY/ARISTA | DREAM |
| 26 | 27 | 29 | 6 | YELLOW CAPITOL | COLDPLAY |
| 27 | 24 | 20 | 15 | BREATHLESS 143/LAVA/ATLANTIC | THE CORRS |
| 28 | 31 | 32 | 6 | BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE | SAMANTHA MUMBA |
| 29 | 25 | 26 | 10 | I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL | LEE ANN WOMACK |
| 30 | 39 | — | 2 | DRIVE IMMORTAL/EPIC | INCUBUS |
| 31 | 26 | 22 | 24 | LOVE DON'T COST A THING EPIC | JENNIFER LOPEZ |
| 32 | 40 | — | 2 | IRRESISTIBLE COLUMBIA | JESSICA SIMPSON |
| 33 | 38 | — | 2 | GET OVER YOURSELF 143/LONDON-SIRE | EDEN'S CRUSH |
| 34 | 32 | 27 | 12 | BEST I EVER HAD (GREY SKY MORNING) RCA | VERTICAL HORIZON |
| 35 | 22 | 21 | 19 | NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC | 3LW |
| 36 | NEW ▶ | — | 1 | WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE | CITY HIGH |
| 37 | NEW ▶ | — | 1 | GET UR FREAK ON THE GOLO MIND/EASTWEST/EEG | MISSY "MISDEMEANOR" ELLIOTT |
| 38 | 33 | 34 | 3 | STRANGER IN MY HOUSE ELEKTRA/VEEG | TAMIA |
| 39 | 37 | 35 | 25 | BEAUTIFUL DAY ISLAND/INTERSCOPE | U2 |
| 40 | 36 | 36 | 4 | OOCHEE WALLY ILL WILL/COLUMBIA | QB FINEST FEATURING NAS AND BRAVEHEARTS |

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Danny Boone and Brooks are recovering alcoholics and drug addicts, and they aren't afraid to share this with the world. As the recording act Rehab, the duo explores these issues in their first Epic album, *Southern Discomfort*. Brooks says that it was easy to write about "my drug use and depression and mental illness. It's hard for me to write something normal. These songs are all over the place. It's not like we're trying to be deep. I don't think about what I want to write, it's just about whatever is going on that day."

The album's honest lyrics combine rock, hip-hop, country, and classical music influences to form a blend of genre-defying tunes. "We're

pretty happy with the album. We're glad that we were able to get away with what we did and do songs that are different from each other," Brooks says. "We're influenced by everyone from



"I don't think about what I want to write. It's just about whatever is going on that day."
— Brooks, Rehab

Lynyrd Skynyrd and Led Zeppelin to A Tribe Called Quest and Beethoven."

On the pair's debut single, "It Don't Matter," which is No. 31 on this issue's Modern Rock

Tracks chart, Rehab conveys a message about looking forward and couples it with a slow, grooving beat. Brooks says, "It's a song about letting go. You're so depressed that you just say 'fuck it' without saying 'fuck it.' It's really a happy song. You do get over what's going on in your life. Reality isn't really such a big issue."

Given his earlier difficulties, Brooks says, he's grateful that he can finally do what he has always longed to do: make music. "I was praying and hoping that, sooner or later, I would be able to create and make a living at it. I really didn't think I'd be doing this at this point in my life. We're doing good right now, and hopefully things will just keep going up."

SITES + SOUNDS

(Continued from page 127)

"We're not doing it because being in the music retail business is such a wonderful business but because it's an important service to provide to the consumer," he said. "This is about establishing a model for consumers to get the music. We're building the foundation for the future."

Today, the biggest barrier to the digital-download market may be the consumer's sluggish transfers and indefinite arrival of widespread broadband access, he said.

"It's going to take a long time, longer than we realize. I have a standard answer when people ask when broadband is going to be here, and it's the same answer I've been giving since 1995: 'In two years,'" Butterworth said. "When you ask when there will be digital music subscription services with all the major-label content with ubiquitous technology that is easy to use for consumers and that come from trusted brands, I'd say the same two years—though we're still waiting for the first two years for broadband."

That said, MTV, like many operating in the digital space, doesn't want to wait around for broadband. "We think there are smart things we can do to prepare for it, like [the new convergence programming strategy] MTV360," he said.

"We're seeing convergence exploding," Butterworth said. "For MTV, we don't even think anymore about what percentage of our viewers have access to the Internet. It's statistically not that meaningful, since in any 30-day period, all of our viewers have access. Awareness and use of technology for young people is just a given."

He added that young consumers are becoming increasingly savvy about everything from the quality and price of music offerings to online security issues. "Consumers are suspicious now," he said. "Record consumers are actually theoreticians now—17-year-old kids sitting in their dorm rooms are debating the future of the record business."

THE DIGITAL DEBATE: The impact of Napster and the prospects of digital music were also subjects of debate among other industry executives attending the symposium.

Another speaker, **Sandy Pearlman**, producer for **Blue Oyster Cult** and **the Clash** and co-founder of eMusic.com, was less than optimistic for the future of digital downloads, claiming that the online market cannot recover from Napster's influence.

"There's no way to ever make money from downloads—the genie's out of the bottle," Pearlman said. "The record companies lack two things: balls and intelligence. There is no way to describe the incompetence of the record business."

The panelists for "The Offline World" discussed today's traditional music business and the effects of Napster and industry consolidation.

Mark Kates, former president of Grand Royal Records, said that subscription services should be able to compete with free downloads. "Free is a big issue, but choice and availability are bigger," said Kates.

Additional reporting for this column was provided by Eric Aiese in Boston.

Billboard®

MAY 12, 2001

Mainstream Rock Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|------|------------------|---|--------------------------------------|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| 1 | 1 | 6 | 3 weeks at No. 1 | IT'S BEEN AWHILE BREAK THE CYCLE | STAIND FLIP/ELEKTRA/EEG † |
| 2 | 2 | 18 | | DUCK AND RUN THE BETTER LIFE | 3 DOORS DOWN REPUBLIC/UNIVERSAL † |
| 3 | 3 | 19 | | BREAKDOWN TANTRIC | TANTRIC MAVERICK † |
| 4 | 5 | 11 | | MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER | LIMP BIZKIT FLIP/INTERSCOPE † |
| 5 | 9 | 10 | | YOUR DISEASE EVERY SIX SECONDS | SALIVA ISLAND/DJMG † |
| 6 | 7 | 8 | | GREED AWAKE | GODSMACK REPUBLIC/UNIVERSAL † |
| 7 | 4 | 22 | | OUTSIDE AARON LEWIS OF STAIND WITH FRED DURST THE FAMILY VALUES TOUR 1999 | FLAWLESS/GEFFEN/INTERSCOPE † |
| 8 | 6 | 38 | | HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN | FUEL 550 MUSIC/EPIC † |
| 9 | 8 | 31 | | AWAKE AWAKE | GODSMACK REPUBLIC/UNIVERSAL † |
| 10 | 15 | 4 | | LICKIN' LIONS | THE BLACK CROWES V2 |
| 11 | 11 | 6 | | ARE YOU THERE? UNWIND | OLEANDER REPUBLIC/UNIVERSAL † |
| 12 | 10 | 9 | | RIDIN' TIME BOMB | BUCKCHERRY DREAMWORKS † |
| 13 | 13 | 14 | | ONE STEP CLOSER [HYBRID THEORY] & "DRACULA 2000" SOUNDTRACK | LINKIN PARK WARNER BROS. † |
| 14 | 18 | 16 | | LOSER THE BETTER LIFE | 3 DOORS DOWN REPUBLIC/UNIVERSAL † |
| 15 | 12 | 25 | | HANGING BY A MOMENT NO NAME FACE | LIFEHOUSE DREAMWORKS † |
| 16 | 16 | 22 | | VOICES THE SICKNESS | DISTURBED GIANT/REPRISE † |
| 17 | 19 | 12 | | NO ONE 13 WAYS TO BLEED ON STAGE | COLD FLIP/GEFFEN/INTERSCOPE † |
| 18 | 23 | 4 | | CRAWLING [HYBRID THEORY] | LINKIN PARK WARNER BROS. † |
| 19 | 14 | 14 | | INNOCENT SOMETHING LIKE HUMAN | FUEL EPIC † |
| 20 | 17 | 16 | | JADED JUST PUSH PLAY | AEROSMITH COLUMBIA † |
| 21 | 22 | 7 | | SAFE IN NEW YORK CITY STIFF UPPER LIP | AC/DC EASTWEST/EEG † |
| 22 | 20 | 23 | | DRIVE MAKE YOURSELF | INCUBUS IMMORTAL/EPIC † |
| 23 | 33 | 2 | | JUST PUSH PLAY JUST PUSH PLAY | AEROSMITH COLUMBIA |
| 24 | 37 | 2 | | WAIT THE ECONOMY OF SOUND | SEVEN MARY THREE MAMMOTH |
| 25 | 24 | 9 | | DROPS OF JUPITER (TELL ME) DROPS OF JUPITER | TRAIN COLUMBIA † |
| 26 | 28 | 4 | | MOTO PSYCHO THE WORLD NEEDS A HERO | MEGADETH SANCTUARY † |
| 27 | 27 | 11 | | WHAT A DAY STATEMENT | NONPOINT MCA |
| 28 | 25 | 7 | | BEGINNING OF THE END SOMEWHERE IN BETWEEN | SYSTEMATIC TMC/ELEKTRA/EEG |
| 29 | 26 | 5 | | MAKE IT RIGHT BRAND NEW HISTORY | ECONOLINE CRUSH RESTLESS † |
| 30 | 21 | 13 | | THE HOLLOW MER DE NOMS | A PERFECT CIRCLE VIRGIN |
| 31 | 32 | 3 | | PAIN PERFECT SELF | STEREOMUD LOUD/COLUMBIA † |
| 32 | 34 | 3 | | SO FAR AWAY STABBING WESTWARD | STABBING WESTWARD KOCH † |
| 33 | 30 | 9 | | HEADS EXPLODE GOD SAYS NO | MONSTER MAGNET A&M/INTERSCOPE † |
| 34 | NEW ▶ | 1 | | RISE BEYOND GOOD AND EVIL | THE CULT LAVA/ATLANTIC |
| 35 | 29 | 10 | | I WANT TO LIVE THE HOGYSEY | SPACEHOG ARTEMIS |
| 36 | 31 | 11 | | SUPERMAN INSIDE REPTILE | ERIC CLAPTON DUCK/REPRISE |
| 37 | 35 | 4 | | DIG L.D. 50 | MUDVAYNE NO NAME/EPIC † |
| 38 | 39 | 3 | | BLOOM SINOMATIC | SINOMATIC RUST/ATLANTIC |
| 39 | 40 | 2 | | ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND | U2 INTERSCOPE |
| 40 | 38 | 6 | | PUSH THE HAND HELL BELOW/STARS ABOVE | TOADIES INTERSCOPE |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 mainstream rock stations and 73 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

MAY 12, 2001

Modern Rock Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|------|------------------|---|--|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| 1 | 1 | 6 | 3 weeks at No. 1 | IT'S BEEN AWHILE BREAK THE CYCLE | STAIND FLIP/ELEKTRA/EEG † |
| 2 | 2 | 24 | | DRIVE MAKE YOURSELF | INCUBUS IMMORTAL/EPIC † |
| 3 | 3 | 12 | | MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER | LIMP BIZKIT FLIP/INTERSCOPE † |
| 4 | 4 | 10 | | BREAKDOWN TANTRIC | TANTRIC MAVERICK † |
| 5 | 8 | 3 | | HASH PIPE | WEEZER GEFFEN/INTERSCOPE |
| 6 | 5 | 15 | | FLAVOR OF THE WEAK AMERICAN HI-FI | AMERICAN HI-FI ISLAND/DJMG † |
| 7 | 6 | 29 | | HANGING BY A MOMENT NO NAME FACE | LIFEHOUSE DREAMWORKS † |
| 8 | 9 | 28 | | SOUTH SIDE PLAY | MOBY FEATURING GWEN STEFANI V2 † |
| 9 | 19 | 7 | | CRAWLING [HYBRID THEORY] | LINKIN PARK WARNER BROS. † |
| 10 | 7 | 15 | | INNOCENT SOMETHING LIKE HUMAN | FUEL EPIC † |
| 11 | 11 | 11 | | DROPS OF JUPITER (TELL ME) DROPS OF JUPITER | TRAIN COLUMBIA † |
| 12 | 14 | 38 | | HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN | FUEL 550 MUSIC/EPIC † |
| 13 | 16 | 9 | | HEY PRETTY HAUNTED | POE FEV/ATLANTIC † |
| 14 | 23 | 4 | | THE SPACE BETWEEN EVERYDAY | DAVE MATTHEWS BAND RCA |
| 15 | 20 | 9 | | YOUR DISEASE EVERY SIX SECONDS | SALIVA ISLAND/DJMG † |
| 16 | 12 | 16 | | DUCK AND RUN THE BETTER LIFE | 3 DOORS DOWN REPUBLIC/UNIVERSAL † |
| 17 | 10 | 32 | | ONE STEP CLOSER [HYBRID THEORY] & "DRACULA 2000" SOUNDTRACK | LINKIN PARK WARNER BROS. † |
| 18 | 17 | 12 | | NO ONE 13 WAYS TO BLEED ON STAGE | COLD FLIP/GEFFEN/INTERSCOPE † |
| 19 | 15 | 13 | | HIT OR MISS NEW FOUND GLORY | NEW FOUND GLORY DRIVE-THRU/MCA † |
| 20 | 29 | 3 | | ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND | U2 INTERSCOPE |
| 21 | 13 | 26 | | BUTTERFLY THE GIFT OF GAME | CRAZY TOWN COLUMBIA † |
| 22 | 21 | 5 | | DREAM ON EXCITER | DEPECHE MODE MUTE/REPRISE † |
| 23 | 28 | 3 | | IMITATION OF LIFE REVEAL | R.E.M. WARNER BROS. † |
| 24 | 22 | 13 | | THE HOLLOW MER DE NOMS | A PERFECT CIRCLE VIRGIN |
| 25 | 25 | 11 | | BETWEEN ANGELS AND INSECTS INFEST | PAPA ROACH DREAMWORKS † |
| 26 | 30 | 24 | | YELLOW PARACHUTES | COLDPLAY CAPITOL † |
| 27 | 32 | 3 | | FAT LIP ALL KILLER, NO FILLER | SUM 41 ISLAND/DJMG † |
| 28 | 26 | 7 | | WAITING WARNING | GREEN DAY REPRISE |
| 29 | 37 | 2 | | SO FAR AWAY STABBING WESTWARD | STABBING WESTWARD KOCH † |
| 30 | NEW ▶ | 1 | | OUTSIDE BREAK THE CYCLE | STAIND FLIP/ELEKTRA/EEG |
| 31 | 35 | 5 | | IT DON'T MATTER SOUTHERN DISCOMFORT | REHAB EPIC |
| 32 | 24 | 14 | | MOVIES ANTHOLOGY | ALIEN ANT FARM NEW NOIZE/DREAMWORKS † |
| 33 | 27 | 10 | | MY HAPPINESS ODYSSEYNUMBERFIVE | POWDERFINGER REPUBLIC/UNIVERSAL |
| 34 | 18 | 25 | | OUTSIDE AARON LEWIS OF STAIND WITH FRED DURST THE FAMILY VALUES TOUR 1999 | FLAWLESS/GEFFEN/INTERSCOPE † |
| 35 | 31 | 25 | | RENEGADES OF FUNK RENEGADES | RAGE AGAINST THE MACHINE EPIC † |
| 36 | 34 | 7 | | HERE'S TO THE NIGHT HORRORSCOPE | EVE 6 RCA † |
| 37 | 36 | 21 | | VOICES THE SICKNESS | DISTURBED GIANT/REPRISE † |
| 38 | 39 | 4 | | GREED AWAKE | GODSMACK REPUBLIC/UNIVERSAL † |
| 39 | 38 | 4 | | FRED ASTAIRE THROWING THE GAME | LUCKY BOYS CONFUSION ELEKTRA/EEG |
| 40 | NEW ▶ | 1 | | WAIT THE ECONOMY OF SOUND | SEVEN MARY THREE MAMMOTH |

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

'Disc Jockey' Documentary
Unmasks Underground Stars

DJS BECOME VIDEO STARS: Underground DJs rarely get a spotlight on national TV. But some are getting exposure on the new program *Disc Jockey* on ShoNext, a Showtime spinoff channel available on digital cable and satellite TV.

ShoNext—which has a target audience of 18- to 24-year-olds—began airing the *Disc Jockey* series in April. The series consists of 12 two-minute profiles of DJs from around the U.S., combining documentary-style footage and an animated sequence (inspired by Japanese *anime*) featuring each DJ as a superhero. *Disc Jockey* is produced by New York-based multimedia company eyeballNYC.

"We had to pick DJs that played music that's popular with college-aged kids and below," explains eyeballNYC director Alex Moulton, who is also a noted DJ. "And we traveled all over the country to make sure different cities were represented."

The DJs profiled in the series are a mix of newcomers and established artists, including Philadelphia's DJ Charly, New York's Reid Speed, Chicago's DJ Verb, Detroit's Disco D, San Francisco's Stareyes, Vinroc, and Terrac, Miami's DJ Craze and Infamous, and DJ Icon from New York and San Francisco.

"It was really important that this program not be fake, like the type of fakeness that's on a lot of TV shows for young people," Moulton says. "We wanted to make this show something people could identify with. Most importantly, [*Disc Jockey*] is really about inspiring kids to get into DJ music."

Moulton is also ShoNext's musical director, and part of his job is to look for original music for the fledgling network. The music for the *Disc Jockey* profiles, he says, was composed by the DJs themselves. "For some of them, it was the first time they ever wrote music that ended up on a TV show."

For a sense of what *Disc Jockey* is like, visit the Web site at sho.com/shonext.

VH1 TO DEBUT NEW SHOWS: VH1 is continuing its trend of airing more scripted series, made-for-TV films, and game shows. New series that are set to debut this summer are *Cover Wars*, a "battle of the cover bands" game show hosted by Late

Show With David Letterman musical director Paul Shaffer; *What's My 20?*, a program about VH1 viewers' 20 favorite music videos in different categories; *VH1 Undercover*, a comedy series about pop music and people; and *Strange Frequency*, a *Twilight Zone*-inspired show loosely based on music.

The network also has in development several more scripted programs and films that may or may not get on the air, and almost none of them are about playing music videos. Let's hope that VH1 does not forget to stay focused on real artists and their music. There

are plenty of other networks whose schedules are filled with scripted shows and films for actors—and those networks do it much better than a music channel ever could.

THIS & THAT: Shooting Gallery Productions has signed director Thomas Mignone... Warner Bros. Records in New York has named Melanie Winns director of

urban music video promotion. She was previously with independent video promotion company R'N'R Freelance... Laura Kim has left her video promotion post at Artemis Records and is now a consultant for the label. She has been replaced by Cheryl Gehbauer, who has been named manager of video promotion.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Falls Church, Va.-based program *MHZ*, which plays various genres of music.

TV affiliate: Star Power Cable in Washington, D.C., and surrounding areas.

Time slot: 7-8 p.m., Monday through Friday.

E-mail address: sgibson@world-viewtv.org.

Web site: mhztv.org.
Key staffers: Steve Gibson, senior producer; Gus Soudah, producer; Peter Marshall, producer; Guada Lizondao, producer.

Following are five videos played during the week ending April 21: Eve, "Who's That Girl" (Ruff Ryders/Interscope).

Les Nubians, "Tabou" (Om-Town/Higher Octave/Virgin).

Chayanne, "Candela" (Sony Discos).

Good Charlotte, "The Motivation Proclamation" (Daylight/Epic).

Fatboy Slim, "Weapon of Choice" (Astralwerks).

THE EYE



by Carla Hay

Continuous programming
1235 W. Street, NE
Washington, D.C. 20018

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

Continuous programming
1515 Broadway, NY, NY 10036

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Ja Rule, I Cry
- 2 2Pac, Until The End Of Time
- 3 Eve, Let Me Blow Ya Mind
- 4 Destiny's Child, Survivor
- 5 Lil' Bow Wow, Puppy Love
- 6 Lil' Romeo, My Baby
- 7 3LW, Playas Gon' Play
- 8 OutKast, So Fresh, So Clean
- 9 Ray J, Wait A Minute
- 10 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 11 Musiq, Love
- 12 Three The... F.G. Dep, P Diddy & Black Rob, Let's Get It
- 13 Tank, Maybe I Deserve
- 14 Case, Missing You
- 15 Missy Elliott, Get Ur Freak On
- 16 Lil' Mo, Superwoman
- 17 Jay-Z, Guilty Until Proven Innocent
- 18 Ginuwine, There It Is
- 19 Eric Benet, Love Don't Love Me
- 20 R. Kelly, Fiesta
- 21 Snoop Dogg, Lay Low
- 22 Sunshine Anderson, Heard It All Before
- 23 Janet, All For You
- 24 Chante Moore, Bitter
- 25 City High, What Would You Do
- 26 QB Finest, Oochie Wally
- 27 India.Arie, Video
- 28 Tyrese, I Like Them Girls
- 29 112, Peaches & Cream
- 30 Xzibit, Front 2 Back
- 31 Jill Scott, A Long Walk
- 32 Jagged Edge, Promise
- 33 Trick Daddy, Take It To Da House
- 34 AZ, Problems
- 35 Syleena Johnson, I Am Your Woman
- 36 Donnie McClurkin, We Fall Down
- 37 Dave Hollister, Take Care Of Home
- 38 Craig David, Fill Me In
- 39 JT Money, Hit Lo
- 40 Big Punisher, How We Roll
- 41 R. Kelly, A Woman's Threat
- 42 Doggys Angels, Plezbaliv
- 43 The Beatnuts, No Escapin' This
- 44 Toya, I Do!!!
- 45 Kirk Franklin & Mary Mary, Thank You
- 46 Jadakiss, Put Your Hands Up
- 47 Queen Pen, I Got Cha
- 48 Mos Def, Umi Says
- 49 Ja Rule, Put It On Me
- 50 Eve, Who's That Girl

NEW ONS

Jimmy Cozier, She's All I Got
The Likes, Best U Can
Slimm Calhoun, The Cut Song
Lil Jon & Tha Eastsidaz Boyz, Bia Bia

- 1 Faith Hill, If My Heart Had Wings
- 2 Brooks & Dunn, Ain't Nothing 'Bout You
- 3 Gary Allan, Right Where I Need To Be
- 4 Mark McGuinn, Mrs. Steven Rudy
- 5 Kenny Chesney, Don't Happen Twice
- 6 Jamie O'Neal, When I Think About Angels*
- 7 Billy Gilman, There's A Hero*
- 8 Travis Tritt, It's A Great Day To Be Alive
- 9 Trisha Yarrick, I Would've Loved You Anyway*
- 10 The Soggy Bottom Boys, I Am A Man: O' Constant Sorrow
- 11 Patty Loveless, The Last Thing On My Mind
- 12 Jessica Andrews, Who I Am
- 13 Elbert West, Diddley*
- 14 Darryl Worley, Second Wind*
- 15 Sara Evans, I Could Not Ask For More
- 16 Montgomery Gentry, She Couldn't Change Me
- 17 Diamond Rio, One More Day
- 18 Terri Clark, No Fear
- 19 Charlie Robison, I Want You Bad
- 20 Brad Paisley, Two People Fell In Love
- 21 Nickel Creek, When You Come Back Down
- 22 Alan Jackson, When Somebody Loves You
- 23 Cyndi Thomson, What I Really Meant To Say
- 24 Lee Ann Womack, I Hope You Dance
- 25 Jo Dee Messina, That's The Way
- 26 Sara Evans, Born To Fly
- 27 Clay Davidson, Sometimes
- 28 Vince Gill, Feels Like Love
- 29 Chris Cagle, Laredo
- 30 Trick Pony, Pour Me
- 31 Toby Keith, Country Comes To Town
- 32 LeAnn Rimes, I Need You
- 33 Jamey O'Neal, There Is No Arizona
- 34 Travis Tritt, Best Of Intentions
- 35 Dixie Chicks, Without You
- 36 Toby Keith, How Do You Like Me Now
- 37 Sherrie Austin, Jolene
- 38 Faith Hill, The Way You Love Me
- 39 Faith Hill, Breathe
- 40 Dixie Chicks, Goodbye Earl
- 41 Dixie Chicks, Cowboy Take Me Away
- 42 Billy Ray Cyrus, You Won't Be Lonely Now
- 43 Aaron Tippin, People Like Us
- 44 Tim McGraw, Something Like That
- 45 Lee Ann Womack, Ashes By Now
- 46 Phil Vassar, Rose Bouquet
- 47 Dixie Chicks, You Were Mine
- 48 Lonestar, Amazed
- 49 Toby Keith, You Shouldn't Kiss Me
- 50 Steve Holy, The Hunger

NEW ONS

The Tractors, Can't Get Nowhere

- 1 Destiny's Child, Survivor
- 2 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 3 Janet, All For You
- 4 Stella Soleil, Kiss, Kiss
- 5 Staind, It's Been Awhile
- 6 Eve, Let Me Blow Ya Mind
- 7 Nelly, Ride Wit Me
- 8 Snoop Dogg, Lay Low
- 9 Fatboy Slim, Weapon Of Choice
- 10 Sunshine Anderson, Heard It All Before
- 11 Good Charlotte, The Click
- 12 Linkin Park, Crawling
- 13 Olivia, Bizouance
- 14 Dream, This Is Me
- 15 Missy Elliott, Get Ur Freak On
- 16 Train, Drops Of Jupiter
- 17 Uncle Kracker, Follow Me
- 18 Tyrese, I Like Them Girls
- 19 Jennifer Lopez, Play
- 20 Incubus, Drive
- 21 Three The... F.G. Dep, P Diddy & Black Rob, Let's Get It
- 22 OutKast, So Fresh, So Clean
- 23 Sum 41, Fat Lip
- 24 Limp Bizkit, My Way
- 25 Lil' Bow Wow, Puppy Love
- 26 Cold, No One
- 27 Britney Spears, Don't Let Me Be The Last To Know
- 28 City High, What Would You Do
- 29 Tantric, Breakdown
- 30 2Pac, Until The End Of Time
- 31 Lifehouse, Hanging By A Moment
- 32 Craig David, Fill Me In
- 33 Nelly Furtado, I'm Like A Bird
- 34 Backstreet Boys, The Call
- 35 Jay-Z, Guilty Until Proven Innocent
- 36 O-Town, All Or Nothing
- 37 India.Arie, Video
- 38 Mandy Moore, In My Pocket
- 39 R. Kelly, Fiesta
- 40 Matchbox Twenty, Mad Season
- 41 R. Kelly, A Woman's Threat
- 42 American Hi-Fi, Flavor Of The Weak
- 43 Mudvayne, Dig
- 44 Trick Daddy, Take It To Da House
- 45 112, Peaches & Cream
- 46 Godsmack, Greed
- 47 Ginuwine, There It Is
- 48 Papa Roach, Between Angels And Insects
- 49 Josie And The Pussycats, 3 Small Words
- 50 Destiny's Child, Bootylicious

NEW ONS

Ja Rule, I Cry
Dave Matthews Band, The Space Between
Weezer, Ha***pipe
Radiohead, Pyramid Song
112, Peaches & Cream
Aaliyah, We Need A Resolution

- 1 Moby, South Side
- 2 Dido, Thank You
- 3 Aerosmith, Jaded
- 4 Janet, All For You
- 5 Destiny's Child, Survivor
- 6 Lifehouse, Hanging By A Moment
- 7 Nelly Furtado, I'm Like A Bird
- 8 Matchbox Twenty, Mad Season
- 9 Fatboy Slim, Weapon Of Choice
- 10 Jennifer Lopez, Play
- 11 U2, Walk On
- 12 R.E.M., Imitation Of Life
- 14 Uncle Kracker, Follow Me
- 15 Train, Drops Of Jupiter
- 16 Bon Jovi, Say It Isn't So
- 17 Jill Scott, A Long Walk
- 18 Dave Matthews Band, I Did It
- 19 Pearl Jam, Better Man
- 20 Coldplay, Yellow
- 21 Stella Soleil, Kiss Kiss
- 22 Incubus, Drive
- 23 Shaggy, Angel
- 24 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 25 India.Arie, Video
- 26 Anastacia, I'm Outta Love
- 27 The Corrs, Breathless
- 28 Britney Spears, Don't Let Me Be The Last To Know
- 29 The Wallflowers, Letters From The Wasteland
- 30 Barenaked Ladies, Pinch Me
- 31 Vertical Horizon, You're A God
- 32 U2, Beautiful Day
- 33 Nina Gordon, Now I Can Die
- 34 Madonna, Don't Tell Me
- 35 Sade, King Of Sorrow
- 36 Lenny Kravitz, Again
- 37 Creed, Higher
- 38 Staind, It's Been Awhile
- 39 Josh Joplin Group, Camera One
- 40 Depeche Mode, Dream On
- 41 Shelby Lynne, Killin' Kind
- 42 Sting, Desert Rose
- 43 Matchbox Twenty, Bent
- 44 Jennifer Lopez, Waiting For Tonight
- 45 Alanis Morissette, Ironic
- 46 Madonna, Ray Of Light
- 47 Sugar Ray, Every Morning
- 48 Dido, Here With Me
- 49 Red Hot Chili Peppers, Otherside
- 50 Joe, Stutter

NEW ONS

Stevie Nicks, Every Day
Bruce Springsteen, American Skin
Nikka Costa, Like A Feather
Green Day, Waiting

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 12, 2001.

Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

NEW

Weezer, Hash Pipe (NEW)
Ja Rule, I Cry (NEW)
Sum 41, Fat Lip (NEW)
Stella Soleil, Kiss Kiss
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Eve 6, Here's To The Night
Depeche Mode, Dream On
The Living End, Roll On
Staind, It's Been Awhile
Missy "Misdemeanor" Elliott, Get Ur Freak On
Fatboy Slim, Weapon Of Choice
Eve, Let Me Blow Ya Mind
Sunshine Anderson, Heard It All Before
Jennifer Lopez, Play
Godsmack, Greed
Gorillaz, Clint Eastwood
Destiny's Child, Survivor
OutKast, So Fresh, So Clean
Nelly Furtado, I'm Like A Bird
Nelly, Ride Wit Me

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Pete Yorn, Life On A Chain
Dave Matthews Band, The Space Between
Weezer, Hash Pipe
Radiohead, Pyramid Song
Travis, Music
At The Drive-In, Invalid Litter Dept.
Shea Seger, Last Time
Ours, Sometimes
Ja Rule, I Cry

Continuous programming
Hawley Crescent
London NW18TT

NEW

Faithless, We Come One
Janet, All For You
Destiny's Child, Survivor
Crazy Town, Butterfly
Jennifer Lopez, Play
Gorillaz, Clint Eastwood
Ronan Keating, Lovin' Each Day
OutKast, So Fresh, So Clean
Wheatbus, Teenage Dirtbag
Eve, Who's That Girl?
Shaggy, It Wasn't Me
Craig David, Walking Away
Modjo, Chillin'
Nelly Furtado, I'm Like A Bird
The Ark, Joy Surrender
Mystikal, Danger (Been So Long)
Ash, Burn, Baby, Burn
Coldplay, Don't Panic
Limp Bizkit, My Way
Phoenix, If I Ever Feel Better

24 hours daily
3350 Peachtree Road, Suite 1550
Atlanta, GA 30326

NEW

Coldplay, Shiver
Craig David, Fill Me In
Creepier Lagoon, Wrecking Ball
Daft Punk, Aerodynamic
Eve, Let Me Blow Ya Mind
Fatboy Slim, Weapon Of Choice
Five For Fighting, Superman
Our Lady Peace, Life
Pete Yorn, Life On A Chain
Run-D.M.C., Rock Show
Samantha Mumba, Baby, Come Over
Staind, It's Been Awhile
Doves, Catch The Sun

Continuous programming
3800 W. Alameda Ave.
Burbank, CA 91505

NEW

3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling
Brooke Allison, The Kiss Off (Goodbye)
Dream, He Loves U Not
Leslie Carter, Like, Wow!
Lil' Bow Wow, Puppy Love
Nelly Furtado, I'm Like A Bird
Richard Lugo, Boom
Samantha Mumba, Baby, Come Over

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

NEW

Snow, Joke Thing (NEW)
Radiohead, Pyramid Song (NEW)
Ricky J, Let It Go (NEW)
Copyright, Rock Machine (NEW)
City High, What Would You Do? (NEW)
3LW, Playas Gon' Play (NEW)
Badly Drawn Boy, Spitting In The Wind (NEW)
Special Guests, Out Of This Dream (NEW)
Staind, It's Been Awhile
Lifehouse, Hanging By A Moment
Dido, Thank You
Janet, All For You
Shaggy, Angel
Destiny's Child, Survivor
Nelly Furtado, Turn Out The Light
Econoline Crush, Make It Right
U2, Walk On
Jennifer Lopez, Play
Nelly, Ride Wit Me
Aerosmith, Jaded

Three hours weekly
216 W Ohio
Chicago, IL 60610

NEW

Fatboy Slim, Weapon Of Choice
Econoline Crush, Make It Right
John Frusciante, Going Inside
Coldplay, Shiver
Spineshank, New Disease
Ladytron, Playgirl
Depeche Mode, Dream On
Cold, No One
Our Lady Peace, Life
Eve 6, Here's To The Night
Dropkick Murphys, The Gauntlet
Skindive, Tranquilizer
Pete Yorn, Life On A Chain
Daft Punk, Aerodynamic
Placebo, Taste In A Man

1/2 hour weekly
46 Gifford St
Brockton, MA 02401

NEW

Jonatha Brooke, Linger
Our Lady Peace, Life
Pete Yorn, Life On A Chain
Fatboy Slim, Weapon Of Choice
Coldplay, Shiver
Econoline Crush, Make It Right
Alien Ant Farm, Movies
Oleander, Are You There?
Rammstein, Links, 2, 3, 4
Depeche Mode, Dream On
Placebo, Special K
Gorillaz, Clint Eastwood
Creepier Lagoon, Wrecking Ball
Skindive, Tranquilizer
Gary Numan, Pure

PRETEENS A LUCRATIVE, IF VULNERABLE, MARKET

(Continued from page 5)

The group just scored its third No. 1 single in the U.K.

And there are likely more where those acts came from. Despite top 40 radio's downtrend in playing youth-oriented pop music, labels have a full arsenal of prepubescent artists in the wings, ready to serve an audience that is not only literally growing in a modern post-baby boom but is also as media savvy as—and more loyal than—any other age group.

"This is the age where kids start appreciating and owning their own music, separate and distinct from their parents," says WonderGroup executive VP Greg Livingston, who, with colleagues Dave Siegel and Tim Coffey, wrote *The Great Tween Buying Machine*, out from Paramount Market Publishing May 6. "It's a time when they have evolved from individual play to social play—and in some cases, music



is the first thing that replaces toys for this group. It becomes part of their sense of belonging, and so they are very passionate about who they like and what their friends listen to."

Music is "innate to human existence from our earliest days, and the record business has figured out how to harness and motivate young kids," adds Tom Corson, executive VP of worldwide marketing and sales for J Records, whose O-Town has significant juvenile appeal. "There's media on all levels now that is super-serving programming to this audience. As long as we're developing artists with substance, they will come."

Paul Marabito, a buyer for South

Plainfield, N.J.-based, 10-outlet Compact Disc World chain, says, "Labels take a handful of acts and drive them into the public eye to reach the kids. There's a lot of marketing involved. If the labels can attract that [tween] buying power, they're going to sell a good chunk of music."

AN ATTENTIVE TARGET

There are certainly compelling reasons for labels to draw tweens into the musical lair. For one, they are surprisingly tuned-in and decisive, making them attentive targets for music marketing.

"Kids are no longer babies when they're 7 and 8 years old," says Linda Ferrando, senior VP of Atlantic Records. "They have a lot of things coming at them: radio, sometimes 200 channels of television, the Internet, magazines, they're talking to their friends at school, and they have the ability to juggle these. As a result, they know what they want—and they want it now."

Historically, these kids' loyalty to their favorite acts tops that of other age groups. And loyalty translates into repeat business. "This demographic is passionate, and they seem to embrace what they feel is theirs," says David Leach, executive VP of marketing/promotion for Edel Entertainment. "As kids get a little older, their loyalties change quicker, but these 8- to 14-year-olds hang in there."

And buying the record is only part of the equation. "They have to have the T-shirt, the calendar, teddy bear, the glow stick, the laminates—the merchandising end of it is five notches above [an adult act like] the Rolling Stones," attests Brian Lukow, co-creator/manager of new Edel teen



CORSON

act Dream Street (whose debut album streets in July).

The J Records male trio LFO had a 1999 top five hit in "Summer Girls" that crossed all pop demographics. Rich Cronin, the act's lead singer/songwriter, recalls, "I can't tell you how many times moms told me that their daughters made them run right out and buy our record and



ORESCAN

then played it all summer long. Those kids love getting to know their favorite groups. And if it's fun to them, they stay."

THE PIED PIPERS

Playing the role of Pied Piper for this demographic—and serving as a pretty good pal for the record labels, too—are three cable TV outlets that practically own the tween market: Nickelodeon, Disney Channel, and Fox Family Channel, all of which have penetration to about 80 million U.S. homes. Along with Radio Disney, which broadcasts on 52 stations nationwide and is streamed over the Internet, each has carved a successful niche for kid-friendly programming, with a focus on music.

Working with record labels, these channels' steady diet of music videos, concerts, and artist appearances in original series provide a persistent, influential audio-visual assault—one that often garners easy parental approval over the wares of other sources.

"Those outlets are like the *Good Housekeeping* seal," Paul Orescan, VP/marketing director at MCA, home of A*Teens, says. "Parents are concerned about content, but they don't worry about the artists they see on the television shows after school. So when the kids see their albums at Wal-Mart and say, 'Hey, this is great,' they have no fears about buying it."

Nickelodeon—the top-rated network for tweens—has championed music for kids with an exhaustive supply of special programming and series. These include on-air concerts featuring Spears and Will Smith; the annual All That Music and More Festival tour, which last

year hit 40 markets with such teen-centric acts as B*Witched, Blaque, Sammie, and Angela Via; the soundtrack to *Rugrats in Paris*, which included Baha Men's top 40 hit "Who Let the Dogs Out"; and the Kids' Choice Awards, which has drawn such acts as Goo Goo Dolls, Jennifer Lopez, Mandy Moore, and Jessica Simpson. The network also offers a nightly videoclip countdown, tallied from online votes—as many as a million per week.

"We recognize tweens as a powerful economic force, and we want to be the eye of the hurricane," Albie Hecht, president of TV/film production for Nickelodeon, says. "These kids are making music part of the fabric of their lives, and they're good at multitasking, so we want them to interact with Nick."

Nickelodeon aims to integrate music acts throughout its schedule, so that "our audience gets an up-close-and-personal point of view—they feel like they know these artists," Hecht says. "It drives a much more emotional connection to the artist than you find in other places."



TWEENS BEHIND THE SCENES

Similarly, Fox Family Channel recognizes the allure of music programming, with a quarterly "Front Row Center" concert series (featuring such acts as Shaggy, Vitamin C, and SoulDecision) and *Total Access 24/7*, a half-hour magazine-style show that takes tweens behind the scenes with music and movie celebrities. The network also

(Continued on next page)

Marketing To Preteens Brings Opportunities And Responsibilities

BY CHUCK TAYLOR

NEW YORK—Even though some segments of the media have checks and balances to guard against channeling adult-oriented content to preteens, the Federal Trade Commission criticized the music industry for recklessly aiming such material at youngsters (*Billboard*, May 5).

Moreover, child-development experts express deep concern over the unprecedented influence marketers have on today's 9- to 14-year-olds, realizing that record companies are masters of appealing to the unique vulnerabilities of this "tween" audience.

"A 9-year-old is able to decide what he likes and dislikes—but the problem is, it's nonspecific and manipulable," says Dr. Michael Rich, a spokesman for the American Pediatric Assn.'s committee on education. The tween age group is developing formal abstract reasoning abilities, Rich explains. The kids are "learning to separate reality from fantasy; however, they want to fit in so badly with their peers that whatever they perceive as being cool is what they'll connect with."

Record labels have become savvy about connecting their artists with outlets that kids already perceive as cool, whether through commercial

tie-ins or exposure via such media as teen magazines and Radio Disney or such cable channels as Nickelodeon, Fox Family Channel, and the Disney Channel.

Preteens "are very impressionable—they're looking for rules in their lives and how to fit in," says Dave Siegel, president of Cincinnati-based WonderGroup Youth Marketing and Advertising. "They need to know what to wear, who to listen to, and they're always looking for advice. A band can be marketed to them in a believable way, and they are open to it. But they will follow the leader; someone or something they look up to has to buy into it first."

Robin Jones, PD of Radio Disney—whose 52 stations and online presence reach some 3.2 million preteens per week—says that she is mindful of the impact the network has on kids, and she filters the messages that its programming sends to youth.

Radio Disney's roster of popular acts ranges from Destiny's Child and Hampton the Hampster to Daft Punk, Queen, 'N Sync, and Mandy Moore. "No profanity, no explicit sexual references, and no racial, gender, or religious slurs," Jones says. "If there's a limited amount of any of

those, we will approach a record label and ask them for an edit."

Fully realizing the reach of Radio Disney, most labels "are happy to send their artists back into the studio" to provide a Radio Disney version, Jones says. The station recently asked Universal Records to edit a few words in a recent 98' hit that the network thought was too racy for its audience.

"We want to be in business with Radio Disney and don't want to quibble over the choice of a few words when, at the end of the day, we're trying to sell CDs," says Steve Leeds, Universal senior VP of promotion.

Another example of a label and artist tempering its product for a young audience is "Mambo No. 5 (A Little Bit Of...)," the RCA smash by Lou Bega. The melody was irresistible to Radio Disney's audience, but the song's lyric—a list of the women the singer had supposedly charmed—might have concerned parents. So, Bega cut an entirely new version for the network, replacing the suggestive lyric with a kid-friendly chant.

Yet seldom are these retakes made available commercially, leaving parents with the predicament of auditioning album versions of their kids' favorite tracks. A notable

exception is Bega's "Disney Mambo No. 5," which appears on *Radio Disney Jams Vol. 2*, released in 2000.

Aaron Carter's nearly double-platinum *Aaron's Party* is a high-energy sing-along with such titles as "Bounce," "My Internet Girl," and "Real Good Time." In fact, his remake of Bow Wow Wow's risqué "I Want Candy" certainly refers to the M&M's variety—and not to what the '80s new-wave outfit was really implying.

The 13-year-old Carter says, "Kids my age like the music because they listen when they're not in school, and that's when you want to have fun and just dance and chill out. We want music that we can identify with."

It's not about the artistry "for an 8-year-old," adds Charlie Walk, executive VP of promotion for Columbia, noting corporate responsibilities regarding tweens. "If a lyric goes over their head or implies something sexual, we're going to be there to deal with it appropriately."

Randy Miller, senior VP of marketing for Jive—whose roster includes Britney Spears, 'N Sync, and Backstreet Boys—claims that because of its well-known pop stable, parents have come to view the label name as a trusted brand. "Someone

buying a youth-oriented record from Jive knows that our records are focused on age-appropriate music."

According to experts on child development, the most important issue is that parents remain integrally involved in what their children are exposed to and the buying choices that they both ultimately make.

"You have to keep in mind that kids this age will listen to music over and over again," emphasizes Daniel Anderson, a professor of psychology at the University of Massachusetts in Amherst. "Parents that don't like the music will listen once or twice—and have no idea what their children are really taking in. Kids think about the lyrics, talk about them with their peers, and associate them with the images they see in videos. Parents need to listen just as closely and more than once."

Parents also have more control than they might imagine over what types of music ultimately most influence their children, Rich insists. "The parents are far from helpless about the messages out there," he says. "The only system of checks and balances that works in our society is that parents and kids fuel—or don't fuel—these messages with their wallets. They have a say about the kind of world we all live in."

PRETEENS A LUCRATIVE, IF VULNERABLE, MARKET

(Continued from preceding page)

has branded itself as the home of the S Club 7 series.

The network's latest music-intensive foray is *Great Pretenders*, a game show during which kids lip-sync to and dress up like their favorite singers. The show is hosted by RCA female trio Wild Orchid (whose third album, *Fire*, is due this summer).

According to Wild Orchid member

accomplish that, but by utilizing top music artists within our original series and movies, it serves a more strategic purpose for us than just increasing the profile of the artist."

Also, Marsh says, Disney Channel is also looking for major teen acts to record theme songs for upcoming original series.

LISTENING TO ITS LISTENERS

Consisting of 90% music programming, Radio Disney has found its place simply by following the lead of its listeners. The 24-hour on-air/online network logs some 600,000 calls and 15,000 E-mails per week. "We have immediate response to what our core of 9- to 12-year-olds wants to hear," PD Robin Jones says. The network, which reaches 3.2 million listeners per week, not only has helped break the careers of such core artists as A*Teens, Carter, and Spears, but also reflects (and sometimes transcends) top 40 trends with a current rotation as diverse as Nelly Furtado, James Brown, 3LW, Baha Men, Village People, and Smash Mouth.

While record labels could hardly ask for more from the partnerships they've forged with these potent kid-focused networks, developing an artist to the point where Nickelodeon and Disney take notice is still an arduous process—especially since top 40 radio and MTV are traditionally not options. Marketing often begins at the grass-roots level, with teen press, mall tours, and the release of commercial singles to test the waters.

Carter's rise took years. In fact, he became a star in Europe two years before he garnered name recognition stateside. "We took on all of the tween mediums and pursued them over and over, focusing on the message of Aaron as an artist and *Aaron's Party* almost as a brand," Randy Miller, senior VP of marketing at Jive, says. "We've worked to promote this album every single day almost nonstop for close to a year. You have to continue the momentum."

Personal appearances have also been a key element. "I think touring has been one of the most important things in getting [my career] to this point," Carter says, adding that he has toured the U.S. about four times, beginning with a Wal-Mart tour and graduating to a U.S. and European warm-up slot for Spears.

As with Carter, "getting out there and meeting the fans was absolutely essential" for A&M/Interscope act S Club 7, says the group's Jon Lee. "When they see you in the flesh and shake a hand or get an autograph, they feel like they know you as a person, and they'll stick by you."

S Club 7 is a key example of an act whose marketing strategy has revolved around steady multimedia exposure. With its weekly Fox Family TV show, "we continually built awareness with marathons, behind-the-scenes interviews, a promotion with Sunny Delight with a chance to go to the Super Bowl and hang out with the band," says the network's Andryc. "We worked with teen and consumer press and online with complete persistence."

The battlefield has shifted from radio to TV, says A&M president Ron Fair. "The old model surrounding chil-

dren's programming was relegated to Saturday mornings, but now there are so many outlets available at all times," he says. "From there, with S Club 7, it was a matter of coming to U.S. radio with a song that struck a nerve. Now, their established fan base will only help us sell the album."

Among the new acts being presented to the tween audience is Nick



and Aaron Carter's sister Leslie Carter, whose DreamWorks single "Like Wow!" is featured in the animated film *Shrek*. That exposure, along with her appearance as a presenter at Nickelodeon's Kids' Choice Awards, has already put 14-year-old Carter in the tween pipeline; top 40 radio has never heard of her, but "Like Wow!" reached the top 15 on Hot 100 Sales in late April.

Edel's Dream Street has a self-aggrandizing, picture-filled fanzine that consumers get free with the purchase of its single "It Happens Every Time," as well as a sponsorship already in place with Kellogg. Bad Boy/Arista's platinum act Dream upped its tween momentum as the April artist of the month on NBC's Saturday-morning programming block "TNBC," which the female quartet hosted. In addition, NBCi.com featured the girls on its Web site with bios, music, and a contest.

And then there's J Records' O-Town—which garnered inestimable publicity with its ABC reality TV



HECHT

series *Making the Band*—and girl group Eden's Crush on London-Sire, which has its *Popstars* show on the WB network. Following their TV exposure, both groups scored top 10 hits on the Hot 100 singles chart, fueled by No. 1 debuts on Hot 100 Singles Sales, before radio even got into the game.

AN IMPRESSIONABLE AGE

Despite the best-laid plans, some say that if an act's song choices or image appear too contrived to tweens, all the marketing in the world won't make them bite.

"You can't fool the kids," says Charlie Walk, Columbia Records Group executive VP of promotion. "They absolutely have to connect with the music and the artist. If they see that something is real, they experience a deeper passion than adults, and they're in. Ultimately, they are the bosses."

Adds Louie Baldonieri, co-manag-

er/creator of Dream Street, "There are those that think you can convince kids to like anything. Top to bottom, we were careful with the music, the producers, the videos, and, especially, the casting of the kids. We made sure that they had something original, because this audience can detect just another copycat act."

While tweens have strong opinions about what they like, this also makes these kids "deeply impressionable," says Dr. Daniel Anderson, a professor of psychology at the University of Massachusetts in Amherst. "This is an age group that is in the process of formulating moral and religious stances, and frequently, they're impressed by books, movies, or music that they perceive as profound or as providing guidance in their lives. There's no question that those marketing to this group are well aware of this."

The Federal Trade Commission recently lambasted the entertainment industry for failing to institute reforms to prevent adult-oriented content from being marketed to impressionable youngsters. And beyond government, experts on child development have expressed concern over the unprecedented media barrage on today's preteens (see story, page 139).

TWEENS INTO TEENS

There is one variable that even the most marketing-savvy label can't influence: the passage of time as tweens grow into teens. The best way to uphold attention for a popular act, according to label executives, is to maintain the quality of the product and pray that the demographic and the artist will mature hand in hand. Historically, though, that has been the exception rather than the rule.

"How do you keep an audience? I don't know the answer to that," Orescan admits. "We've certainly seen past examples of teen idols being able to grow with their audience; sometimes the transition can be made and sometimes it can't. I think we're about to find that out with a number of the superstar acts out there now."

The only way to keep fans is "to continue to grow as they do," offers Taylor Hanson of the veteran teen group Hanson, whose next album on Island is anticipated in 2002. "Kids grow up, and if you stay in one place, they'll leave you behind. For us, we have to be true to what we do and be passionate and believe in it more than anyone else. At the very least, no one can discredit you for being what you are."

V2 president Richard Sanders says that his concern lies less in keeping the consumer base loyal to a particular act than in "the challenge of making sure there's enough musical diversity out there to interest them. It's the responsibility of the act to mature with the age group. We're already seeing that with Britney Spears, who went from the girl next door to a sex goddess. These artists go into a phase from being playful with tweens to being more romantically centered as they become teens."

The names may change, but it's a unanimous belief that music for this potent audience segment has

become a permanent part of the musical landscape. Sanders notes, "It will never go away now, because the avenues of exposure are greater. We may not continue to see sales of 10 [million] to 15 million records like with Britney and 'N Sync, but there's nothing wrong with selling 4 [million] or 5 million."

Jive's Miller insists, "Look, Aaron



S CLUB 7

Carter has the No. 4 album in the country without top 40 or MTV. I think that's proof that there's a market for new and young artists. We have the biggest generation of preteens that the world has known, and they want music that is especially for them. The youth explosion is never going to end."

But even if today's 'N Syncs become tomorrow's teeny-bop relics, there's always the opportunity for their return—at some point in the future, anyway. Jones says, "We are creating musical allegiances that these kids are going to hang onto for a long time. I can already hear the oldies station of 2030, with Aaron and Britney and A*Teens."

BMG CAMPAIGN

(Continued from page 14)

BMG is the first distribution company in the last couple of years to re-initiate actions against the counterfeiters. He says he hopes other majors join in.

While Stringer notes that Detroit doesn't suffer from the sale of illegal music as much as places like New York do, "even if it's just a few pieces, it still affects the whole picture and creates confusion in the minds of the consumer when it comes to pricing and street date."

In Tyler, Texas, Michael Clarke, co-owner of M&M Music, calls BMG's action a "huge leap in the right direction, which I hope other labels will follow." But he says he remains skeptical that anyone in the industry will have an impact on the bootlegging problem.

"The labels give out a mixed reaction to the bootlegging problem," Clarke says. "The first thing that the industry should do is scratch [club] DJs off their vinyl mailing list. The fact that they can get access to music before press and retail is wrong. Mix CDs are wrong, and yet those DJs get so much support from the labels." Clarke labels every mix CD as a "sales killer" of legitimate product.

Creighton says that the RIAA has talked to its member companies about this practice. He notes that record companies "still have the need to promote and market" their music. Nonetheless, the labels are trying to "limit the harm" that such activities can cause, he says.

FAILED MERGER WITH BMG LEAVES EMI OPEN TO HOSTILE TAKEOVER

(Continued from page 5)

to a hostile bid.

For their part, executives at EMI don't believe there will be any other merger deals in the works, at least not with another music company. They are now (again) looking at a future as the industry's only stand-alone music major.

The reason: European Commission resistance to further consolidation among the major labels killed a planned merger with Warner Music Group (WVG) last year (Billboard, Oct. 14, 2000); the mere threat of antitrust qualifications has now nipped a BMG/EMI combo in the bud.

Despite numerous column inches speculating that the deal has been dead for some weeks, Bertelsmann chairman Thomas Middelhoff and EMI chairman Eric Nicoli held a meeting in Brussels with European competition Commissioner Mario Monti, as late as Monday April 30—less than 24 hours before the formal announcement of the deal's collapse.

Sources tell *Billboard* that the two chairmen reportedly lodged a specific offer with Monti. Monti was reportedly impressed by the structure of the offer, but he warned that there would need to be a prolonged examination phase to avoid any criticism on the part of Warner that the two European companies had been given preferential treatment in their merger activities. That warning effectively brought an end to the BMG/EMI talks.

"We looked at all reasonable options to make the merger work and concluded that it simply would not make business sense given the regulatory hurdles," BMG Entertainment chairman/CEO Rolf Schmidt-Holtz tells *Billboard*. But in the wake of the termination of the BMG talks, the names Bertelsmann and AOL Time Warner have surfaced with the usual list of suspects—News Corp., Microsoft, Viacom, and Disney—as potential bidders for EMI.

WVG executives declined comment. Still, a representative noted that the mood within the company is that, barring a change in the regulatory environment, further consolidation among the majors in the short term seems unlikely. Likewise, Schmidt-Holtz is on record as saying that, although the benefits of becoming the world's largest music company are clear, "a merger is not essential for BMG's success."

Of course, another music company acquiring EMI would come at a high cost. Typically, takeover bids, hostile or not, involve an average premium of about 40%, so with analysts calculating EMI's value at anywhere between 5 and 7 pounds per share (\$7-\$10), any bidder would have to possess deep pockets to offer shareholders between 7 and 10 pounds per share (\$10-\$14). And to clear regulatory hurdles, many of the British major's assets, including possibly Virgin Records, would likely have to be sold off.

But EMI Recorded Music president/CEO Ken Berry maintains it's not about keeping or selling Virgin, per se. Indeed, speaking to *Billboard* on the breakdown of the BMG talks, Berry says, "We could have merged if we had been prepared to

European Commission resistance to further consolidation among the majors killed a merger with Warner Music Group last year; the mere threat of antitrust qualifications has now nipped a BMG/EMI combo in the bud.

meet some regulatory concerns, but it would have actually destroyed value for our shareholders, and anything that made value for our shareholders the regulators wouldn't have been able to approve."

EMI Group chairman Eric Nicoli admits that, as a public company, EMI could not guard against any hostile takeover bid, but he scorns the possibility that a rival would undertake such an exercise and then sell off divisions to appease the regulators. "The economics just don't work," claims Nicoli.

EMI executives contend that disposing major assets in the name of doing a deal largely strips away cost-saving synergies, creates questions over a selling price for the assets, and leaves added tax burdens in association with dumping the assets.

Berry adds, "I think [this] says that mergers between the major music groups [are] very hard to make happen and create value. As a consequence, it's hard to see how any mergers would happen in this climate."

Further complicating consolidation talks: Both BMG and Warner signed agreements whereby they would not attempt to make takeover bids for EMI, *Billboard* has learned. The merger talks allowed both suitors a detailed look at EMI's business.

An executive from a competing company comments: "[The merger] has always seemed an unlikely coupling in the light of the [European Commission] view; plus, why would they want to approve a deal at the same time as they investigate the rest of us over pricing issues and cartels?" (European regulators are currently undertaking an investigation into price-fixing by the majors [Billboard, Feb. 10].)

If consolidation is not an option, three of the industry's largest players must now find a way to improve their performance, both in market share and on the bottom line, without the help of merger synergies.

That's not to say there won't be maneuvers on the part of EMI and other majors toward creating strategic arrangements that approximate the benefits of merger deals, even if traditional consolidation is not an option.

There is speculation that EMI now intends to press ahead with sharing back-office functions in distribution and possibly publish-

ing with other majors or indies to save costs. Berry comments, "This is not uncommon—and may actually become more common as we move forward as an industry. And we will be part of that."

EMI Music Publishing chief Martin Bandier tells *Billboard* that the publishing arm will investigate "strategic alliances and relationships with people that can add value." He says the possibility of creating a deal with a film studio lacking a major publishing business is not out of the question. "We've been able to build this business without the benefits of an affiliated motion picture, television, or cable network. All of our competitors have that."

In the meantime, both EMI and BMG say they are looking to move forward on their own.

Predictably, EMI tried to soften news of the deal's collapse (May 1) by rush-releasing healthy sales and profits figures for the year that ended March 31.

With the engagement ring now back in its box and the prospective partners contemplating the single life, Berry is looking forward to the next phase of reviving EMI's fortunes—improving market share in North America. The first part of that involves moving EMI Recorded Music headquarters from London to New York.

"It did not make sense reorganizing ourselves in New York if the merger with Bertelsmann completed itself, because it was almost definitely the case that the combined business would have been based in New York," says Berry. "Everything was somewhat on hold pending an outcome, and we will now move forward with that plan. So we expect to have all our issues solved for New York sometime in the not-too-distant future—during the summer."

At the group level, Nicoli would not be involved in that trans-Atlantic move, but speculation in industry circles has Nicoli perhaps exiting the company, because of the perception that he was brought into EMI purely to secure a merger. "That's nonsense," says Nicoli. "My job is to run this company and maximize its value by running it together with my team as well as it's possible to run it."

Asked about reports that he and Nicoli were at odds during the BMG discussions, Berry responds, "Eric and I have been on the same page through this rather difficult process. We've stayed very, very close with each other through the whole process. It's been very good, very positive for the both of us."

He adds, "Clearly, [the merger talks have] been a bit of a distraction, and I think now that the combination group going forward has sort of gone away, we can focus entirely on our business and try and make sure if we can do things better, we do it better."

Schmidt-Holtz claims to be pleased that BMG can now move forward and continue to focus on the core business of creating and delivering diverse and high quality music without the speculation of the past several months.

Bertelsmann spokesman Man-

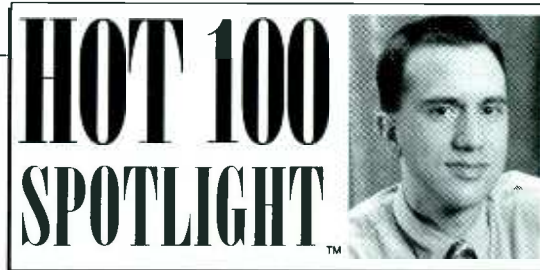
fred Harnischfeger says Bertelsmann would now be strengthening BMG's operative resources and that Bertelsmann would definitely not be withdrawing from the music industry—alluding to a threat made by Middelhoff that if BMG were not the No. 1 music company in the world, Bertelsmann would exit the industry.

"We do not rule out the possibility of new opportunities and constellations arising as the media markets are in a constant state of flux," says Harnischfeger, adding that Bertelsmann wants to continue working with EMI in spite of the failed merger.

Berry also says he isn't ruling out anything, including a future merger. "Obviously, regulatory environments can change, and the

landscape of the music business can and will change over the next five years, with the new-media component really starting to make a difference at some point in the future. That may change the environment. I'm not the most expert person on antitrust issues in the music business, but I'm getting close to it now," he says, laughing. "That is my inexpert opinion."

"I'm not saying that [the regulatory environment] will [change]," he continues. "I'm just saying that the possibility of it changing exists, because as the new-media models start to emerge and become more commonly used by consumers, antitrust law is there to protect consumers, not businesses. And that could change the environment in ways we cannot predict at this time."



by Silvio Pietroluongo

HIGH FIVE: Five songs debut within the top 15 of the Hot 100 Singles Sales chart, an all-time high for this SoundScan-based chart, which was introduced in *Billboard* 10 years ago this month. While that might suggest an upswing for the singles market this week, weekly overall sales were up only 1% over last issue's total. Of the 14 bulleted records on the sales chart, 10 are debuts, and one is a re-entry.

Only three singles that appeared on the chart last issue show enough of a sales increase to warrant a bullet. For the year to date, singles sales are down 40% compared with 2000 (see Market Watch, page 148).

AND THE SONGS ARE... Turning our attention to the titles that enter the sales chart, **S Club 7** leads the charge at No. 2 with "Never Had A Dream Come True" (A&M/Interscope). "Dream" scans 36,500 units and moves 23-10 on The Billboard Hot 100, giving the British act its first top 10 U.S. hit. **Shaggy Featuring Rayvon's** "Angel" (MCA) finally makes it onto the retail racks six weeks after it made it to No. 1 on the Hot 100 as an airplay-only track. "Angel" scans 11,500 pieces, which is not enough to offset its loss in airplay and have it re-bullet on the Hot 100, where it sits at No. 7. **Depeche Mode** is back on the chart for the first time in more than two years with "Dream On" (Mute/Reprise). The lead single from its upcoming *Exciter* enters at No. 11 on the sales chart and No. 85 on the Hot 100. Its last chart hit was "Only When I Lose Myself," which peaked at No. 61 in October 1998. The fourth of our retail debuts is "Oochie Wally" from **QB Finest Featuring Nas & Bravehearts** (Ill Will/Columbia). "Oochie" scans 9,000 units and comes in at No. 13 on the sales chart, while inching up 34-33 on the Hot 100.

The last of our high debuts belongs to **Madonna** with "What It Feels Like for a Girl" (Maverick/Warner Bros.). "Girl" comes in at No. 15 on Hot 100 Singles Sales with 6,600 units scanned and makes the biggest leap on the Hot 100, up 27 spots to No. 46. What makes this sales entry so noteworthy is that just about all the pieces sold were DVD singles. Only 400 of the total units scanned were street-date violations of the CD-maxi and 12-inch vinyl, which will make an impact on the chart next issue.

The 6,200-unit sum is an all-time high for one-week DVD-single sales, a configuration that seems to be increasing in popularity among consumers and the various record labels. The previous one-week record also belonged to Madonna, as her "Music" moved 4,200 in September. On the Top Music Videos chart (which is unpublished this issue), "Girl" debuts at No. 2, which also bests "Music's" No. 3 peak for an all-time DVD-single high. In addition, Madonna debuts at No. 2 on the Hot Dance Music/Maxi-Singles Sales chart with "Girl," as SoundScan counts DVD singles as a maxi-configuration.

IN CLOSING: Before this issue, the previous high for debuts within the top 15 of Hot 100 Singles Sales was four, which occurred on two occasions.

The first time was the June 8, 1996, issue, and the other time was in the Sept. 4, 1999, issue. The difference is that the No. 15 song during that week in 1996 sold 30,000 units, while in the Sept. 4, 1999 issue, it scanned 21,500. It's a bit easier to make it into the top 15 nowadays, as the total for **Madonna's** "Girl," 6,600 copies, marks a 78% drop from the amount one needed to sell to reach that rank five years ago.

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



MAY 12, 2001

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| | | | | ▶ No. 1/Hot Shot Debut ◀ | | |
| 1 | NEW | 1 | 1 | JANET VIRGIN 10144 (12.98/18.98) | ALL FOR YOU | 1 |
| 2 | NEW | 1 | 1 | TIM MCGRAW CURB 78711 (12.98/18.98) | SET THIS CIRCUS DOWN | 2 |
| 3 | 1 | 1 | 4 | VARIOUS ARTISTS SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98) | NOW 6 | 1 |
| 4 | 2 | 2 | 5 | 2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98) | UNTIL THE END OF TIME | 1 |
| 5 | NEW | 1 | 1 | CASE DEF SOUL 548626/IDJMG (12.98/18.98) | OPEN LETTER | 5 |
| 6 | 3 | 3 | 38 | SHAGGY ▲ MCA 112096* (11.98/17.98) | HOTSHOT | 1 |
| 7 | 9 | 12 | 17 | UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) [CS] | DOUBLE WIDE | 7 |
| 8 | 6 | 9 | 26 | LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) [CS] | NO NAME FACE | 6 |
| 9 | 8 | 8 | 50 | DIDO ▲ ARISTA 19025 (11.98/17.98) [CS] | NO ANGEL | 4 |
| 10 | 7 | 10 | 44 | NELLY ▲ FO' REEL 157743*/UNIVERSAL (12.98/18.98) | COUNTRY GRAMMAR | 1 |
| 11 | 13 | 22 | 8 | EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98) | SCORPION | 4 |
| 12 | 10 | 11 | 28 | LIMP BIZKIT ▲ FLIP 490759*/INTERSCOPE (12.98/18.98) | CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER | 1 |
| 13 | 15 | 14 | 6 | 112 ● BAD BOY 73039*/ARISTA (12.98/18.98) | PART III | 2 |
| 14 | 14 | 18 | 5 | TRAIN AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98) | DROPS OF JUPITER | 6 |
| 15 | 5 | — | 2 | SUNSHINE ANDERSON SOULIFE/ATLANTIC 93011*/AG (11.98/17.98) | YOUR WOMAN | 5 |
| 16 | NEW | 1 | 1 | BEE GEES UNIVERSAL 549626 (12.98/18.98) | THIS IS WHERE I CAME IN | 16 |
| 17 | 11 | 5 | 9 | DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98) | EVERYDAY | 1 |
| 18 | 4 | — | 2 | BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98) | STEERS & STRIPES | 4 |
| 19 | 12 | 6 | 4 | GINUWINE EPIC 69622* (12.98 EQ/18.98) | THE LIFE | 3 |
| 20 | 16 | 13 | 39 | SOUNDTRACK ▲ CURB 78703 (11.98/17.98) | COYOTE UGLY | 10 |
| 21 | 19 | 20 | 18 | SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98) | O BROTHER, WHERE ART THOU? | 13 |
| 22 | 25 | 28 | 27 | LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98) | [HYBRID THEORY] | 16 |
| 23 | 21 | 27 | 5 | INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98) | ACOUSTIC SOUL | 10 |
| 24 | 20 | 4 | 31 | AARON CARTER ▲ JIVE 41708 (11.98/17.98) | AARON'S PARTY (COME GET IT) | 4 |
| 25 | 18 | 7 | 14 | DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98) | IT WAS ALL A DREAM | 6 |
| 26 | 28 | 31 | 18 | NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) [CS] | WHOA, NELLY! | 26 |
| 27 | 22 | 17 | 28 | LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98) | BACK FOR THE FIRST TIME | 4 |
| 28 | 23 | 15 | 27 | LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98) | GREATEST HITS | 2 |
| 29 | 26 | 26 | 29 | JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98) | RULE 3:36 | 1 |
| 30 | 24 | 21 | 6 | TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98) | THUGS ARE US | 4 |
| 31 | 17 | 16 | 5 | SOUNDTRACK PLAY-TONE 85683/EPIC (12.98 EQ/18.98) | JOSIE & THE PUSSYCATS | 16 |
| 32 | NEW | 1 | 1 | FEAR FACTORY ROADRUNNER 8561 (17.98 CD) | DIGIMORTAL | 32 |
| 33 | 31 | 25 | 14 | JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98) | J.L.O. | 1 |
| 34 | NEW | 1 | 1 | SOUNDTRACK EPIC 85195 (12.98 EQ/18.98) | ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD | 34 |
| 35 | 33 | 23 | 24 | THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98) | 1 | 1 |
| 36 | 38 | 111 | 3 | SOUNDTRACK ISLAND 548797/IDJMG (12.98/18.98) | BRIDGET JONES'S DIARY | 36 |
| 37 | 29 | 34 | 26 | OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98) | STANKONIA | 2 |
| 38 | 30 | 41 | 7 | TANK BLACKGROUND 50404 (12.98/16.98) | FORCE OF NATURE | 7 |
| 39 | 27 | 35 | 14 | O-TOWN ▲ J 20000 (11.98/17.98) | O-TOWN | 5 |
| 40 | 44 | 39 | 23 | ENYA ▲ REPRIS 47426/WARNER BROS. (12.98/18.98) | A DAY WITHOUT RAIN | 17 |
| 41 | 36 | 38 | 24 | MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98) | AJUSWANASEING (I JUST WANT TO SING) | 24 |
| 42 | 34 | 19 | 8 | AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98) | JUST PUSH PLAY | 2 |
| 43 | NEW | 1 | 1 | KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98) | THE SNEAK ATTACK | 43 |
| 44 | 35 | 37 | 6 | SOUNDTRACK BLACKGROUND 10192 (12.98/18.98) | EXIT WOUNDS — THE ALBUM | 8 |
| 45 | 42 | 47 | 25 | R. KELLY ▲ JIVE 41705* (12.98/18.98) | TP-2.COM | 1 |
| 46 | 47 | 36 | 49 | LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98) | I HOPE YOU DANCE | 17 |
| 47 | 40 | 42 | 9 | PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98) | MISTA DON'T PLAY EVERYTHANGS WORKIN | 4 |
| 48 | 45 | 45 | 26 | U2 ▲ INTERSCOPE 524653 (12.98/18.98) | ALL THAT YOU CAN'T LEAVE BEHIND | 3 |
| 49 | 39 | 43 | 41 | JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) [CS] | WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 | 17 |
| 50 | 41 | 30 | 83 | CREED ▲ WIND-UP 13053* (11.98/18.98) | HUMAN CLAY | 1 |
| 51 | 37 | 32 | 23 | CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) [CS] | THE GIFT OF GAME | 9 |
| 52 | 55 | 55 | 74 | INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) | MAKE YOURSELF | 47 |
| 53 | 51 | 40 | 31 | LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98) | BEWARE OF DOG | 8 |
| 54 | 56 | 56 | 24 | SADE ▲ EPIC 85185 (12.98 EQ/18.98) | LOVERS ROCK | 3 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| 55 | 46 | 29 | 21 | 3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98) | 3LW | 29 |
| 56 | 48 | 51 | 19 | SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98) | THA LAST MEAL | 4 |
| 57 | 50 | 46 | 32 | FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98) | SOMETHING LIKE HUMAN | 17 |
| 58 | 67 | 85 | 5 | SALIVA ISLAND 542959/IDJMG (12.98 CD) | EVERY SIX SECONDS | 58 |
| 59 | 43 | 33 | 4 | BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98) | ENDANGERED SPECIES | 7 |
| 60 | 49 | 53 | 6 | JON B EDMONDS 69998/EPIC (11.98 EQ/17.98) | PLEASURES U LIKE | 6 |
| 61 | 58 | 64 | 7 | JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98) | [GHETTO LOVE] | 9 |
| 62 | 32 | — | 2 | ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98) | UP CLOSE AND PERSONAL | 32 |
| 63 | 53 | 52 | 18 | SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD) | REMEMBER THE TITANS | 49 |
| 64 | 78 | 98 | 37 | DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) [CS] | WHITE LADDER | 35 |
| 65 | 60 | 61 | 20 | COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) [CS] | PARACHUTES | 51 |
| 66 | 65 | 60 | 23 | TIM MCGRAW ▲ CURB 77978 (12.98/18.98) | GREATEST HITS | 4 |
| 67 | 57 | 44 | 7 | ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98) | REPTILE | 5 |
| 68 | 54 | 59 | 9 | DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98) | DJ CLUE? THE PROFESSIONAL 2 | 3 |
| 69 | 52 | 24 | 4 | BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA 85490*/CRG (17.98 EQ/24.98) | LIVE IN NEW YORK CITY | 5 |
| 70 | 62 | 65 | 6 | SOUNDTRACK WARNER BROS. 48058* (12.98/18.98) | THE BROTHERS | 32 |
| 71 | 69 | 93 | 30 | DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) [CS] | LIVE IN LONDON AND MORE... | 69 |
| 72 | 64 | 72 | 26 | GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) | AWAKE | 5 |
| 73 | 75 | 74 | 49 | MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98) | MAD SEASON | 3 |
| 74 | 73 | 77 | 90 | MOBY ▲ V2 27049* (10.98/17.98) [CS] | PLAY | 38 |
| 75 | 89 | 88 | 31 | KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98) | GREATEST HITS | 13 |
| 76 | 59 | 79 | 10 | VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD) | SONGS 4 WORSHIP — SHOUT TO THE LORD | 58 |
| 77 | 68 | 49 | 9 | JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98) | WHO I AM | 22 |
| 78 | 80 | 92 | 29 | SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98) | BORN TO FLY | 62 |
| 79 | 61 | 89 | 4 | SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98) | KINGDOM COME | 61 |
| 80 | 63 | 71 | 21 | K-CI & JOJO ▲ MCA 112398 (12.98/18.98) | X | 20 |
| 81 | 87 | 81 | 9 | AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) [CS] | AMERICAN HI-FI | 81 |
| 82 | 72 | 68 | 14 | VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98) | GOIN' SOUTH | 28 |
| 83 | 82 | 73 | 87 | DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) | FLY | 1 |
| | | | | ▶ GREATEST GAINER/HEATSEEKER IMPACT ◀ | | |
| 84 | 120 | 148 | 11 | TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) [CS] | TANTRIC | 84 |
| 85 | 88 | 84 | 32 | MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98) | MUSIC | 1 |
| 86 | 70 | 48 | 24 | VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98) | NOW 5 | 2 |
| 87 | 83 | 62 | 77 | FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) | BREATHE | 1 |
| 88 | 77 | 90 | 19 | QB FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98) | NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM | 53 |
| 89 | 76 | 76 | 29 | VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98) | THE FAMILY VALUES TOUR 1999 | 32 |
| 90 | 86 | 94 | 53 | DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) [CS] | THE SICKNESS | 29 |
| | | | | ▶ PACESETTER/HEATSEEKER IMPACT ◀ | | |
| 91 | 116 | — | 2 | RUSSELL WATSON DECCA 468695 (17.98 CD) [CS] | THE VOICE | 91 |
| 92 | 79 | 67 | 15 | SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) [CS] | GOTTA TELL YOU | 67 |
| 93 | 90 | 86 | 33 | THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98) | IN BLUE | 21 |
| 94 | 74 | 120 | 5 | BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD) | GREATEST HITS | 74 |
| 95 | 81 | 91 | 7 | DAFT PUNK VIRGIN 49606* (12.98/18.98) | DISCOVERY | 44 |
| 96 | 85 | 99 | 15 | MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) [CS] | L.D. 50 | 85 |
| 97 | 66 | 54 | 18 | SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD) | SAVE THE LAST DANCE | 3 |
| 98 | 102 | 101 | 29 | TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98) | DOWN THE ROAD I GO | 51 |
| 99 | 71 | 50 | 3 | ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD) | REVELLING/RECKONING | 50 |
| 100 | 104 | 100 | 18 | SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD) | ALMOST FAMOUS | 43 |
| 101 | 93 | 82 | 64 | 3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) [CS] | THE BETTER LIFE | 7 |
| 102 | 96 | 87 | 13 | LEANN RIMES CURB 77979 (11.98/17.98) | I NEED YOU | 10 |
| 103 | 95 | 70 | 50 | BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98) | OOPS!...I DID IT AGAIN | 1 |
| 104 | 108 | 75 | 92 | DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98) | THE WRITING'S ON THE WALL | 5 |
| 105 | 91 | 58 | 23 | BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98) | BLACK & BLUE | 1 |
| 106 | 94 | 95 | 54 | JOE ▲ JIVE 41703 (12.98/18.98) | MY NAME IS JOE | 2 |
| 107 | 103 | 103 | 49 | EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) | THE MARSHALL MATHERS LP | 1 |

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. [CS] indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 chart listing artists, titles, and peak positions from 108 to 154.

Billboard 200 chart listing artists, titles, and peak positions from 155 to 200.

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Grid listing top albums by artist, including titles like 'The Slab', 'The Promise', 'The Storm Is Over', 'The Gift', etc.

WORLD WHISTLES ITS TUNE, BUT SWEDEN AT CROSSROADS

(Continued from page 5)

increasingly influential executives and A&R managers on the case, with a specific affinity for such previously neglected genres as rap, hip-hop, modern R&B, and hard rock. Noteworthy emerging Swedish acts include Infinite Mass, Daniel Lemma, Backyard Babies, and Lisa Miskovsky.

Miskovsky is a 26-year-old singer/songwriter who counts a co-writing credit with Max Martin for Backstreet Boys' "Shape of My Heart." Her Stockholm Records-released output has hints, at various points, of the work of Joni Mitchell, Radiohead, and Smashing Pumpkins. Even the organizers of Sweden's Polar Music Prize, which annually honors musicians for lifetime achievements, have recognized Miskovsky's talent; she was invited to perform at Midem in Cannes this past January during the launch party for the 2001 prize.

Infinite Mass, under the auspices of Murlyn/Polar/Universal Music Sweden, is a hip-hop duo in existence since 1991 that has recently gained a higher profile with both the public and the industry. Band member Amir Chamdin says, "People surely want more extreme stuff now—something original with real ideas."

Lemma, under contract to Telegram/Warner Music Sweden, is a blues- and folk-infused singer who



BACKYARD BABIES

has begun to earn significant commercial acceptance. "The Swedish music scene is definitely interesting if you look at it from the outside," he says, noting that changes inside the country have occurred, in part, because "there are a lot of people from different cultures who are slowly but surely being integrated. That's a sign of vitality."

Backyard Babies are hard-rock merchants, joining such other local bands as Hellacopters and Teddybears Sthlm in providing this music to a larger audience, although vocalist Nicke Borg says the group is not part of the recent Scandinavian rock wave: "We've been playing music for much longer than that."

GROWING PAINS

Of course, there has been a string of international hits by such Swedish acts as Robyn, Kent, Eagle-Eye Cherry, and Meja in the past five years. Yet the balance sheets of labels, publishers, and collecting societies have more recently been pumped up by derivative income from the production work of such hit factories as Cheiron, a powerful contributor to the worldwide success of the Zomba Group. Indeed,

Sweden's Movers & Shakers

Influential Music Executives Ranked

1 (3)

OLA HÅKANSSON
CEO, Stockholm Records

2 (4)

PER SUNDIN
managing director,
Sony Music Sweden

3 (—)

MAX MARTIN
producer/co-principal, Maratone

4 (—)

GERT HOLMFRED
managing director,
Universal Music Sweden

5 (1)

SANJI TANDAN
managing director,
Warner Music Sweden

Source: *Musikindustrin* magazine. (Figures in parentheses refer to standing in previous year's survey.)

some will contend that the local industry has been more eager to associate itself with Cheiron's producers and other studio wizards than to develop its own artists, just as it was keen to take credit a few years ago for the global success of Ace of Base, a Swedish act actually signed and developed by Denmark's Mega Records.

"The Swedish industry is in an awkward situation right now," Andreas Carlsson says. One of the country's slew of pop producers, Carlsson created hits for Backstreet Boys, Celine Dion, Britney Spears, and Westlife while at Cheiron and is now a partner in Stockholm-based production house the Location, with Kristian Lundin and Jakob "Jake" Schulze. The awkwardness is "because the success it's experiencing is very much based on producers and songwriters," he adds. "There haven't been many big artists to come out of Sweden since Roxette."

Swedish-born Hasse Breitholtz, chairman of BMG U.K. and Ireland, says, "It seems easy enough to be



BREITHOLTZ

able to get a one-off hit [from Sweden], but it's definitely more difficult to create careers." He notes that former BMG Sweden artist Robyn spent nine months in the U.S., "and that's a significant reason why she sold 1 million records there. Especially if you're a rock band, you need to be present in the [international]

market and touring."

Breitholtz, who ran BMG's operations in the Nordic region before moving to London and, in March, ascending to the top of the company's U.K. business, says his home country's industry may undervalue the role of strong artist management. "The Swedish model of artists not having a manager as such, but rather a financial adviser, may work [there]," he says, "but not in the U.K. or the U.S. Artists who are performing in English often expect that the world is their market, but that requires both strong financial and human resources. And I'm not sure the Swedish industry is big enough to handle that."

Meanwhile, Breitholtz should be able to help Backyard Babies, because the band's recording deal is shared between BMG in Sweden and the U.K., involving A&R executives Per Lindholm and Per Kviman, based in those countries, respectively.

Swedish hardcore rapper Thomas Rusiak is another critic of the Swedish model. "The large record companies are always looking for clones," he says. "It's difficult to admit it, but it's a fact. When you have a huge hit in Sweden, the market generates more of that, because the labels see that it works." Yet Rusiak's gold-certified success with his album *Magic Villa*, for LED Recordings/Universal



LEMMA

Music, seems to indicate that the territory is increasingly receptive to R&B music styles.

"The urban scene is much more part of Swedish culture than five to 10 years ago," says Jonas Wikström, A&R manager at EMI Sweden, who works with such R&B acts as Shimoli, Luciano, Fre, Ken, and Kaah. "This is just the beginning. There'll be more talent coming, also production-wise. Lots of people are making beats and doing some great stuff."

NORDIC NAYSAYING

There are those who would dissent with Wikström and others who are sanguine about the Swedish music industry. Alex Strehl, who arranged local concerts in Stockholm for A Tribe Called Quest and De la Soul in the late '80s and later interned for Bad Boy, Uptown, and Def Jam in New York, notes, "Stockholm's hip-hop scene doesn't have the same energy as during the late '80s and mid-'90s. A lot of the current music is very safe and similar, and they tend to rhyme about the same things."

Strehl recently left Stockholm—*(Continued on next page)*

BETWEEN THE BULLETS



by Geoff Mayfield

ACES WILD: With a huge first week for her album, **Janet Jackson** draws more aces than you would pull in even your luckiest poker hand. Opening at 605,000 units, her *All for You* is No. 1 on The Billboard 200, Top R&B/Hip-Hop Albums, and, for good measure, Top Internet Album Sales. The title track tops The Billboard Hot 100 for a fifth week while reaching the summit of our Hot Dance Music/Club Play chart. It was also recently No. 1 on Hot 100 Singles Sales, Hot R&B/Hip-Hop Singles & Tracks, Hot R&B/Hip-Hop Singles Sales, and Top 40 Tracks.

The album's first-week tally is noteworthy on more than one front. It is not only the biggest SoundScan week in her career, eclipsing the 350,000 copies that pushed 1993's *janet.* out of the gate, but also the second largest opener by any female solo artist, topped only by the 1.3 million that a certain Pepsi pitch person fielded almost a year ago. It is worth remembering that first-week scans on *janet.* raised the bar for female acts, a record that stood almost five years, until **Madonna's** *Ray of Light* started with 371,000 units in the March 21, 1998, *Billboard*.

Jackson's latest album seemed destined for a huge start, considering its setup began almost a year ago. "Doesn't Really Matter," her song from the soundtrack to *Nutty Professor 2: The Klumps*, which is also included in this package, hit the airwaves of top 40 and R&B stations in June of last year. The singer also rekindled her acting career with a starring role in that **Eddie Murphy** project.

In March of this year, Jackson visited the shows of both **David Letterman** and **Rosie O'Donnell** and was also the subject of MTV's first *Icon* tribute, which consequently helped her snare the cover of *TV Guide*. Her Letterman visit was repeated April 18, and she also made a release-week stop on *The Tonight Show with Jay Leno*.

GOOD NEWS, BAD NEWS: If you told a music merchant at the start of 2001 that by May the industry would see three albums open with half a million or more units, compared with just one during the first four months of 2000, the outlook would seem bright, right? Wrong!

Sure, **Janet Jackson's** 600,000-plus frame follows in the footsteps of **Dave Matthews Band's** *Everyday* (733,000 units) and the multi-act *Now 6* compilation (525,000 units). However, if you add those three opening-week sums together, you *still* fall shy of the first-week sum accomplished by the lone half-million-plus album released during the first four months of 2000. The fly in the statistical ointment, of course, is **N Sync's** *No Strings Attached*, which set an all-time record with its 2.4 million-unit bow.

Thus, before we even get to the comparative 2000 weeks, when **Britney Spears** bopped 1.3 million units and **Eminem** cranked 1.76 million, 2001's album sales remain in a year-to-date hole, with the deficit remaining in the range of 2.2% (see Market Watch, page 148).

This week stands out as a troubling snapshot of the industry's uphill battle. Even with Jackson's 600,000-plus start, this week's cumulative album totals, including catalog, trail the comparative 2000 stanza, when the No. 1 album weighed in with 248,000 copies. That's less than half the volume of the current champ and not much more than the 223,500 units that make **Tim McGraw's** new album this week's runner-up (see Country Corner, page 108). Yet the week from a year ago was almost 1% bigger than the current yield.

For one last ride on the good news/bad news seesaw: **Destiny's Child**, like Jackson, began planting the seeds for its upcoming release last year. The trio is poised to bow next week at No. 1 with more than 500,000 units, which will mark the first occasion since November, when **the Beatles** and **Backstreet Boys** did so, that the big chart will see consecutive albums bow in the top slot with sums above the half-million mark. The bad news: 2001 album sales trail 2000's year-to-date pace by more than 5 million units.

CLASSICAL GAS: *Music of Hope*, a charity album raising funds to fight cancer that features the **Tim Janis Ensemble** and **Ray Charles** among other performers, sees its sales more than quadruple (3,000 units). The increase follows a flurry of cancer research fund-raisers, some of them televised walkathons featuring visits by Janis. That sales blast carries the album 11-1 on Top Classical Albums, making the Koch set the first independently distributed title to lead this chart since 1985, when Fantasy's soundtrack from *Amadeus* was No. 1 . . . Last week, when a pair of Universal Classics acts—female string quartet **bond** and tenor **Russell Watson**—stood at Nos. 1 and 2, respectively, on Heatseekers, marked the first time in the chart's almost 10-year history that a classical label monopolized its top two rungs. Watson, who recently appeared on *Good Morning America*, continues to surge, leaping 116-91 on The Billboard 200, with a 32% gain that merits the chart's Pacesetter trophy . . . Sony Classical's Broadway cast album from *The Producers* bullets at No. 149. When it entered last week with 8,000 units, it was the biggest opener by a Broadway cast since DreamWorks' *Rent* started with 43,000 in 1996. Four other Broadway albums have charted since then, including this year's *Seussical: The Musical*, which spent one week on the chart at No. 191 (6,000 units).

WORLD WHISTLES ITS TUNE, BUT SWEDEN AT CROSSROADS

(Continued from preceding page)

based production, publishing, and management firm Lifeline to form his own management/publishing enterprise, Sapphire, in the Swedish capital. For Sapphire, he will continue to co-manage Titiyo and Robyn, together with Peter Swartling. Credited by some as inventing Swedish soul music, Titiyo has another chance to impress international markets with her fourth album, *Come Along*. A current chart-topper at home, it is due for release by Warner Music elsewhere in Europe in June.

Robyn, meanwhile, is working in a Stockholm studio on new material with former Cheiron associates Alexander Kronlund and Jorgen Elofsson, and she is expected to go to New York soon to work with songwriter Kara DioGuardi. Domestic release of the album, on a label to be announced, is likely in the fourth quarter.

For some emerging Swedish R&B artists, the question is whether to stay true to their country's culture. "BMG International has asked me a couple of times whether I can do my music in English," hip-hopper Petter says. "I always say no." That apparently limits his exposure, even at home. "I sold 100,000 copies of my latest album [*Bananrepubliken*] in Sweden, but my airplay is half compared to Backstreet Boys or whatever."

There are other mixed commercial signals with the local industry. Fiscally, performing right society STIM has a steady income flow from abroad, with the most significant contributions from (in descending order) Denmark, Finland, the U.S., Norway, the U.K., and Germany. Last year, the group received remuneration of 186.4 million kronor (\$18.4 million), an increase of

31% compared with 1999, from its international sister associations; it paid out 90.8 million kronor (\$9 million) to foreign-affiliated associations, down 6% on the previous year. Meanwhile, member record companies of the Swedish affiliate of the International Federation of the Phonographic Industry (IFPI) reported a 23% slide in shipments of CDs for this year's first quarter (*BillboardBulletin*, April 20).

Few local artists figured in the upper ranks of the sales charts documented in Sweden's 2000 year-end music market review, apart from Rusiak, Petter, novelty rap act Markoolio, pop/rock veteran Magnus Uggle, and pop singer Peter Jöback.



HÅKANSSON

"The Swedish industry lacks vision, and it is in need of some new challenges and definitions of what A&R is supposed to be," insists Pelle Lidell, managing director of Stockholm's publishing/production firm Murlyn Songs, which publishes copyrights performed by Jennifer Lopez, Amanda Lameche, Christina Milian, and Samantha Mumba, among others. "On my list of top domestic labels," he adds, "there's Stockholm Records at No. 1, then there are none, and then there are none."

NORTHERN STARS

Stockholm Records is a 9-year-old joint venture between CEO Ola Håkansson and Universal Music International; Håkansson was recently voted Sweden's most influential industry executive by readers of IFPI-subsidized national trade publication *Musikindustrin*. The company's market share fell from 4.6% in 1999 to 1.6% last year, but it is still seen as one of the most vital repertoire sources in the country. Among its current or forthcoming releases are albums by Miskovsky, A*Teens, Mendez, Stakka Bo, Army of Lovers, and the solo album by Cardigans vocalist Nina Persson, titled *A Camp*.

While Stockholm Records' competitors might contend that their employees and artists are their strongest assets, Håkansson says he never recruits talent from other labels, preferring to develop them from a young, early stage. In terms of his A&R work, Håkansson says, "People want to have experiences, and it's our duty to provide exciting artists to them. There are always the other mechanisms to focus on [like advertising and distribution], but it would be better if we were working more intensely on making good records."

BMG's Breitholtz, a former colleague of Håkansson in the '80s, when they both worked at local indie label

Sonet, says, "Ola has a perfect nose for hits. He's a songwriter himself, he can produce music in the studio—he's done it all. And he also has the ability to select the artists he feels can make it. A*Teens are a brilliant example of that, because they seem to be able to follow up on their debut album."

Seconding Håkansson's emotion about fresh talent are the Swedish affiliates of Virgin Records and Sony Music. Both companies have recently retooled their A&R approach, elevating that function by naming seconds-in-command with specific responsibility for directing talent scout efforts.

At Virgin, Klas Lunding (founder of Telegram Records) is VP and head of A&R, while Leif Käck holds a similar post at Sony. Two of Lunding's artists, the Ark and Håkan Hellström, have sold 95,000 and 77,000 copies of their respective albums, *We Are the Ark* and *Känn Ingen Sorg för Mig Göteborg* (Feel No Sorrow for Me Gothenburg), according to the label. "I don't think the industry was prepared for that success," Lunding explains. "There seems to be more exceptions than rules right now."

Amir Chamdin of Infinite Mass, and also a video director, says, "When we presented our latest music to Universal, we said, 'We're doing a mix of French house, underground rock, and rap/hip-hop.' They said, 'That's perfect.' We said, 'Really?' I really hope they know what they're doing." The act's upcoming album will be licensed from Murlyn to Universal Music Sweden.

Whether extreme or predictable, the music to be marketed in Sweden in the future is likely to come from existing alchemists. Among the most sought-after hitmakers are Maratone (Max Martin and Rami), aSide

Max Martin is reportedly exploring his rock roots. "I recently heard a song that Martin did for [Universal Music Sweden-signed rock band] Lambretta," Murlyn's Lidell says. "It's truly one of the best rock productions I've ever heard. It's hard to make a prediction, but I think that he's much inclined to do more rock stuff." Perhaps coincidentally, Zomba—for which Martin has done so much successful work—is said to be planning significant expansion into the rock field (*Billboard*, May 5).

David Mortimer-Hawkins, A&R manager at Stockholm Records and GM of its publishing unit, thinks there is more acceptance in the Swedish marketplace for "twisted



RUSIAK

and experimental music—the kind of music made by Timbaland and She'kspere," he says. "Aaliyah's song on [the soundtrack] *Romeo Must Die* sounds nearly like a Björk production. But in spite of how much is changing, everything will always be about the quality of the song. If you don't have the basic songs, it's difficult to break any artist in any genre."

There is new A&R energy at Universal Music Sweden; on its tentative release slate for the year (from such affiliated labels as Polar, Sonet, Rodeo, Bolero, LED, and Sprinkler) are debut acts Emma Nilsson, Sverige, and Chana and more seasoned ones, such as Yvonne, Lambretta, and Komeda, as well as Infinite Mass.

"There are drastic things happening in Sweden right now," says Lars "Billy Bolero" Hansson, a former Sony Music A&R director who joined Universal last summer to reinvigorate its Sonet imprint. "Labels are spending too much money on marketing too soon—we need to get back into artist development. Most hip-hop is still at an early stage in Sweden. But many of the hip-hop acts are good, and they're doing one thing right: Most of them are performing in Swedish, and they're touring."

For his part, Lasse Anderson—

who operates the Stockholm-based Rodeo Records and publishing company Anderson Music—thinks "we'll hear more guitars and rockier sounds," he says. "Swedish rap is very local and not really suited for export. Rap is best done in America." Anderson, whose impresario father, Stig, steered Abba to international success, says his own music is still very "song-focused." Among the artists released on Rodeo are Keith J. Hudson and Emilia.

Micke Lönngrén, A&R manager at Stockholm's Diesel Music—whose artists include Esbjörn Svensson Trio, Eagle-Eye Cherry, Rebecca Facey, and Titiyo—agrees about the viability of rock in Sweden. "What Diesel doesn't have is a really good rock act," he says. "We have the best jazz, soul, and pop artists, but we're also looking for a rock band."

As in several European countries, Sweden's successful export of music shapes the country's creative and commercial image abroad. Trade body Export Music Sweden (EXMS) continues to preach the gospel, estimating that such exports—including revenue from all music-related firms—totaled 4.3 billion kronor (\$425 million) in 1999, accounting for 0.4% of the country's total export value.

The Ministry of Foreign Affairs has supported the association at Midem and Stockholm Music Week, while the Swedish Council for Cultural Affairs recently financed more than 50 bands with 3,500 kronor (\$340) each—a total of 200,000 kronor (\$19,400)—as subsidies for attending the South by Southwest music conference in Austin, Texas. Yet EXMS managing director Christer Lundblad says relations with Swedish politicians "could be better."

"I would welcome any support from Swedish government to help new companies financially and also to support the music schools and educations," Sapphire's Strehl says. "When someone like Max Martin adds something to the GDP, some of that income should be reinvested back into the industry."

In the meantime, Sweden continues to gain international recognition in the name of a previous industry investment. On May 14 in Stockholm, His Majesty King Carl XVI Gustaf will honor Burt Bacharach, Robert Moog, and Karlheinz Stockhausen with a Polar Music Prize—named after the company that helped make Abba the global embodiment of Swedish music for most of the past 30 years.



INFINITE MASS

Productions (Per Magnusson, David Kreuger, and Jörgen Elofsson), Bloodshy, Dead Mono, Franciz & LePont, Tremolo, Fredro, Epicentre, Adam Kviman, Peter Kvint, Christian Falk, and Lindström & Ekhé.

"The U.S. industry is starting to look below the surface of [Cheiron] and be more aggressive in approaching Sweden," Sapphire's Strehl says. "It's good that people don't get stuck in one picture of Swedish music but see that we're exploring the width."

The Location's Kristian Lundin—who has created hits for Zomba's Backstreet Boys, 'N Sync, and Spears—says, "We're trying to look ahead of what's happening, because we're not inspired by [the current music]. It's an experimental period for us, now that the boy-band genre is going to a well-deserved rest. We have to change faster; in what way we're reinventing ourselves is something we're still figuring out."

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Billboard & Sony Discos Announce Latin CD Line

Billboard has announced a multi-year licensing agreement with Sony Discos to produce and distribute a line of CDs based on Billboard's Latin music charts.

Sony Discos will seek clearances for past Latin chart hits from all labels for the series. The deal anticipates the participation of all record companies in providing repertoire to create the most complete collection of Latin music chart toppers.

Billboard has been compiling its Latin music charts for almost two decades and they include Hot Latin Tracks, Billboard Latin 50, Regional Mexican, Latin Pop, and Tropical/Salsa. The Billboard Latin Music Series will mine these charts, creating collections that help define the essence of Latin music from its early years of development into the future.

"Our agreement with Billboard allows us to jointly develop what

will be the first and most extensive Latin music CD series based on the Billboard Latin hits charts ever. The series will cover the impact Latin music has made on the charts since the 80's right into the new millennium. I consider this a critical step in the growth and influence that Latin music is having in America and around the world," comments Oscar Llord, chairman of Sony Discos.

"We are thrilled to enter into this agreement with Sony Discos and look forward to helping create the definitive line of Latin Music CDs made up of the best repertoire from a variety of labels," says Howard Appelbaum, associate publisher, marketing/licensing, for Billboard Music Group.

The first releases are expected in retail stores this fall. The CDs will be distributed worldwide by Sony Music Distribution.

The 2001 Disc/Tape Directory Can't Be Replicated

The 2001 edition of the *Billboard Disc/Tape Directory*, the most comprehensive source for manufacturing information for the music and video business, will go on sale May 16.

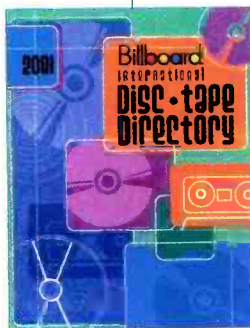
This valuable reference tool provides a one-stop source for music industry decision makers, including business managers, creative directors, and purchasing agents looking for company and product information on a world of services relating to disc and tape manufacturing.

The 2001 *Billboard Disc/Tape Directory* contains more than 4,700 listings from more than 65 countries, including CD, audio, and video manufacturers, video

production facilities, packaging and mailing suppliers, tape duplicators and CD replicators, tape mastering facilities, equipment manufacturers of CD, CD-ROM, and DVD, jewel box manufacturers, and more.

The 2001 *Billboard Disc/Tape Directory* is available for \$89 per copy (please add \$7 per directory for domestic shipping, \$15 for international). To order, call 800-344-7119 (international 732-363-4156), or fax

credit card information to 732-363-0338. For mail orders, send full payment to Billboard Directories, P.O. Box 2016, Lakewood, N.J. 08701. Information can also be obtained online at www.billboard.com/directories.



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Brits Ride Double-Decker In Top 10

THE BRITS ARE BACK, with two songs in the top 10 of The Billboard Hot 100 for the first time in 2 1/2 years. It's been tough going for U.K. acts this millennium, but a few weeks ago Dido broke into the top 10 with "Thank You" (Arista), which is holding at No. 3 this issue. She's joined this issue by S Club 7, the stars of a television series, who bolt 23-10 with their first chart entry, "Never Had a Dream Come True" (A&M/Interscope). S Club 7's leap is fueled by the commercial release of a single, which enters Hot 100 Singles Sales at No. 2.

The Dido/S Club 7 double-play marks the first time two British acts have occupied the top 10 since the issue of Sept. 5, 1998, when Five's "When the Lights Go Out" and All Saints' "Never Ever" were both in the top 10. Just a month earlier, there were three U.K. acts in the top 10, when Five and All Saints were joined by Jimmy Page, teamed with Puff Daddy on "Come With Me" from the *Godzilla* soundtrack.

Since Elton John had a 14-week reign with "Candle in the Wind 1997," few Brits have made it into the top 10. Among the lucky few are Sonique, Chumbawamba (the last coed British act to have a top 10 hit before S Club 7), and Spice Girls.

FAIR DEAL: The triumph of the S Club 7 single on the Hot 100 is also good news for the A&M imprint, which is back in the top 10 for the first time since May 1998, when Public Announcement peaked at No. 5 with "Body Bumpin' Yip-

pie-Yi-Yo." The label, founded by Herb Alpert and Jerry Moss, has undergone a lot of changes and is now under Interscope's purview. This is the first hit for the label under new president Ron Fair, who should also be happy to see Samantha Mumba debut on the Hot 100 with the remixed "Baby Come On Over (This Is Our Night)," which he executive-produced.

CHART
BEAT™



by Fred Bronson

WAY 'OUT': The return of the Brits... the return of A&M... are you sensing a theme here? Also making a return this issue is Luther Vandross, back on Hot R&B/Hip-Hop Singles & Tracks for the first time since the first quarter of 1999. Vandross peaked at No. 57 the issue

of Jan. 30 that year with "I'm Only Human," performed with Cassandra Wilson and Bob James. After recording for Epic and Virgin, Vandross makes his label debut on Clive Davis' J Records with "Take You Out," the Hot Shot Debut at No. 55. That makes "Take You Out" Vandross' highest-charting R&B single since "I Can Make It Better" peaked at No. 15 in 1997.

IN THE MODE: There is another return worth mentioning. Debating at No. 85 on the Hot 100 with "Dream On" (Mute/Reprise) is Depeche Mode, on the chart for the first time since "Only When I Lose Myself," which peaked at No. 61 the issue of Oct. 3, 1998. "Dream On" is No. 1 on the Hot Dance Music/Maxi-Singles Sales chart, only the group's second No. 1 after "Policy of Truth" in August 1990.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| | YEAR-TO-DATE OVERALL UNIT SALES | |
|---------|---------------------------------------|-----------------------|
| | 2000 | 2001 |
| TOTAL | 253,004,000 | 239,379,000 (DN 5.4%) |
| ALBUMS | 231,626,000 | 226,604,000 (DN 2.2%) |
| SINGLES | 21,378,000 | 12,775,000 (DN 40.2%) |

| | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|----------|--|-----------------------|
| | 2000 | 2001 |
| CD | 204,207,000 | 209,190,000 (UP 2.4%) |
| CASSETTE | 26,390,000 | 16,971,000 (DN 36.9%) |
| OTHER | 529,000 | 443,000 (DN 16.3%) |

| OVERALL UNIT SALES THIS WEEK |
|------------------------------------|
| 13,000,000 |
| LAST WEEK |
| 12,335,000 |
| CHANGE |
| UP 5.4% |
| THIS WEEK 2000 |
| 13,530,000 |
| CHANGE |
| DOWN 3.9% |

| ALBUM SALES THIS WEEK |
|-----------------------------|
| 12,335,000 |
| LAST WEEK |
| 11,679,000 |
| CHANGE |
| UP 5.6% |
| THIS WEEK 2000 |
| 12,440,000 |
| CHANGE |
| DOWN 0.8% |

| SINGLES SALES THIS WEEK |
|-------------------------------|
| 665,000 |
| LAST WEEK |
| 656,000 |
| CHANGE |
| UP 1.4% |
| THIS WEEK 2000 |
| 1,090,000 |
| CHANGE |
| DOWN 39% |

| TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE | | | |
|---|------------|-----------|----------|
| | 2000 | 2001 | CHANGE |
| CHAIN | 11,057,000 | 6,806,000 | DN 38.4% |
| INDEPENDENT | 5,499,000 | 3,497,000 | DN 36.4% |
| MASS MERCHANT | 9,993,000 | 6,396,000 | DN 36.0% |
| NONTRADITIONAL | 340,000 | 272,000 | DN 20.0% |

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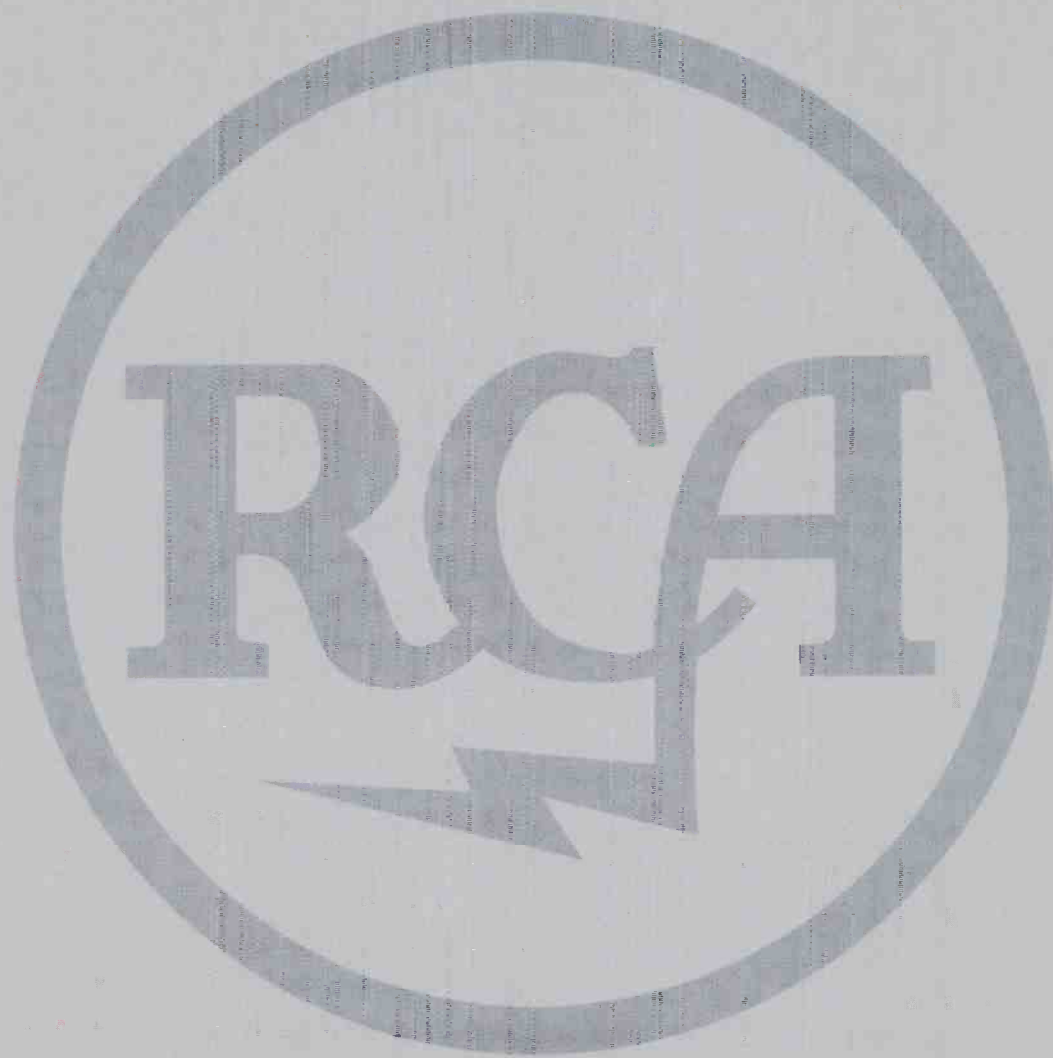
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