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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 3, 2001

YOUNG COUNTRY ARTISTS BLOSSOM AND BOOM

Teen Acts May Broaden Genre's Demo And Groom New Listeners, But Could There Be A Glut?

BY CHUCK TAYLOR and PHYLLIS STARK

It has been nearly 30 years since a husky-voiced 14-year-old named Tanya Tucker scored her first top 10 hit on the country singles chart with "Delta Dawn." Like Brenda Lee before her and LeAnn Rimes since, the presence of a little girl with big pipes created nothing less than a phenomenon in country music.

Today, an influx of young talent is creating a unified front unlike anything Nashville has ever seen. A bandwagon of youth-targeted artists is pushing the boundaries of the format's adult-centered demographic, as



RASCAL FLATTS



ANDREWS



MARSHALL DYLLON

labels and managers hope to infuse the genre with new blood—and increased sales.

Since the late-'90s breakthroughs of Curb's Rimes and Asylum's Lila McCann, Nashville labels have

signed more than a dozen other teens, as well as some 20-somethings targeted toward the youth market. They include DreamWorks' Jessica Andrews, Giant's Liz Byler, Lyric Street's Nate Barrett, Epic's pre-

teen whiz kid Billy Gilman, and Mercury's Meredith Edwards (see story, page 27).

Country even has its own version of the boy-band trend with Curb's Clark Family Experience and

Dreamcatcher's Marshall Dyllon, among others. Both groups have at least one member in his teens.

Like their counterparts on top 40 radio, these burgeoning country acts come with highly burnished images and a brand of pop-energized, positively themed music aimed at bringing younger consumers to a format whose ratings have been sagging—and younger demographics eroding—for more than five years.

In much the way that pop labels made stars of 'N Sync, Backstreet Boys, Britney Spears, and the like, the new country kids on the block

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Diverse Tastes Seen In Academy Picks

Dramatic Collaborations Earn Strong Ratings For 43rd Grammy Telecast

BY LARRY FLICK

LOS ANGELES—In a year without a runaway winner or dominant musical force, the 43rd annual Grammy Awards proved to be a veritable smorgasbord, catering to a broad array of audience tastes.

In fact, it's possible that in a show in which U2, Faith Hill, Steely Dan, and Eminem equally shared the wealth (earning three trophies apiece), the richly diverse, often elaborate presentation of live performances was the true stand-out of the evening.

With a lineup that featured top-notch turns by Madonna, Macy

Gray, Hill, and 'N Sync, the event also conjured the onstage union of Moby and best new artist also-ran Jill Scott, who offered a spiritually charged version of his "Natural

signed ovations.

Also inspired was the pairing of Sheryl Crow, who won best female rock vocal performance for "There Goes the Neighborhood," with best new artist winner Shelby Lynne for an affecting acoustic rendition of Crow's "The Difficult Kind." Moments after nabbing the award, Lynne said backstage that "tonight feels new," acknowledging that she was cited as best new

artist despite recording six albums over 13 years. "I can honestly look at this Grammy and feel like I deserve it, damn it," she said.

Lynne wasn't the only artist

(Continued on page 67)



HILL



U2

Blues," a nominee for best dance recording. Their number, which took on an eye-popping theatrical tone when performance-art troupe Blue Man Group joined in, was rewarded with one of the night's more impassioned ovations.

NAPSTER TRIES TO GO LEGIT

Reverberations In D.C. Labels Resist New Deal

BY BILL HOLLAND

WASHINGTON, D.C.—While developments in the Napster saga unfold at such a rate that observers and analysts can barely keep abreast of them, the longer-term strategies of the industries involved are beginning to take shape on Capitol Hill.

Over the last year, the E-music community has tried to convince lawmakers that the music industry's reluctance to develop and institute streamlined licensing and its penchant to sue infringing services at the drop of a hat are not only stifling small-business growth on the Internet but blocking consumer access to music. That view has gained

(Continued on page 66)

BY EILEEN FITZPATRICK

LOS ANGELES—Although Napster has dangled a \$1 billion carrot in front of the labels to license their content in return for dropping their copyright-infringement lawsuit, its planned subscription model has answered some questions but left many unanswered.

While offering to set up an annual \$150 million pool each year for the next five years to pay

the major labels (and \$50 million to pay independent labels) for file transfers on the new Napster, the company has yet to deliver a copyright-protection

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BARRY



NEWS ANALYSIS

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Virgin's Roxy Music Returns For Tour

BY PAUL SEXTON

LONDON—After 10 years as a recording entity and nearly 20 more as a seminal influence on rock's cutting edge, Roxy Music will enliven arenas this summer with a reunion tour of Europe, North America, and perhaps beyond.

The English art-rock band recently announced details here of a Roxy Music tour that revolves around core members Bryan Ferry, Phil Manzanera, and Andy Mackay. Dates begin June 9 in Dublin, the first of eight U.K. and Irish shows confirmed so far.

The Roxy reunion then progresses to 10 other European countries and on to 12 North American cities, with the possibility of more destinations being added, including Australia and European festivals. Solo Concerts and U.S. partner SFX will promote the shows, the first under the Roxy Music banner since a 1983 North American tour.

"We've talked about it for quite some months, but the dates didn't come into focus until the last couple of weeks," says Ferry, talking to Billboard with his fellow bandmates after the announcement at London's Savoy Hotel. "I was doing a lot of Roxy material on my last tour, so it's not as if I haven't done it for 18 years. But it'll only sound better with Andy and Phil there."

Ferry adds that original Roxy member Brian Eno, who left in 1973, is no longer interested in such large-scale touring. But the core trio is assembling the remainder of its road band, with rehearsals due to start in earnest in late April.

Roxy's rebirth does not extend to any new

'Not having a new record is actually a plus, because the band will be judged by their catalog and their history.'

—JOHN GIDDINGS, SOLO CONCERTS

recordings, although the group expresses the hope that it will, at least, lead to a live album. Ferry plans to release his next solo set in October as a follow-up to 1999's *As Time Goes By*, a Virgin set of vintage pop standards nominated for a Grammy Award in this year's best traditional pop album category (see story, page 1).

Roxy members agree that not to be obliged to promote a new album on the tour will be liberating. "It's quite nice," Ferry says, "because the tour is a celebration of what we've done together in the past."

Manzanera adds, "The audience knows they're paying good money to see the songs they know they enjoyed. And we know they enjoyed them, so automatically it's not 'them vs. us'—it's all of us together."

John Giddings, managing director of Solo Concerts, notes, "I think with the way the market is at the moment, a new record could be harmful. You try getting an older artist on [national top 40 broadcaster] Radio 1 or [London top 40 powerhouse] Capital Radio—they judge something on the name of the artist, not

on the actual record. So, not having a new record is actually a plus, because the band will be judged by their catalog and their history."

Since Roxy last convened, Ferry has maintained his profile as an esteemed art/pop auteur: Manzanera has developed a reputation as an in-demand producer of Spanish-language acts (Heroes del Silencio, Monica Naranjo), as well as continuing to record such solo albums as 1999's *Vozero*. Mackay, who worked with Manzanera in the '80s in the Virgin-signed band Explorers, has since focused on scoring film and TV projects.

From the glam-rock experimentalism of the original lineup to the super-refined romanticism of the later albums, the Roxy Music sound and vision have echoed in such disparate pop movements as Krautrock, the '80s new romantics, electronica, and such contemporary British bands as Pulp, Suede, and Radiohead. Roxy Music's recorded legacy includes a trio of U.K. No. 1 albums—*Stranded* (1973), *Flesh and Blood* (1980), and *Avalon* (1982)—plus 10 top 10 U.K. singles, including the chart-topping 1981 tribute cover of John Lennon's "Jealous Guy."

"There's been so much interest that's filtered through over the years," Ferry notes, "and it's never diminished—if anything, it's gotten bigger." As he points out, Roxy's only platinum-selling album in the U.S. was its last, *Avalon*.

Yet, Mackay adds, "people in America may be more familiar with Roxy's influence—'Hey, those guys sound a bit like Radiohead'—than with the originals. So that might be quite interesting."

LETTERS

RIMES VS. CURB RECORDS

The article entitled "Rimes' Label-Contract Fight Continues" reported by Phyllis Stark in the Feb. 17 issue of Billboard contains a number of misstatements. Not only does the article blur the fact that all litigation filed by LeAnn Rimes against Curb Records has been dismissed, but it grossly misrepresents the terms of Ms. Rimes' recording agreement with Curb Records. I would like to correct these misstatements.

In particular, the article wrongly states that the recording agreement requires Rimes to record and deliver anywhere from 21 to 28 albums. Stark also reported, incorrectly, the existence of a similar Curb contract with another artist. Further, citing "industry observers," she states that Rimes' contract with Curb Records is "extremely unusual." These unnamed sources, as well as those named sources commenting on the contract, were obviously speculating about a contract with which they are unfamiliar, as their comments do not comport with the actual terms of the Rimes/Curb Records contract.

In fact, Rimes' contract with Curb Records does not require her to deliver 28 or even 21 albums. The initial term of the contract requires her to deliver one mainstream album. The contract also provides Curb Records with six option periods requiring the delivery of one mainstream album per period. This results in a seven-album commitment. In addition, at the time Curb Records signed Rimes, she had recorded an inspirational album that was nearly complete, and the Rimes family requested that Curb Records release

the album. Curb Records agreed. In fact, Rimes agreed to sign with Curb Records, rather than any other record label, in part because Curb Records was willing to release her inspirational albums. At her request, the contract requires Curb Records to release one inspirational album per option period but only if the prior inspirational album has achieved a certain sales level.

Curb Records has administered the options in the contract very leniently, and, in fact, Rimes has delivered only one album of newly recorded inspirational masters during all the option periods combined. Curb Records even has allowed her to move forward in an option period without requiring her to record a contractually mandated album and has accepted an album containing recordings of older country standard songs as one of Rimes' mainstream albums.

These are the facts, and they are facts to which Billboard had access before reporting the story, but did not report. Contrary to Stark's statement that "Curb executives and attorneys declined to be interviewed," Curb Records' attorneys voluntarily contacted Stark before her story was published and spoke at length with her. They also provided her with their phone number and agreed that Stark could contact them if she had further questions. Had she done so, she certainly would have learned the facts. Instead, she wrote a story that incorrectly describes the terms of Curb Records' contract with Rimes. That story is certain to have a negative impact on Curb Records' relationship with others in the music industry and the public at

large if those misstatements are not addressed and corrected. This is my attempt to do so.

Jay S. Bowen
 Attorney, Curb Records
 Bowen Riley Warnock & Jacobson
 Nashville

Phyllis Stark responds: Attorneys on both sides of this case have widely differing interpretations of the terms of Rimes' contract. The Billboard story relied, in part, on the opinion of an objective, outside attorney who was provided with a copy of the contract.

Further, I did speak briefly with a Curb attorney, although she declined to be interviewed for the story. At the attorney's request, I noted in the story both the fact that the suit against Curb had been dismissed without prejudice and that no new papers had been filed. While the attorney refused to speak on the record, all of the information she provided on background was reflected in the story.

MTV, HATRED, AND EMINEM

Just wanted to pass on belated congrats for Carla Hay's work calling MTV on the carpet for their playing-both-sides politics ("Is Anti-Hate Campaign Contradictory to MTV?") The Eye, Billboard, Jan. 20). Everybody's compromised and contradictory to some extent, but their self-denial/self-congratulation takes things to a staggering level. Keep pushin'.

Charles Aaron
 Senior Editor
 Spin Magazine
 New York

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

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Unit Shipments Dropped In Value, Volume In 2000

BY BRIAN GARRITY

NEW YORK—The Recording Industry Assn. of America (RIAA) reports a drop in the volume and value of unit shipments by music manufacturers in 2000. It attributes the decline to free online file-swapping services, tighter inventories, and more conservative purchasing in the second half of the year—the result of falling sales at retail, an uncertain economy, and consolidation among retail chains.

According to the study, a 3.1% increase in the dollar value of full-length CDs was offset by a 7% drop in the number of overall CD units shipped. That was due to a dramatic reduction in shipments of CD singles, which fell 38.8% in 2000. As a result, the dollar value of total music and video shipments declined 1.8% to \$14.3 billion last year from \$14.6 billion in 1999.

RIAA president/CEO Hilary Rosen said in a statement that free access to music online has had an impact on the singles sales market.



Meanwhile, music cassettes continue to decline, along with the rise of in-dash-board CD players for cars and non-cassette portable music players. Unit shipments of cassettes dropped 38.5% to 76 million in 2000 from 123.6 million the year before. The cassette dollar value fell 41% to \$626 million in 2000 from \$1.1 billion in 1999.

Yet, the dollar value of shipments to direct and special markets—mail-order operations, record clubs, non-music retail outlets, and Internet sites—

increased 5.5% in 2000. Unit shipments of all formats to direct and special markets declined 0.1% to 290 million in 2000 from 291 million in 1999. This market makes up 27% of the total marketplace.

Music-video shipments fell to 18.2 million in 2000 from 19.8 million units in 1999. Music-video dollar value also declined significantly, falling to \$281.9 million from \$376.7 million in 1999. DVD video unit shipments increased 35.2% during the same period.

"There's no question these numbers are disappointing," Rosen said. "But the future looks bright for the industry and consumers alike. I believe a road has been paved to enable a legitimate online music market to take hold and flourish. The appetite for music remains high, and our member companies are poised to meet new demand."



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MANDRIN

Absolut Mandarin is made from a unique blend of natural mandarin and orange flavors and vodka distilled from grain grown in the rich fields of southern Sweden. The distilling and flavoring of vodka is an age-old Swedish tradition. Vodka has been sold under the name Absolut since 1879.

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Painter's Label Launches With Art-Inspired Project

BY DEBORAH EVANS PRICE
NASHVILLE—Famed painter Thomas Kinkade is expanding his artistic vistas with Music of Light, a new boutique record label that bows March 13 with the double-album titled *Music of Light*.

San Jose, Calif.-based Media Arts Group, exclusive licensor/publisher for Kinkade's art, has partnered with the Sparrow Label Group to market and distribute product from the new venture to the Christian music market, art galleries, and special markets. EMI Music Distribution (EMD) will handle distribution to mainstream music retailers.

"We were seeing an immense following for my paintings in the Christian community and in the mainstream community as well," says Kinkade. "A musical project seemed like a natural... We wanted to find a way to take the paintings I do and make them come alive in music, not just as a marketing opportunity but as a creative landmark."

Dubbed the Painter of Light, Kinkade generates \$138 million in sales through his work each year, with individual paintings fetching upward of \$15,000. He was inducted into the U.S. Art Hall of Fame in 1999, the same year *Lightposts for Living*, his first book, was published. There are more than 350 Kinkade galleries worldwide.

Terry Sheppard, VP of media and entertainment at Media Arts, had previously worked with Sparrow founder Billy Ray Hearn, so when Sparrow representatives approached Sheppard about partnering with Kinkade, he approved the union.

"I worked with Billy Ray Hearn in the late '70s and did a lot of work with Sparrow in the early '80s," says Sheppard. "Thomas Kinkade is a master storyteller. This was a great opportunity to diversify his opportunity to tell stories and influence culture through the arts [beyond] his next limited-edition release."

The result is the two-CD, 23-song collection that features 17 of Kinkade's famous prints in the accompanying CD booklet and retails for \$24.98. There is also a deluxe collector's edition that includes the two CDs and a matted, ready-for-framing art print, *New Day Dawning*, selling for \$44.98.

The music on the CDs was composed and produced by Rob Mathes, who is noted as the music director/arranger for the last two Pavarotti and Friends concerts in Italy, as well as for his work with Chuck Mangione, the Boston Pops, Celine Dion, and Vanessa Williams.

"After discussions with EMI we became convinced that Rob Mathes would be the perfect artist to work on the arrangements and composing the full orchestral pieces that would be involved in the project," says Kinkade. "His working method as a painter is similar to my method as a painter in that both of us rely on instinct and emotion very heavily."

Kinkade says once Mathes came on board, he stepped back and gave the composer freedom to create the music that would accompany his visuals. "We both come from a deep sense of personal faith," says Kinkade of their Christian beliefs. "I decided early on to stay away from Rob's area of expertise and allow him to complete his creative direction on his own terms. His immense talent as a composer allows him to contribute something that is uniquely his to the interpretation to the paintings."

In addition to Mathes' instrumentals, there are four cuts on the project with vocalists, including Sparrow artist Michelle Tumes on "Colors of Light" (which she wrote for the project) and Tumes and Mathes on "Author of All I See."

Prior to taking the project to retail, Sparrow and Media Arts released *Music of Light* to Thomas Kinkade Galleries around the country and also tested the waters on QVC. Though the network is not known for being a music merchant, those involved were encouraged by the response.

"It was very strong," says Janene Argendeli, director of strategic relationships at Media Arts. "The strength of the *Music of Light* CD is the art that inspired the music. The customer recognizes the Thomas Kinkade brand, and that's what drove the sales at QVC."

David Caldwell, Sparrow Records senior VP/GM, believes the project will also sell well at retail, citing the attractive packaging as an additional plus. "It's probably the most expensive package Sparrow has ever created," he says. "It's not in a jewel case. The CDs are in a bound book."

Caldwell says the label is preparing a DVD for release March 27 that will feature footage that Sheppard provided of Kinkade painting and talking about his art, as well as close-ups of Kinkade's work and techniques. According to Caldwell, the label is working with EMD to position *Music of Light* product in Sam's Club and Costco outlets, as well as music chains. But the project's initial thrust will be to Christian retail, art galleries, and specialty markets.

According to Sheppard, Media Arts is looking ahead at projects that will feature work by other artists. Media Arts also represents contemporary expressionists Simon Bull, Howard Behrens, and Robert Lynn Nelson. The next project will likely marry Bull's images with jazz. "We feel we've broken new ground in combining visual and audio arts," says Sheppard.

Kinkade agrees. "My hope is this musical collection will encourage people to turn off the TV, sit in a comfortable chair, and just let the emotion of the music combined with the art itself take them to a place of comfort and peace. As a Christian, I've always felt a painting can be an incredible tool to bring a message of hope."



KINKADE



Behar Steps Down At EMI Latin

BY LEILA COBO
MIAMI—As if following an omen, EMI Latin president/CEO José Behar has left the company he established—not on March 31 as previously announced but on Feb. 20, the anniversary of its creation 12 years ago.

"Despite all the rumors you might have heard, I will resurface, working with some real visionaries in the business," says Behar, the only person to ever run EMI Latin. "Right now, I have some opportunities that are wonderful and that I am seriously considering. We'll be ready to announce a new venture in a couple of weeks."

Behar was the person responsible for the creation of EMI Latin as a full-fledged label, complete with A&R, marketing, and promotion departments, at a time when EMI

had no Latin division and all its Spanish-language product was licensed through other majors.

In a significant move, Behar's first signing was a then unknown Texan singer named Selena Quintanilla.

"He was responsible for bringing Texan music to the forefront," says the late Selena's father, Abraham Quintanilla, who has worked with Behar since then. "I think it's a loss for EMI."

Behar was instrumental in developing EMI's powerful regional Mexican roster, as well as the crossover career of Jon Secada. He was also responsible for acts like the Barrio Boyzz, Kumbia Kings, Graciela Beltrán, and Carlos Ponce. His most recent high-profile signing was that of Grammy-nominated boxer Oscar de la Hoya.

Behar was named CEO of EMI

Latin in 1994, by which time the label was a major player in Latin music and a profitable arm of EMI.

"EMI has been wonderful to me, but I had completed my cycle at EMI," says Behar, noting that he was let out of his contract prematurely. "We're leaving an incredible catalog that didn't exist in 1989, we've built an incredible stable, and I can't imagine they wouldn't continue to thrive."

Although Behar wouldn't comment on whether he knew of the label's plans, he says he assumed the company would be "restructured."

Ken Berry, president of EMI Recorded Music, did not return calls for comment. In a press release, he praised Behar's "12 years of solidly building the company" and his "excellent contribution" to the creation of EMI's U.S. Latin operation.

DNA To Distribute Death Row Catalog Indie To Remaster And Reissue Gangsta Rap Classics

BY CHRIS MORRIS
LOS ANGELES—Woodland, Calif.-based indie distributor DNA has sealed an exclusive U.S. deal to distribute the catalog of Death Row Records, whose releases include some of the most lucrative gangsta rap albums of the '90s.

DNA GM Jim Colson says the company will issue digitally remastered, newly enhanced versions of 16 Death Row albums. The company is aiming for a May street date; all of the titles will be released simultaneously.

The albums will include such best-selling sets as Snoop Doggy Dogg's *Doggystyle* (which sold 5.4 million units, according to SoundScan) and *Tha Doggfather* (1.9 million units); Dr. Dre's *The Chronic* (4.4 million units); Tupac (2Pac) Shakur's *All Eyez on Me* (4.4 million units); and the late rapper's *Don Killuminati—The 7 Day Theory* (3.4 million units), released under the

name Makaveli. Albums by Daz Dillinger, Tha Dogg Pound, Lady of Rage, and Michel'le, three compilations, and four soundtracks round out the rereleased catalog.

Imprisoned Death Row owner Marion "Suge" Knight, who previously moved his label's product through major distribution, says of the new indie relationship, "It's time to take a bigger step and also give DNA a chance. We combine and we work together,

'cause that's how relationships are built, by people trusting and giving somebody a chance."

The catalog rerelease extends a relationship between DNA and Death Row that began last year, when the distributor handled *Dead Man*

Walkin', a D-3/Death Row album by Snoop Dogg, and the Death Row compilation *Too Gangsta for Radio*.

Colson says of the pact, "[Death Row] really is a brand-name label that gives us critical mass in the urban market, positions us to be able to do more projects with more labels and bigger projects, and gives us a basis to penetrate more accounts with more product. We've had some success with the Snoop project and Kane & Abel's label Most Wanted. We needed to finish this, and getting a large, well-known label like Death Row in the mix was kind of the idea."

The titles covered under the agreement were originally distributed via Interscope Records, which parted company with Death Row in 1997, and Priority Records.

Colson says, "In each case, their rights to distribute lapsed, or they agreed to let them lapse. They didn't have provisions or weren't able to get agreements on deletions or whatever, so they're discontinuing active selling on the products, which is why we're putting them out under new bar codes."

He adds, "The significant titles from both distributors are pretty much gone [at retail]. We don't really anticipate a ton of resistance from retail on the new titles, and both Priority and Interscope are continuing to take returns on the old stuff, so there's no issue of orphaned product or anything."

The Death Row titles will not move through DNA's recently instituted catalog-oriented arm, Emerge Distribution (Billboard, Jan. 20). Colson explains, "This is going to be a big chain rollout, in addition to independents, so we need the full-court press on this."

The Death Row titles may hit the streets around the same time that Knight does.

Knight—who has been imprisoned since October 1996 for violating his state probation in a 1992 assault case—is serving a nine-year sentence

(Continued on page 77)



COLSON

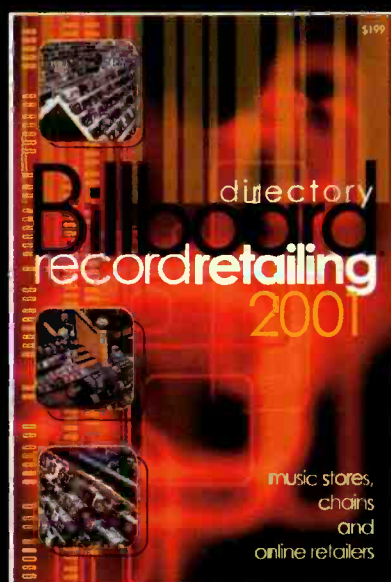


Wild And Crazy Guys. Rock/hip-hop band Crazy Town is riding high on The Billboard 200 with the group's Columbia Records debut, *The Gift of Game*. The album, which features the hit single "Butterfly," hit No. 1 on the Heatseekers chart in the Dec. 30, 2000, issue. The set reached Heatseekers Impact status in the Jan. 13 issue, when it rose 117-53 on The Billboard 200. This issue, the album is No. 9. Meanwhile, "Butterfly" is rising up The Billboard Hot 100, where it stands this issue at No. 11. Its video is in heavy rotation on MTV. Crazy Town will be on the Ozzfest tour later this year. Pictured wearing their commemorative Billboard Heatseekers T-shirts are Crazy Town co-lead vocalists Bret "Epic" Mazur, left, and Shifty Shellshock.

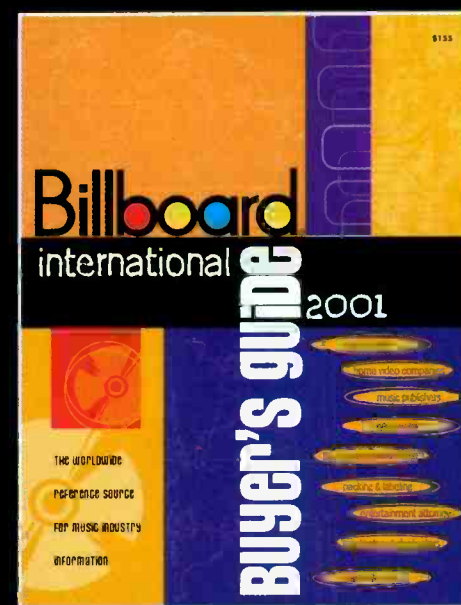
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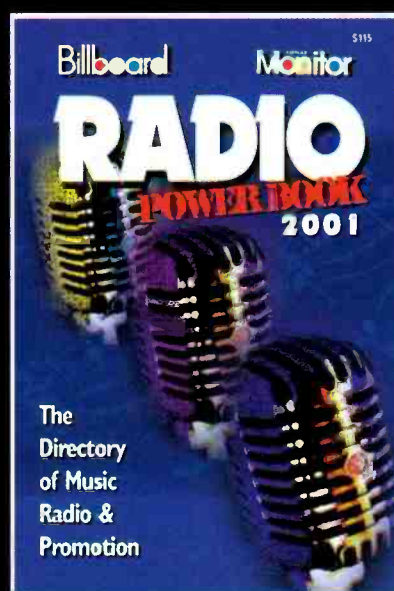
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Charles Trenet, 87, Modernized French Song

BY EMMANUEL LEGRAND

PARIS—Judging by Charles Trenet's artistic achievements, the enduring popularity of his songs, the longevity of his career, and the magnitude of the tributes following his death, the singer was in a league of his own.

During a career that spanned more than six decades, Trenet wrote, performed, and recorded more than 900 songs, of which several became classics of French repertoire. Waxed in 1946, "La Mer" became an international standard in English as "Beyond the Sea." There are now more than 4,000 different versions of the song.

Trenet—who died Feb. 19 of a stroke at age 87—penned such other classics as "Y'a d'la Joie," "National 7," "Vous Qui Passez Sans Me Voir," "Je Chante," "Le Jardin Extraordinaire," "Douce France," and "Que Reste-t-il de Nos Amours?" (recently covered by crooner Harry Connick Jr. as "I Wish You Love").

With such songs in mind, French president Jacques Chirac—who in 1998 personally awarded Trenet the medal of Commander in the order of the Legion of Honour, one of France's highest accolades—called Trenet "a magician with words and an inventor of rhythms."

Born May 18, 1913, in Narbonne, Trenet left the south of France for Paris at age 17. There, he discovered jazz and started to write songs and sing on stage. Although his career started in the early '30s, it really took off after World War II. Trenet recorded his first two-track 78-rpm in 1937 for Columbia/Pathé Marconi. In 1933, he registered at the French author society SACEM; soon after, he met music publisher Raoul Breton, one of the key personalities in the French music business, who encouraged him to develop his own style.

Trenet's music immediately attracted the attention of the public in France, as well as abroad. U.S. agents wanted him to perform in

New York as soon as 1939, but these plans were put back by the war. Trenet eventually made his stateside bow in 1945 and returned several times to perform.

In the pre-war environment, where the functions of composing, penning lyrics, and performing were often carried out by different people, Trenet broke the mold to compose, write, and perform his own material, opening the doors for a new generation of singer/songwriters.

A few years later, Trenet and Breton were to have a similar impact on a young Charles Aznavour, who always rated Trenet as one of his major influences. He said, "Trenet showed us that you could do things differently than what used to be done."

Interestingly, in the early '90s, Aznavour and publisher Gérard Davoust acquired Editions Raoul Breton, the company that published most of Trenet's catalog. In the office of Editions Raoul Breton, Aznavour likes to show visitors a small upright piano that Trenet used to compose "La Mer."

To Aznavour, Trenet was "a giant who brought everything to French *chanson*." Aznavour added that he bought Editions Raoul Breton because he wanted Trenet's works to remain in France and not be acquired by a multinational company.

Inspired by the likes of Maurice Chevalier, Trenet is widely credited for modernizing French song. Trenet's lyrics were both poetic and realistic, conveying a sense of relentless optimism; musically, his songs had an upbeat mood, introducing swing into the French tradition by borrowing heavily from the U.S. big-band sound.

After a short retirement from the concert stage, Trenet resumed performing in the mid-'80s, attracting a new generation of fans. In the '90s, Trenet signed a deal with

(Continued on page 61)



TRENET

Australian Music Sales Up 2%

Figures Show Rebound In The Second Half Of Last Year

BY CHRISTIE ELIEZER

SYDNEY—After a 3.99% slump in unit sales in the first half of 2000, figures released in February by the Australian Record Industry Assn. (ARIA) showed a 5.5% increase in sales from July through December.

A rise in unit sales in the second half resulted in a 2% full-year increase over 1999. Record companies shipped more than 56.6 million audio and music video units during the year, with a value of \$593.7 million Australian (\$314.6 million), compared with 55.4 million units and a dollar value of \$594.3 million Australian (\$314.9 million) the previous year.

Says ARIA executive officer Emmanuel Candi, "It's a modest increase, but in a year with [the Goods and Services Tax], the Olympics, and so much piracy on the Net, it's a very good achievement by the industry."

According to Candi, the introduction July 1 of the 10% across-the-board Goods and Services Tax is largely to blame for the decline

between July and September. "Retail stores curtailed purchasing and increased stock return to reduce the stock on hand at June 30 and minimize the calculations required for wholesale sales tax credits," Candi says. "It wasn't until September [that] they returned to ordering wholesale."



Consumers assumed CD prices would tumble by up to \$5 Australian (\$2.65), but the price of a new-release CD fell by only \$1 Australian (53 cents). CD prices until then were under a 22% wholesale sales tax.

Retailers say there was a marked improvement in trading conditions in September and suggest other forces were also at work.

The Sydney Olympics was one. Acts appearing at the emotional open-

ing ceremony posted higher sales. Festival Mushroom Records estimated \$1 million Australian (\$530,000) worth of back-catalog sales. And Sony Music's CD of the opening ceremony sold 70,000 units in the first 24 hours and has now sold more than 200,000 units, according to Sony.

Many retailers prepared for an influx of global visitors by running campaigns based around Australian music. HMV commercial director Martin Carr rates the chain's promotion a success. HMV's business—it has 10% of the local market, with 30 outlets—grew by 10% in September from the month before.

George Davies, GM of the three-store Sound World in New South Wales, says, "It was pretty ordinary in the middle of the year." Davies cites the September release of Powderfinger's *Odyssey Number Five* (Universal Music) as significant. "Powderfinger are the second-biggest local act right now, behind Silverchair," he

(Continued on page 77)

2001's Victoires Celebrate Diversity

BY EMMANUEL LEGRAND

PARIS—The French love their *chanson* so much that they can't stop listening to it. The 2001 edition of France's music awards show, Victoires de la Musique, turned into a four-hour marathon, during which 26 songs were performed live and 16 awards were presented.

The 2001 Victoires were presented as a celebration of new talent but ended up being an accolade for veteran act Henri Salvador—who, at 83, made a remarkable comeback with the album *Chambre Avec Vue*. Signed to Virgin's trendy sub-label Source, the album has already sold more than 600,000 units and earned Salvador the Victoires for best male and best pop/variety album.

"It wouldn't have taken much for this award to be posthumous," joked Salvador on stage while accepting his first award, before an audience that greeted him with a standing ovation. Salvador paid tribute to the people who made his

comeback possible, including Virgin France and Virgin Continental Europe president Emmanuel de Buretel, Source's managing director Alain Artaud, and Source A&R director Bertil David.

Other multiple award winners were Isabelle Boulay, the V2-signed chanteuse from Quebec, and Blue Note act St. Germain, who took home the award for best electro, techno, or new sounds album and best debut stage performance. The week before, St. Germain took a Victoires at the

classical and jazz ceremony, making him the only artist to ever win both pop and classical/jazz Victoires. BMG artist Patrick Bruel, who was nominated in four categories, left with only one award, for best Web site.

Universal acts took four awards, Virgin three, V2 three, EMI two, and Warner and BMG one each. Aside from V2, two other indie labels went home with awards: Atmosphériques and Mary Jose Productions, each with one. Sony's acts left without any awards, which left Sony Music France chief executive Olivier Monfort philosophical about the outcome of the results,

(Continued on page 77)

EMI Veteran Exec Leonard Wood Recalled As 'Great Music Man'

BY GORDON MASSON

LONDON—The British music industry is mourning the passing of one of its founding fathers, Leonard George Wood, who was at the helm of EMI during the heyday of the Beatles. He was 90.

Says Beatles producer Sir George Martin, "He was a good man and one of the greats of the recording business."

Known to his peers as LG Wood, or Len, he devoted his entire working life to EMI and will be remembered as the managing director of the company during its most successful period since its formation as the Gramophone Co. in 1897.

"This was a great music man. His whole life he was involved in the music industry, not just through his involvement with EMI but of course he was a great leader in the industry

itself," notes Rupert Perry, EMI Recorded Music senior VP. "I worked for him directly for about two years when I first joined EMI in the early 1970s, and I count myself lucky that I had that opportunity,

because this was a man who had tremendous knowledge of all aspects of the music industry."

Andrew Yeates, director-general of the British Phonographic Industry (BPI), says, "He was very much instrumental in the founding of the BPI back in 1972, and he was then chairman right the way through until 1980, when he retired. But he then became our honorary president and always took an interest in what we were doing and how we were going about it, and that was always hugely appreciated by everybody here at the BPI."

(Continued on page 61)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bruce Carbone is promoted to executive VP of A&R for Universal Records in New York. He was senior VP of Motown Records.

Tom Aaron is named head of the international department for Columbia Records in New York. He is also VP of international.

Shannah Miller is named national director, rock/alternative promotion for Arista Records in Los Angeles. She was national director of alternative promotion for Columbia Records.

Atlantic Records names Corazon Chacon director of international media relations and Tara Tzoucalis manager of international publicity in New York. They



CARBONE



AARON



MILLER



GILLIS

were, respectively, international marketing manager for RCA Records and a tour publicist for Kathryn Schenker Associates.

Vivian C. Rodriguez is promoted to director of legal administrative services for Sony Music Entertainment in New York. She was associate director, litigation support services.

Abe Baruck is promoted to A&R manager for Mammoth Records in Los Angeles. He was an A&R assistant.

PUBLISHERS. Neil Gillis is promoted to VP of advertising and creative services for Warner/Chappell Music in New York. He was VP of copyright.



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Laura Nyro's Songs Still Inspire Faithful Rounder Has Late Artist's Final Studio Set, More To Come

BY JIM BESSMAN

NEW YORK—Laura Nyro's final studio recordings will be released by Rounder Records March 20 as an album titled *Angel in the Dark*.

The 16 songs—which the revered singer/songwriter completed in the years prior to her death in 1997—are split between new Nyro originals and covers of what she called “heartbeat songs,” the songs she sang in her youth with New York street corner harmony groups. These include pop and soul music classics by Rodgers and Hart, Goffin and King, Bacharach and David, the Gershwins, Smokey Robinson & the Miracles, and the Delfonics.

The tunes were originally recorded for Luna Mist Records, an indie label that Nyro formed with the poet Eileen Silver-Lillywhite. Some songs feature only Nyro's voice and piano and were recorded while she was being treated for the ovarian cancer that eventually took her life.

Rounder VP of A&R Scott Billington received cassettes of the Nyro-produced material “out of the blue” from Silver-Lillywhite a year and a half ago. “The songs were a little darker than the Laura Nyro I knew,” he says. “But I couldn't get them out of my player.”

Billington, who produced the tapes for release with Silver-Lillywhite, singles out the title track as a timeless Nyro composition. “It uses so few words to say so much,” he says. “And it has a beautiful melody and Bernard Purdie beat that could fit on an Erykah Badu record.”

Noting that Nyro always surrounded herself with the finest musicians, Billington says that he brought in guitarist John Tropea, saxophonist Michael Brecker, and trumpeter Randy Brecker to “flesh out” some of the original tapes, which besides Nyro and drummer

Purdie also featured bassist Will Lee. He adds that Tropea and the Breckers were “huge fans” of Nyro “and just had to do this.”

Obviously excited about bringing *Angel in the Dark* to the public, Rounder GM Paul Foley says he sees Nyro's hometown as the obvious initial sales target. “We've done our research, and New York accounts for about 20% of her catalog sales,” he says. “So we'll take out ads there in *Time Out New York* and *The Village Voice* and look at other markets as well.” Those



NYRO

include Los Angeles, Chicago, Philadelphia, Boston, and San Francisco, which with New York make up half of Nyro album sales, according to Foley.

Rounder will invest in listening stations at major accounts like Borders, Barnes & Noble, and Tower, with listening programs at suitable indie retailers. Specialist women's music distributors will help set up programs in nontraditional outlets.

“I can't tell you how excited I was when I heard Rounder was putting this out,” says Borders sales and marketing manager for multimedia Tracy Bush. “And not just because Borders customers will want it but [because] her music has moved me.”

Rounder will also promote *Angel*

in the Dark on the Oxygen women's Web site and affiliated TV programs. Foley says the label also has permission to use alternate solo performances of four of the album's tracks in promo-only Internet downloads. For radio, Rounder is shipping advance CDs to triple-A and AC, and it plans to underwrite programming at NPR stations that have long been Nyro supporters.

Nyro's enduring influence is also attested to by Rita Houston, music director at noncommercial triple-A WFUV New York, which specializes in singer/songwriters. “[Nyro's] legacy is woefully underrated,” she says, “but we're doing our part to change that by having ‘Laura Nyro—Featured Artist’ days. *Angel in the Dark* really proves that had she lived, she would have had a decades-spanning kind of career.”

There will be another issue of Nyro material on Rounder, as the label has acquired from Luna Mist tapes of two Christmas Eve concerts that the singer performed in 1993 and '94 at New York's Bottom Line cabaret. “We're so thrilled to have ended up with all this at Rounder,” he says. “She was such a unique artist whose voice and songs reached so many people.”

Continued interest in Nyro is also evident in Blue Plate Music's release last year of *Laura Nyro: Live From Mountain Stage*, a concert recorded in 1990.

Publisher Cherry Lane Music, meanwhile, has signed an exclusive global administration deal with Nyro's estate (company founder Milt Okun produced her 1967 debut album, *More Than a New Discovery*, which was later issued by Columbia as *The First Songs*). Also, a Nyro biography by Michele Kort is due next year from Thomas Dunne Books/St. Martin's Press.

Bittersweet Anticipation For New West's Final Shaver Set

BY RAY WADDELL

NASHVILLE—Anticipation was already high for *The Earth Rolls On*, the sixth album from Shaver—the duo of highly regarded singer/songwriter Billy Joe Shaver and his son Eddy, whom many hold in equally high esteem as a country/blues guitar slinger.

But the focus shifted, however undeservedly, when Eddy died Dec. 31, 2000, of a suspected heroin overdose at age 38. Regardless, *The Earth Rolls On*, a tough-and-tender epic due April 10 from New West Records, represents some of the father and son's best work.

The Shaver duo's third New West set ranges from raucous roadhouse romps (“Leavin' Amarillo,” “Hard-Headed Heart”) and blues rave-ups (“Sail of My Soul”) to tender ballads (“Star of My Heart,” “Evergreen”), all boasting Billy Joe's signature insightful lyrics and rough-hewn vocals, with blistering guitar runs from Eddy. The songs were all written by Billy Joe, save for the hard-hitting “Blood Is Thicker Than Water”—an instance of no-holds-barred father/son interplay co-written by Eddy, who also sings.

Given the turn of events, “Blood” is likely to attract attention, even if for the wrong reasons. “If people turn to that song because [of Eddy's death], I'm sorry,” Billy Joe says, “because it's a good song anyway.” The song doesn't mince words, particularly in Eddy's verse, where he recognizes his bond with his father by eerily singing, “The powers that be are leading you and me/Like two lambs to the slaughter.” Eddy also paints a graphic, unflat-

tering picture of his father's past behavior.

The elder Shaver admits that the song is at times harsh. “I told him to be honest, and he was,” he says. “I had been like [he said], but it had been so many years that I thought I had lived it down. I guess I hadn't.”

Another high point of *The Earth Rolls On* is the poignant “Star in My Heart,” which comes off as a testament to friendship and familial love. “I wrote [that] for Eddy before he went into drug rehab not too long ago,” Shaver recalls. “I think it's one of the greatest songs I ever wrote—I wish someone more popular than me would've recorded it.”

As these songs suggest, Shaver believes strongly that blood is



SHAVER

indeed thicker than water. “It's hard to turn your back on your kinfolk,” he says. “That tough-love stuff is just a way of washing your hands of the situation.”

Eddy Shaver died in Austin, Texas, where he was scheduled to play a show that night with his father. “He was in some hotel room with a bunch that apparently were more worried about keeping themselves out of trouble than with saving Eddy's life,” he says. “I didn't even know he was in town.”

Shaver says he and his son “grew up together,” expressing pride in their body of work. “My lyrics were definitely country, and then Eddy came out of nowhere, influenced by Jimi Hendrix, Johnny Winter, Dickey Betts. We stuck his guitar with those country lyrics, and it worked everywhere we went. Tradition is OK; it just

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Buckcherry Sets Off 'Time Bomb'

DreamWorks Band's 2nd Set Offers All-Out Attitude, More Guitar

BY CLAY MARSHALL

LOS ANGELES—Considering that the band burst onto the rock radar with a song called "Lit Up" and then built its reputation on explosive live shows, it's only fitting that Buckcherry's sophomore album is titled *Time Bomb*.

Streeting March 27, the DreamWorks release finds the Los Angeles quintet offering ample doses of the same rambunctious attitude showcased on its self-titled, gold-certified 1999 debut. But *Time Bomb* also sees the group refine its energetic hard rock sound with a Stones-worthy sensibility and elements of classic power pop.

Vocalist/lyricist Josh Todd believes Buckcherry's musical growth stems in part from the growth within its own ranks. The group added a second guitarist, Yogi, after it finished recording

its debut, and Todd says *Time Bomb* benefited from his presence. "Having Yogi aboard definitely helped step up everybody's game, because the guitars really accented each other," he says. "Adding Yogi really gave it a lot more flavor."

Buckcherry's other guitarist, Keith Nelson, says that 15 months of constant touring in support of the group's debut—four singles from which cracked Billboard's Mainstream Rock Tracks chart (including the Grammy-nominated No. 1 hit "Lit Up")—also strengthened the album's material. "The record represents a band that went out and played as many shows as they possibly could."

The band made a conscious attempt to separate the John Travis-produced *Time Bomb* from its predecessor, Todd explains.



BUCKCHERRY

Universal Slovakia's Kirschner, 'New Wave' Artist, Eyes The U.K.

BY MARK ANDRESS

PRAGUE—Jana Kirschner, one of Slovakia's brightest young singing stars, hopes to reach a wider audience by breaking into the British market.

Signed to Universal's Slovakia branch, the 22-year-old, who composes her songs in English and then translates many of them into Slovak, says, "I really want to go to London. It's where it's at."

Discovered at a Miss Slovakia beauty contest four years ago, Kirschner intends to send a demo of her English songs to Universal in London in hopes of clinching a British release. Universal Slovakia is negotiating with its counterparts in Germany, Poland, Hungary, and Russia to release a compilation of her English songs in those territories this fall.

Jozef Stopka, Universal's Bratislava-based A&R manager, is confident about Kirschner's success. "This is the first time in all the history of Czech and Slovak music that we have an artist who has the charisma to succeed. Her songs are internationally acceptable."

In Slovakia, her second album, *V Cudzom Meste* (In a Strange Place), has sold more than 30,000 copies since its release in May 1999; an additional 15,000 copies have been sold in the Czech Republic since its release there a year later, according to the label.

A third CD of Slovak and English tracks will be recorded in March and

released in Slovakia in April or May.

Kirschner's career roots are unique. At the age of 17, she was in a hotel room during the Miss Slovakia beauty pageant when a friend heard her singing Bob Dylan songs. The friend called manager Sebo, claiming the discovery of a new talent. That led to a demo session and an eventual deal with Universal.

The raven-haired star was rushed into a studio to record her eponymous first album, with songs written for her by Slovakia's Andrej Seben. "I had never played with a band before, and I was very scared," she says.

Universal's initial attempt at scoring a hit with Kirschner failed, which she attributes to a case of acute studio nerves. She was also unhappy about being initially touted as the next Alanis Morissette. As a result, Universal ended its deal with the artist.

Then, two years ago, she bought her first guitar and started writing her own songs. Eventually, Universal re-signed the artist.

Part of Slovakia's ongoing "new wave" post-dance movement, Jana's songs range from simple ballads to stomping pop tunes.

Despite the potential allure of her Slovak-sung songs to the Anglo-Saxon ear, Kirschner prefers her songs in English. "It's very difficult to sing in Slovak," she says. "The syllables are short and clear, whereas in English you can prolong the words."



KIRSCHNER

"It's a more melodic record than the last one, and it's a little harder," he says. "There's more uptempo songs [because] one thing that bothered us about the first record in retrospect [was that] there's just a few too many slow-to-midtempo songs. We just wanted something out there that was going to really step up our game from the last record."

Accordingly, 10 of the record's 13 tracks pull no punches, lyrical-
(Continued on page 14)



Dexter's Ticket To Sundance. Capitol act Dexter Freebish recently performed on VH1's "Ticket to Ride" event at the Sundance Film Festival in Park City, Utah. The band performed songs from its current disc, *A Life of Saturdays*, which includes the single "Leaving Town." Pictured, from left, are band members Scott Romig, Kyle, and Charles Martin; actress Carmen Electra; and band members Chris Lowe and Rob Schilz.

Chris Isaak Turns His Life Into TV Show; Sam Phillips Does A 'Fan Dance'

CHRIS ISAAK HAD AN IDEA, and he thought it was a good one. He wanted to star in a TV series based on his life as a musician.

"Whenever I was playing in Los Angeles, I'd have a lunch meeting with someone in a suit and tie and tell them the idea, and most of them would look at me like, 'I hope he doesn't order the lobster, because this is going nowhere,'" says Isaak with a laugh.

However, Showtime executives agreed with Isaak that his life was ripe for a TV show and quickly signed him to star in 17 episodes of the aptly titled *The Chris Isaak Show*. The hourlong program premieres March 12 on the cable channel.

Acting isn't new for Isaak, who has appeared in a number of movies, including **David Lynch's** *Twin Peaks: Fire Walk With Me* and



ISAAK

Bernardo Bertolucci's *Little Buddha*, as well as the TV mini-series *From the Earth to the Moon*.

The series features Isaak and his real-life band, **Silvertone**, in comedic situations inspired by events that have happened to Isaak. Throughout the chaos, he remains the calm voice of reason even when he's perplexed by the romantic entanglements that surround him.

"A lot of these things have happened to me on the road and at home, and certain situations are things that prisoners have suggested to me in the mail," says Isaak.

The show gives him the chance to highlight some of his favorite musicians (who just happen to drop by to perform), such as **Junior Brown**. "People are flying in so fast, it's great," says Isaak, who's immensely appealing in the series. "We've had the chance to work with people we know, like Junior Brown, who's an underground legend, and then we've worked with people who everyone knows but they don't know they sing, like **Minnie Driver**. She sings great."

Isaak, who is also working on a new album slated for a summer release on Warner Reprise, says the TV series has been a great experience for him, and he's eager to see if the show will be picked up for a second season. But if ratings are low and it's critically panned ("I can see the

reviews now," cracks the singer: "Isaak is woefully miscast as himself"), he figures he'll just have to promote the show himself, reaching fans one by one.

"I'll be standing on the corner with a beta tape," he says, "going, 'Wanna see my show?'"

Before it comes to that, he's focused on wrapping the first season, which he began shooting in September. "I'm mostly working six-seven days a week, 12-15 hours a day, but it's a lot of fun. Hey, did I mention the name of the show?"



by Melinda Newman

SAM PHILLIPS has a new album coming out, and, quite frankly, no one is more surprised about it than she. *Fan Dance*, out in June on Nonesuch, is her first album of new material since 1996's *Omnipop* and her first for Nonesuch after a long stint on Virgin.

"I didn't want to make another record [after *Omnipop*]," says Phillips. "I thought I would retire. But these songs came around, and I found myself putting these songs together."

Although Phillips' best work (our favorite is 1991's *Cruel Intentions*) has always featured her sultry yet fragile voice front and center and has seldom relied on studio gimmickry, she says that *Fan Dance* is her most basic effort yet.

"I took a left turn on this record," she says. "It's the same kind of thing I've done before, but it's more stripped down. [I really wanted to] try to put some emotion into it. And I think that gets lost when we try to have hits and produce too much. I didn't have anything to lose with this. I just did what I liked. I also left a lot of mistakes—notes that were less than perfect, guitar parts that were less than perfect. If I got the feeling across, it's good enough."

The album was produced by her longtime producer and husband **T Bone Burnett**.

Phillips, whose 1994 album, *Martinis & Bikinis*, was her only project to chart on The Billboard 200, says she knows her place in today's pop world, and it's not at the top of the charts.

"This isn't a record for everyone," she says. "This isn't a record that I think should be mass-marketed. That's another reason I liked Nonesuch. I don't want to be a mass-produced beer. I'd rather be a few bottles of something that's really good, like a fine wine."

Reprise's Living End 'Rolls On' With Aussie Punkabilly Sound

BY ERIC AIESE

BOSTON—When Chris Cheney, singer/songwriter/guitarist for the Living End, was a teenager coming of age in Australia, he didn't follow the music of the day but instead opted for the classic sounds of '50s rockabilly.

"It was the first music I fell in love with," Cheney recalls. "I've been listening since I was 10 years old. When my friends were listening to Zeppelin, I was listening to Carl Perkins."

The Melbourne, Australia, Living End mixes these rockabilly influences with the louder sounds of punk on the trio's second album, *Roll On*, due March 27 in the U.S. from Reprise.

The band came together when Cheney started playing with his friend and classmate Scott Owen in high school. "We were the only people our age into rockabilly music," says Owen, who plays upright bass. "I bought a double-bass, Chris was already playing guitar, and we just started jamming."

The Living End broadened its style as the band members started writing their own music, and drummer Travis Dempsey brought his straight-ahead rock'n'roll background to the group when he came aboard.

"We realized there was more to life than rockabilly," Owen says. "We've come a long way from just playing rockabilly music. We've been into a lot of different kinds of bands, and that reflects in our music."

Particularly influential was Green Day's rise in 1994. "We were blown away when we first heard *Dookie*," Owen says. "Coming from the rockabilly background, the

three-piece band playing rootsy kind of music, Green Day had that appeal to us—they're still one of my favorite bands. That was what made us stray away from rockabilly a little more. We looked to where they were getting their sounds from—the Clash, the Sex Pistols—and all those great punk bands; they really had an impact on us as well."

Cheney recalls, "I went back and listened to the Clash's *London Calling*, and it all made sense. These guys grew up listening to Eddie Cochran as well; I could find a lot of things appealing that I [also] found in rock'n'roll."

Fellow Australian rockers also proved influential for the new album, Owen says. "We got back to our Aussie rock roots. I grew up listening to bands like Midnight Oil and AC/DC, since my older brother played [them]. There was a real strong, working-class rock'n'roll identity in Aussie music back in the '80s."

Cheney's lyrics channel Midnight Oil's socially progressive attitude, discussing prejudice, racism, and political conflict. "I don't really think of it as politics; I just prefer it to be a social commentary," Cheney says. The song "Revolution Regained" is about the band's experience in East Timor, where the trio played for the Australian troops who were keeping the peace. The songwriter explains, "Just going there was kind of a freaky experience. Kids are running in the streets; it's desolate. It made quite an impression."

Other tracks on the disc offer a more optimistic outlook. The al-

bum's anthemic first single, "Roll On," starts the album on an upbeat note. "It's a stomping song for the underdog," Cheney explains. "Kind of a hope song, about



THE LIVING END

getting past your obstacles and living to tell the tale."

The track was shipped Feb. 20 to rock stations across the board, and some major-market U.S. stations are already picking up on the track. "It's one of the best three records I've heard all year," says Mike Taylor, assistant PD/music director at WOXY Cincinnati. "It's a throwback to punk with a poppy attitude. It's true to that style, without the juvenilia."

"This is such a rocking record," says Linnea Nan, senior director of artist development and marketing for Warner Bros. "It's a refreshing breath of fresh air, musically. It's time to shake up the alternative format and bring it back to where it needs to be, open some needed doors in the rock format."

In Australia, the Living End had explosive success with its 1998 self-titled debut disc, which was certified quadruple-platinum (sales of 280,000) by the Australian Record Industry Assn. (ARIA). The group has also won several ARIA Awards, including the 1997 highest-selling single award for the "Prisoner of Society"/"Second Solution" single.

But Nan says Warner Bros. isn't resting on those laurels. "We're trying to build our own [Living End] story. We have them in every other territory—they're already a phenomenon in Japan. Our overall focus is really to develop them as an American band."

Originally signed in Australia to EMI, the group has built a U.S. presence during the past years, traveling on two Warp tours and touring with the Offspring. "Prisoner" climbed Billboard's Modern Rock Tracks chart in 1999 and remains a recurrent on some high-profile playlists today.

College radio has already made a success of the new album, which was serviced as an import after it was released last November in Australia. Now, the label is looking to expand the success. "We're able to solidify a thorough marketing effort using street teams, street marketing, and Internet marketing," says Nan. "There are more opportunities this go-around."

The band's Web guest book boasts comments from more than 3,000 fans from around the world, the majority of whom come from the U.S., says Nan. One enthusiast from London

writes, "Dear Santa, gimme a Gretsch [guitar] so I can play like Cheney."

More than 100 of these quotes are compiled on a 40-inch list on a printed insert that is included in a special shrink-wrapped package containing an advance copy of *Roll On*. The package also includes sticker and a promotional guitar pick.

"We're trying to reinforce the guitar aspect," says Nan, so, appropriately, another marketing item will be a guitar tutorial CD-ROM featuring Cheney that will be poly-bagged with Guitar World magazine's May issue nationwide.

The U.S. album offers a multitude of incentives. In addition to featuring an \$11.98 developing-artist list price, the enhanced disc contains two videos and a bonus live version of "Prisoner."

The videoclip for "Roll On" was directed by Australian director Mark Hartley. The label sees the

potential of MTV2 in promoting the band. Nan says, "We want to work hand in hand with M2 to do whatever we can to expose the Living End to as many kids as we can."

A series of live shows will also expose the band to a U.S. audience. After an Australian tour with AC/DC and a sojourn in Japan, the Living End comes to the U.S. for a dozen shows in key radio markets, starting March 7 in Los Angeles. Also the band is scheduled to appear on NBC's *Late Night With Conan O'Brien* March 20 while in New York.

The Living End has plans to return for summer radio shows as well. "Even before the last record, they made a serious effort to do U.S. tours," says Nan. "They've given a substantial amount of time, and they'll continue. They're making a commitment to this country."

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, KRISTAL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 4-5	\$1,698,752 \$15-\$47	27,874 two sellouts	SFX Music Group, Metropolitan Entertainment Group
ELTON JOHN & BILLY JOEL	Compaq Center at San Jose San Jose, Calif.	Feb. 4	\$1,669,120 \$175-\$45	17,657 sellout	SFX Music Group
BILLY JOEL & ELTON JOHN	Oakland-Alameda County Arena Oakland, Calif.	Feb. 2	\$1,558,057 \$175-\$45	17,047 17,128	SFX Music Group
ELTON JOHN & BILLY JOEL	ARCO Arena Sacramento, Calif.	Jan. 31	\$1,485,960 \$175-\$45	16,000 15,123	SFX Music Group
BACKSTREET BOYS, KRISTAL	Continental Airlines Arena East Rutherford, N.J.	Feb. 3	\$1,013,566 \$27.50/\$49.50	17,398 sellout	SFX Music Group, Metropolitan Entertainment Group
BACKSTREET BOYS, KRISTAL	MCI Center Washington, D.C.	Feb. 2	\$862,886 \$28.50/\$49.50	15,780 15,849	SFX Music Group
JOAN SEBASTIAN, BANDA EL RECODO, RAMON AYALA	Arrowhead Pond Anaheim, Calif.	Feb. 18	\$622,930 \$70-\$90/\$40-\$20	12,972 sellout	Hauser-CIE Entertainment, Nederland Organization
ALAN JACKSON, SARA EVANS	Worcester's Centrum Centre Worcester, Mass.	Feb. 8	\$277,037 \$36.50/\$32.50	8,139 11,552	DLC Corp.
KID ROCK, FUEL, BUCKCHERRY	The Pyramid Memphis	Feb. 17	\$258,176 \$27	9,488 sellout	Beaver Productions
BARENAKED LADIES	Mullins Center Amherst, Mass.	Feb. 16	\$248,294 \$32	8,151 9,349	Mass Concerts

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THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		NO. 1		
1	1	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 46 weeks at No. 1	177
2	2	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	160
3	6	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	608
4	3	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	96
5	5	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	497
6	4	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	112
7	7	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	172
8	9	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	111
9	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	330
10	8	VARIOUS ARTISTS VIRGIN 44951 (10.98/17.98)	CELTIC MOODS	2
11	14	ENYA ▲ ⁷ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	49
12	13	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1246
13	12	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	340
14	19	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	83
15	15	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	168
16	17	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	203
17	22	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	534
18	11	GEORGE HARRISON ▲ ² APPLE 30474/CAPITOL (24.98 CD)	ALL THINGS MUST PASS	42
19	21	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	110
20	18	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	219
21	20	AEROSMITH ▲ ⁹ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	326
22	—	VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	BODY + SOUL: LOVE SERENADE	14
23	24	SADE ▲ ³ EPIC 66586* (11.98 EQ/17.98)	BEST OF SADE	167
24	28	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	442
25	26	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	84
26	25	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	144
27	27	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	53
28	32	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	115
29	33	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	152
30	34	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	393
31	30	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	125
32	43	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	241
33	35	MAXWELL ● COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	21
34	36	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	199
35	38	EAGLES ◆ ²⁷ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	307
36	48	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)		49
37	37	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	352
38	29	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	282
39	16	VARIOUS ARTISTS ● TIME LIFE 80401 (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	22
40	—	BARRY WHITE ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	62
41	40	AEROSMITH ▲ ⁴ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	150
42	31	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	477
43	41	THE BEATLES ◆ ¹² APPLE 46446*/CAPITOL (11.98/17.98)	ABBAY ROAD	155
44	42	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	551
45	—	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	481
46	49	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	263
47	50	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	142
48	—	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	418
49	—	BON JOVI ◆ ¹² MERCURY 538089/DJMG (6.98/11.98)	SLIPPERY WHEN WET	156
50	47	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	220

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

Artists & Music

Boon Wants To 'Transition' Artful Set To U.S.

BY WENDY MITCHELL

Clint Boon may be best known on these shores as the organizer/frequent spokesman for "Madchester" group the Inspiral Carpets, a band that became U.K. stars, U.S. cult faves, and creators of a gorgeous hit called "This Is How It Feels" (not to mention employers of a pre-Oasis Noel Gallagher, who served the Carpets as a roadie).

But Boon, for one, is putting his storied past behind him as he concentrates on his new project, the Clint Boon Experience. "I'd rather spend the next five years selling 10,000 Clint Boon albums than a million new Inspiral Carpets albums," says the jovial

album (1990's *Life*) sold perhaps 50,000 copies in the U.S., with their subsequent three albums selling perhaps 30,000 copies each. Even on indie Artful (which has the usual limited marketing budget), Boon estimates that the first Clint Boon Experience album sold about 10,000 copies, with *Life in Tran-*

sition already selling more than 3,500 copies since Artful released it this past summer.

Also, several singles have made a buzz in England, including the catchy "White No Sugar" and the more recent "Do What You Do (Earworm Song)," a beautiful duet with Fran Healy of (Continued on page 15)

'We're bringing a party out there, and I think people like a party.'

— CLINT BOON —
THE CLINT BOON EXPERIENCE

Boon from his home near Manchester, England. "When da Vinci did the *Mona Lisa*, he didn't need to go back and redo it. It's over, it's beautiful, leave it. What I'm doing now is my new *Mona Lisa*."

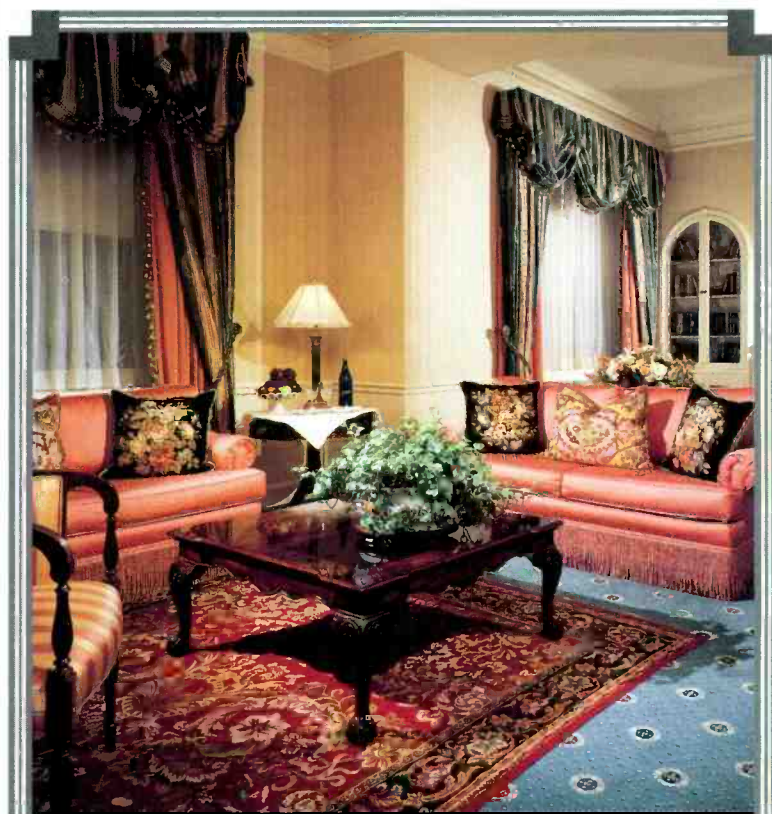
The new group, as the name suggests, has Boon stepping confidently from the side of the stage and into the spotlight. Since forming in 1998, the act has released two well-received albums, 1999's *The Compact Guide to Pop Music and Space Travel* and 2000's *Life in Transition*, on U.K. label Artful Records.

Now Boon has set his sights on landing a U.S. deal. He is eager to have his new album (or perhaps a package of the two albums) available in the States. "I just want to make America a priority for a little while," he says. "I want to put myself in a position where I can create an interest in America. If I can create a vibe, I will be out there more or less full-time, working it."

Boon is committed to spending time in the U.S. to work on breaking the band here. He's already a frequent visitor, since his American-born wife and two children recently relocated from England to Dallas. (He plans to move here, too, when the time is right.)

Boon says he's just starting the process of talking to American labels, and he's keeping an open mind about what sort of label would be best for him. "If I'm working with people who've got the passion and understanding, even if [they can't offer a huge sum of money], we can start building a foundation."

Back when Boon was in the Carpets, they were signed to Elektra-distributed Mute. Boon estimates that the Carpets' first



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Artists & Music

BUCKCHERRY SETS OFF 'TIME BOMB'

(Continued from page 11)

ly or musically. They include the driving "Whiskey in the Morning," a tale of Todd's battles with alcoholism; the peppy, Cheap Trick-reminiscent "Underneath"; and the set's turbulent first single, "Ridin'," which the act has been performing live for two years.

"I feel like it's the next logical step from 'Lit Up' as far as a lead-off track," Nelson says. "Hopefully the record will have long-enough legs that people will be able to get beyond 'Ridin'' and see that there's a lot more going on, but I think it's a really good place to start."

Todd says the infectious, edgy song was written before Buckcherry embarked on its first tour. "I was just imagining what it's going to be like—what I've dreamed about my entire life," he notes.

Neal Mirsky, PD for Philadelphia active rocker WYSP, saw the group perform "Ridin'" and other new cuts from *Time Bomb* at a recent local club date. "I loved what I heard," he says. "It's really exciting to have a release coming up that you feel so good about."

To Mirsky, "Ridin'" features a familiar British "working-class rock" sensibility that both recalls and builds off the group's past hits. "In active rock, I think it's a perfect fit," he says. "It's nice to see them starting the new record with another song along the lines of 'Lit Up'—a good, straight-ahead rocker."

Several rock radio outlets, including Phoenix's KUPD, jumped the gun and began playing the

song before its official add date, says DreamWorks marketing director Monica Fitzgibbons. "The response to this album has [already] been huge," she says. "We have gone through our advances faster than I think we ever have on any advance in this place."

'They're not afraid to go out there and stay true to the music they want to play. That's what makes them special. They're not trying to be pretentious; they're not trying to be a gimmick. They just want to rock.'

—MONICA FITZGIBBONS,
DREAMWORKS

Everybody is really gearing up for this."

A video for "Ridin'" will be shot later this month. Fitzgibbons says the clip will be promoted in unique ways, including at NASCAR races, where it will be shown on jumbotrons.

A heavy radio campaign is just one part of what Fitzgibbons describes as a global approach to marketing. DreamWorks has

already started promoting *Time Bomb* online. "Whiskey in the Morning" is currently offered for download on its Web site. The label is also sponsoring a flyaway sweepstakes, offering a chance to see Buckcherry perform live, a situation in which the band thrives. Todd says, "That's the best part of this business, being onstage."

The group, booked by Jenna Adler and Mitch Rose at Creative Artists Agency, has already returned to the road, joining Fuel as openers on a six-week Kid Rock tour. "They needed a band to start the party," Todd quips. "Naturally, they picked up the phone and called us."

Buckcherry, published through Famous Music and Lit Up Music, will also headline select dates on what would have otherwise been off-nights. "We just wanna get the buzz going again and get everybody excited, so [*Time Bomb*] really pops when it comes out," Todd says. "We thought this tour would be perfect for that, to really set it up the right way."

"We're itching to go play," adds Nelson. "I think it's a good way for us to reach some people that we hadn't reached on the first record. I think it's a really great opportunity for us, and we're stoked to do it."

Buckcherry first broke its 10-month concert hiatus—during which it contributed the song "Alone," in collaboration with film scorer Hans Zimmer, to the *Mission: Impossible 2* soundtrack—in November, when a brief tour of California offered the group a chance to test its new material. "That was just the appetizer for us," Nelson says. "That really put the jones on us to hit the road."

The band's live energy is one of its biggest selling points, says DreamWorks' Fitzgibbons. "What you see onstage is what they're passionate about," she says. "They're not afraid to go out there and stay true to the music that they want to play. I think that's what makes them special. They're not trying to be pretentious; they're not trying to be a gimmick. They just want to rock."

Mirsky confirms that the band continues to impress onstage. "These guys are so good live."

Although the tour with Kid Rock ends four weeks before the release of *Time Bomb*, Nelson says Buckcherry—managed by Scott Welch for Atlas Third Rail—will be on the road throughout 2001 and probably even beyond. The band is scheduled to perform spring-break-themed concerts in Corpus Christi, Texas, in March, and Nelson hopes the group can also soon return to Japan, where the record will be released with a bonus track March 16. He adds, "We're just gonna go out and play as often as we can for as many people as we can and enjoy what we do for a living."



Driving With Gwenmars. Los Angeles power-pop trio Gwenmars is currently trekking through the U.S. in support of its forthcoming album, *Driving a Million*, which is due in March on See Thru Broadcasting Records. The project, Gwenmars' third full-length recording, shows the band in fine form, proudly wearing the influence of such Britpop legends as the Cure and Echo & the Bunnymen. The songs all have a decidedly similar theme. "I almost hate to say it, but they're mostly love songs," says guitarist/singer Mike Thrasher. "It pretty much comes down to relationships, whether it's friends or computer programming." Look for Gwenmars to tour in support of the album shortly after its release. Pictured, from left, are band members Thrasher, John Boutin, and Matt Westfield.

Billboard

MARCH 3, 2001

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	13	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA
2	2	2	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
3	3	20	IF I COULD TELL YOU ● VIRGIN 79893	YANNI
4	4	26	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
5	RE-ENTRY		WATER'S EDGE TIM JANIS ENSEMBLE 1103 HS	TIM JANIS
6	5	12	POEM NETTWERK 30165 HS	DELERIUM
7	RE-ENTRY		DECEMBER MORNING TIM JANIS ENSEMBLE 1102 HS	TIM JANIS
8	6	19	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
9	7	5	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
10	9	4	ETERNAL KNOT: VOLUME 4 HIGHER OCTAVE 49965/VIRGIN	ADIEMUS
11	12	97	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
12	8	42	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
13	10	6	SACRED SPIRIT: VOL. 2 HIGHER OCTAVE 50383/VIRGIN	SACRED SPIRIT
14	13	73	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
15	11	19	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
16	15	26	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
17	16	4	SOUL MATES REAL MUSIC 5500	DANNY WRIGHT
18	14	47	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
19	19	3	LOVE SONGS NARADA 50694/VIRGIN	DAVID LANZ
20	18	25	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
21	17	13	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
22	21	21	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
23	20	17	COUSTEAU'S DREAM REAL MUSIC 4114	VARIOUS ARTISTS
24	23	54	RIVER OF STARS REAL MUSIC 8802	2002
25	22	16	ANTHEM DECCA 159403	RONAN HARDIMAN

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



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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

LINK BREAKS 'SILENCE': It's not easy to be an artist who stands for more than the proverbial sex, drugs, and rock'n'roll. One sharp political word or pointed declaration in a song can (and often will) brand a career, potentially limiting commercial and creative reach—and sometimes with good reason. After all, "message" music can get pretty dry.

It's with that in mind that we marvel at those rare artists who are brave enough to take a stand in their music and yet manage to be entertaining. **Daniel Link** is one of those artists. The Austin, Texas, singer/tune-smith is currently promoting his self-made debut, *Out of the Silence*, a sterling EP that beautifully illuminates the emotional evolution of a gay man coming to terms with his life.

Unlike similarly fashioned recordings, this project doesn't get lost in preachy rhetoric. Rather, it's rife with rich slice-of-life interludes that are less about convincing the listener to see the singer's point of view than they are about merely sharing small kernels of one person's truth.

"That's the way to reach people," Link says. "By being human, by being real. If you exist on their level, then they have no choice but to see you in a light similar to the way they see themselves."

Link couches his lyrics in well-crafted, often piano-driven arrangements appear to draw influence from **Counting Crows** and **Rumours**-era **Fleetwood Mac**. It's a sound that suits his introspective vocal style extremely well. It also lends a haunting edge to the set's strongest tune, "Altar Boy," which touchingly outlines the inner conflict of a young boy coming to terms with his sexuality and his religion.

Although *Out of the Silence* may not initially seem to be mass-appeal fodder, largely because of its subject matter, think again. The humanity displayed here is accessible to anyone who's ever felt left of society's center. And the music is potent enough to work for those who simply want sweet melodies and memorable hooks.

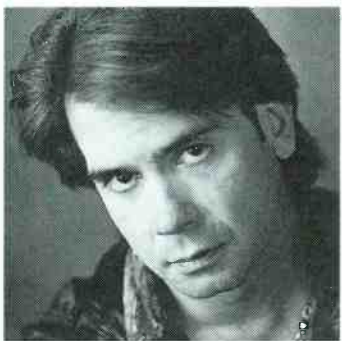
For more information, contact Link at 512-821-3245 or E-mail him at Link2Song@aol.com. You can also have a listen to some of his songs at mp3.com/DanielLink.

WEDGEE WORKS: If you're a regular along the Tampa Bay, Fla., club circuit, then you're probably already a big fan of **Wedgie**. The band has been garnering raves for several years now for its festive hybrid of ska, pop, and guitar-rock sounds. Its fan base ranges from pre-teens to college students to grandparents, owing to its diverse musical influences as well as exceptional songwriting and performances.

Founded by brothers **Mitch** and **Mark Creasy** and drummer **Steve Dohring**, Wedgie was transformed into the popular original band it is now thanks to an appearance on MTV in 1996. The band's song "Look at Me" had earned a spot on local radio station 93.3 WFLZ's playlist, and when MTV did a "Week in Rock" segment on its "Choose or Lose" event, it chose "Look at Me" as the theme song.

Since then, interest has blossomed. In 1998, Wedgie was nominated for the Spin Magazine & Geocities International Best Unsigned Band contest. The group made it to the finals, and when fans were able to vote online, Wedgie lovers came out in droves to help the band win. After that, a spree of touring options opened up, most notably several dates with **Hootie & the Blowfish** and **John Mellencamp**.

Although the band is content selling its discs online via its Web site (wedgie.net), it says it's ready to settle down with a committed label in order to rise to that all-important next level of commercial success. Smart A&R reps can seek Wedgie out via its site or get a taste of its music via MP3.com.



LINK

BOON

(Continued from page 13)

Travis. The two connected when Healy invited the Clint Boon Experience to play opening dates for Travis in early 2000, and they bonded with each other at their first meeting, quoting one another's memorable lyrics. So Boon wrote a song about how songs get stuck in one's head (the "earworm" of the title) with lyrics that slyly reference both Travis' "Why Does It Always Rain on Me?" and the Carpenters' "This Is How It Feels."

Boon calls the result "my masterpiece. I put so much work into that one song . . . and I made it with someone who is one of the best human beings I've ever met."

Life in Transition has a funky mix of sounds from the radio-ready pop of "Do What You Do (Earworm Song)" to the bossanova style of "Me I'm Just a Girl" to the chaotic mod sounds of "The Frankie Generation."

Throughout, Boon and his four bandmates use guitar, bass, and drums along with keyboards, plenty of samples, and even a few horns and operatic vocals to maintain a serious groove. That grooveiness is one reason Boon thinks it will appeal to an American audience as well.

"I think it will work in America. People say, 'Oh, the Smiths were too English,' or 'Pulp is too English,' but they're not party bands," Boon observes. "We're bringing a party out there, and I think people like a party and good music. Link it together and you've got the formula."

Boon sees a variety of potential fans in the U.S. "There's a market there that we can tap right into," he says. "On one extreme, it's the old Inspirals fans; the new extreme, it's the kids who like the modern English music that will get into it. We have a really diverse fan base in England, too."

Until the Clint Boon Experience gets a U.S. deal and brings its boisterous stage show (with fashion-forward outfits, on- and offstage crowd participation, and plenty of dancing) here, Boon has other ways of staying connected to his U.S. fans. His wife, Meagan, writes the Clint Boon newsletter, which is available at clintboon.com. Boon is also reachable via E-mail at clint@clintboon.zen.co.uk.

Boon isn't resting on his past successes: He's already working on material for a third Clint Boon Experience album, not to mention taking on frequent DJ gigs.

Sure, Boon, now 41, can recount some marvelous moments in his musical past. In fact, he calls himself the "indie Forrest Gump" because he's been in circles with so many greats, from the Buzcocks and New Order to the Stone Roses, the Happy Mondays, and now Travis. "What a colorful existence I've had already," he says, gratefully. "And I know it's not going to stop."

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Top 10 Favorite Artist Picks

February 16, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Aventine	Alternate, College	1
2	Betsy Ullery	Pop, Electronic	2
3	Brickfoot	Pop, Rock	13
4	Shoshyn	R'n B, Hip Hop	2
5	BlackBird Sky	Alternative, Hard Rock	2
6	Clove	Pop, Rock	2
7	Page Three	Rock, Pop	4
8	Les	Hip Hop	6
9	Natalie Brown	R'n B, Pop	6
10	Autumn	Pop, Dance	4

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests

February 16, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Backseat, Clove	Pop, Rock	2
2	Bangin', Shoshyn	R'n B, Hip Hop	1
3	Heath Of The Night, Catherine Phoenix	Pop, Country	22
4	Surprise Ending, Brickfoot	Pop, Rock	14
5	I Love You Anyway, Shabazz	R'n B	9
6	I'm Through With You, The Velvet Girls	Alternative, Rock	2
7	Swingin' 2K, Supermac	Hip Hop	2
8	U, Betsy Ullery	Pop, Electronic	3
9	Outtayamind, Autumn	Pop, Dance	3
10	Storm Raging, Catherine Phoenix	Pop, Country	22

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

AUTUMN

Singer, Songwriter, Actress - Autumn is a triple-threat artist who is ready to make her mark on the world! This born-and-bred Michigander has been singing and performing "since she can remember". Autumn studied theater at Albion College and later, W. Michigan University, where she landed the lead role in "Dreamgirls" on her first day of school! Autumn caught the eye of Bad Boy producer and artist Mario Winans. She auditioned and was hired as a member of the gospel trio "Esque". Autumn was also fortunate enough to have collaborations with Grammy-nominated producers Narada Michael Walden and DJ KNS and perform as part of the Def Comedy Jam Tour. Autumn is currently in the studio cooking up her sizzling hot solo debut. You can catch a glimpse of what she has in store! The new millennium begins with the Autumn of 2001 - Check her out now!



For further artist details log on to www.broadbandtalentnet.com/autumn

Genre: Pop, Dance From: Dallas, TX Deals sought: Recording Contract, Distribution, Producer, Publishing

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Advertisement

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	3	35	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*AG (11.98/17.98)	DOUBLE WIDE
2	1	26	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
3	NEW	▶	STEPHEN MALKMUS MATADOR 444* (16.98 CD)	STEPHEN MALKMUS
4	4	16	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
5	2	33	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
6	6	8	PAULINA RUBIO Δ UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
7	8	42	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
8	NEW	▶	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
9	11	15	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
10	10	37	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
11	7	8	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
12	9	26	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
13	NEW	▶	JONATHA BROOKE BAD DOG 60801/KOCH (17.98 CD)	STEADY PULL
14	NEW	▶	TANTRIC MAVERICK 47978/WARNER BROS (11.98 CD)	TANTRIC
15	24	9	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
16	12	23	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
17	14	13	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
18	19	17	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
19	NEW	▶	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN
20	16	31	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
21	13	31	PRU CAPITOL 23120 (6.98/9.98)	PRU
22	5	2	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD)	SING LOUD SING PROUD
23	26	81	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
24	15	14	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
25	17	2	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER

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

26	22	12	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
27	23	18	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
28	25	13	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
29	27	25	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
30	NEW	▶	JOHN FRUSCIANTE WARNER BROS. 48045 (17.98 CD)	TO RECORD ONLY WATER FOR TEN DAYS
31	21	10	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
32	20	2	MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED
33	39	17	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
34	28	40	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
35	NEW	▶	JUAN LUIS GUERRA 440 KAREN 930237/UNIVERSAL LATINO (14.98/19.98)	COLECCION ROMANTICA
36	32	25	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
37	31	7	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
38	37	18	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
39	40	33	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
40	34	20	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
41	RE-ENTRY	▶	TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD)	WATER'S EDGE
42	35	2	AZUL AZUL SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
43	18	2	PROPAGANDHI FAT WRECK CHORDS 617* (14.98 CD)	TODAY'S EMPIRES, TOMORROW'S ASHES
44	47	3	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD)	USEFUL MUSIC
45	50	11	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
46	38	13	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
47	RE-ENTRY	▶	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
48	RE-ENTRY	▶	TIM JANIS TIM JANIS ENSEMBLE 1102 (17.98 CD)	DECEMBER MORNING
49	NEW	▶	DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD)	AUDIO UNDER GROUND
50	36	11	INTOCABLE Δ EMI LATIN 23730 (8.98/12.98)	ES PARA TI

POPULAR UPRISINGS

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

AUSTRALIAN POWDER KEG: Albums from rock band Powderfinger have gone platinum (70,000) several times in its native Australia, according to Powderfinger's U.S. label, Republic/Univer-



Flying High. After self-releasing an EP and a debut album, rock band Flybanger makes its major-label debut with *Headtrip to Nowhere* (Columbia Records). Drummer Rob Wade says Flybanger's live performances are one of the band's strong points. "You need to see us live to experience our full effect," he says. Flybanger's U.S. tour with Sepultura begins March 9 in Columbus, Ohio.

sal Records. The band's U.S. debut, *Odyssey Number Five* (its fourth set in Australia), will be released March 27. The album, which debuted at No. 1 on the Australian album chart last year, features first single "My Happiness," which has been serviced to rock radio. Notable engineer Nick

DiDia (Stone Temple Pilots, Korn) co-produced the album with Powderfinger.

Hailing from the Australian city of Brisbane, Powderfinger has completed several world tours, playing major markets in Australia, Europe, and North America. The band was featured on last year's *Mission: Impossible 2* soundtrack and is expected to tour the U.S. later this year.

CELTIC VOICE:

Just in time for St. Patrick's Day, new-age Celtic singer **Kim Robertson** returns with *Dance to Your Shadow*, Tuesday (27) on Narada. *Dance* includes a guest appearance by **George Winston** and features Robertson's signature Celtic sound, which incorporates harps, fiddles, and pipes.

The album has been serviced to public radio stations with specialty Irish/Celtic shows. Robertson is scheduled to give harp workshops in select U.S. cities following the album's release.

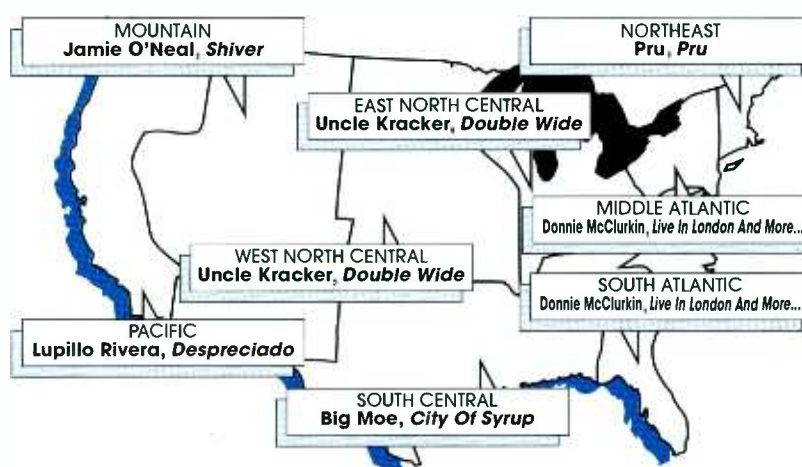
THE LOW-DOWN ON LOW: Experimental band Low has returned with *Things We Lost in the Fire* (Kranky



Records), which is currently bubbling under the Heatseekers chart. The Duluth, Minn.-based Low's strongest sales are in its home region; its latest album is No. 19 on the regional West North Central chart. Low had a previous entry on that chart in 1995 with the album *Long Division*, which peaked at No. 3.

Babies Reunion. The Blake Babies—Juliana Hatfield, John Strohm, and Freda Love—have reunited for their first recording in 10 years, *God Bless the Blake Babies*, due March 6 on Zoë/Rounder Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Uncle Kracker *Double Wide*
 2. Jamie O'Neal *Shiver*
 3. Rascal Flatts *Rascal Flatts*
 4. Mudvayne *L.D. 50*
 5. Keith Urban *Keith Urban*
 6. At The Drive-In *Relationship Of Command*
 7. Stephen Malkmus *Stephen Malkmus*
 8. The Union Underground *...An Education In Rebellion*
 9. Tantric *Tantric*
 10. Cledus T. Judd *Just Another Day In Parodies*

- MIDDLE ATLANTIC**
1. Donnie McClurkin *Live In London And More...*
 2. Jonatha Brooke *Steady Pull*
 3. Stephen Malkmus *Stephen Malkmus*
 4. At The Drive-In *Relationship Of Command*
 5. Smut Peddlers *Porn Again*
 6. Evan And Jaron *Evan And Jaron*
 7. Beres Hammond *Music Is Life*
 8. Mudvayne *L.D. 50*
 9. Dropkick Murphys *Sing Loud Sing Proud*
 10. Juan Gabriel *Abrazame Muy Fuerte*

Low's music, which has been described as hypnotic for its slow pace, is touring Europe for most of March, then kicks off another leg of its North American tour March 31 in New York. Upcoming dates include April 6 in Lincoln, Neb.; April 7 in Denver; April 13 in Seattle; April 14 in Portland, Ore.; April 17 and 18 in San Francisco; and April 19 in Los Angeles.

CHUCHO'S JAZZ:

Chucho Valdés will be getting plenty of exposure in the coming weeks. He begins a U.S. tour March 14 in Chicago in support of his latest album, *Solo Live in New York* (Blue Note Records). Valdés is also featured in the upcoming Latin jazz film *Calle 54*, due out this spring.

Chucho is the son of veteran Cuban pianist **Bebo Valdés** and has performed in bands with such Latin luminaries as **Arturo Sandoval** and **Paquito D'Rivera**. Upcoming dates on Chucho's tour include



Blonde Humor. The home video companion to Christian comedian Chonda Pierce's 1999 album, *Chonda Pierce... On Her Soapbox*, went gold (selling 50,000 copies), according to the Recording Industry Assn. of America. Pierce's follow-up album, *Four-Eyed Blonde*, along with a home video of the same name, is set for release March 6 on Word Records. Pierce won the 2000 Gospel Music Assn.'s Grady Nut Humor Award. She says of her current project, "I want to tell the audience where I am today."

March 21-24 in St. Louis; March 25 and 26 in Philadelphia; March 31 in Hanover, N.J.; April 4 in Berkeley, Calif.; and April 21 in Madison, Wis.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ JOHN METCALFE

The Inner Line
 PRODUCER: John Metcalfe
Black Box 1053
 Violist with London's respected Duke Quartet—and arranger for pop acts as disparate as Welsh rockers Catatonia and George Michael—John Metcalfe has taken a cue from boundary-blurring collectives like the Balanescu Quartet to create a solo debut that crosses all manner of boundaries. Melding avant-pop and electronica, film music and contemporary classical, *The Inner Line* puts forth a set of highly melodic, sonically compelling songs without words. The disc features Metcalfe's fellow Duke players and Ralph Salmins on drums, but it's the leader's show, as he plays viola, violin, and guitar in addition to composing, programming, engineering, and producing. With the album art looking far more electronica than classical, *The Inner Line* is the ideal item for classical fans wanting to investigate a pop-leaning, contemporary sound world, as well as for electronica fans who crave far more musicality than they're used to getting. The British Black Box label is distributed by Harmonia Mundi in the U.S. and by Select in the U.K.—**BB**

★ EDDI READER

Simple Soul
 PRODUCER: not listed
Compass 4302
 Reader is one of those quiet, unassuming artists who issues consistently high-quality material without grandstanding for media attention. As a result, this artist (who is also known for her association with Fairground Attraction) has never quite attained the widespread following that she's long deserved. Then again, her low-key industry persona allows Reader the freedom to create

honest, appealing music without commercial pressure—and that's precisely what she's done with *Simple Soul*. The music never rises above a chilled acoustic temperature, focusing much of the listener's attention on Reader's fragile yet soulful voice and her delicate, ultimately compelling words and melodies. Although most will find the warmly romantic "Wolves" and the mildly twangy "Adam" alluring, *Simple Soul* works best when consumed whole. Reader may remain one of music's better-kept secrets, but she's also among its most beloved, and deservedly so.—**LF**

VAN ZANT

Van Zant II
 PRODUCER: Robert White Johnson
CMC International 06076
 For all their Southern-rock pedigree, brothers Johnny (Lynyrd Skynyrd) and Donnie Van Zant (38 Special) largely steer clear of the Dixie sound on their second CMC release, opting instead for radio-friendly, pop-leaning hard rock. There's still grit-a-plenty, though, from the authoritative blues/rock opus "Get What You Got Coming" to the hard-edged funk of "At Least I'm Free," both featuring amazing performances from guest guitarist Kenny Wayne Shepherd. Well-executed power ballads like the lovely "Heart of an Angel" and the Stones-etched "Imagination" further illustrate the act's desire to expand on its sound. This fine set is bookended by the proud "Oklahoma" and the surging "Alive." In the end, both brothers are expressive rock vocalists, with chops seasoned by more than 20 years of steady road work. Not trendy in the least, this is solid rock music for adults.—**RW**

ORIGINAL SOUNDTRACK

Shadow of the Vampire
 PRODUCER: Dan Jones
Pacific Time Entertainment 8531
Shadow of the Vampire and its soundtrack album may get a bit more attention now that Willem Dafoe has been nominated for an Academy Award for his portrayal of the film-within-a-film's all-too-real Nosferatu character. This would be deserving, for the score by composer/producer Dan Jones assumes a key role in this compellingly atmospheric film. Lurking like a shadow, the sepia-toned music haunts every scene, whether it draws from *Tristan*-like romanticism, Euro-café nostalgia, or Transylvanian Gypsy ruralisms. As an album, it all hangs together well, with the subtly varying moods bleeding one into the other: Christopher Austin conducts the BBC National Orchestra of Wales, augmented by soloists on violin, hurdy-gurdy, and mists-of-time vocals.—**BB**

SPOTLIGHT



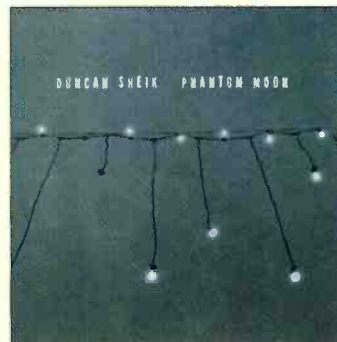
GLADYS KNIGHT

At Last
 PRODUCERS: various
MCA 088 112 397
 From "Every Beat of My Heart" to "Midnight Train to Georgia" and beyond, Knight has left an impressive string of emotive performances in her wake. On her first mainstream pop/R&B album in six years, Knight once again melds her trademark vocals with a generous helping of love-themed ballads and midtempo items. She duets with actor Jamie Foxx on "I Wanna Be Loved," covers a Bill Withers classic ("Grandma's Hands"), follows up her 1970 hit "If I Were Your Woman" with a lay-it-on-the-line sequel ("If I Were Your Woman II"), and stretches beyond her R&B roots (the country-flavored "Rose Bouquet"). While the return of this prodigal daughter is a welcome one, there will be those who come away wishing for a Knight trademark from back in the day: the percolating pipes that belted out such spirited dance jams as 1987's "Love Overboard."—**GM**

SPOTLIGHT

DUNCAN SHEIK

Phantom Moon
 PRODUCER: Duncan Sheik
Nonesuch 79614
 After two acclaimed releases for Atlantic, singer/songwriter Duncan Sheik takes an ambitious detour on this Nonesuch project. Rather than doing a follow-up album of his own songs, he has set lyrics written by playwright friend Steven Sater to music. The results are splendid. Accompanying himself on acoustic guitar and piano—and tastefully augmented by occasional bass, drums, and strings—Sheik finds an eloquent



voice in Sater's introspection. The high points of this engrossing record range from the languid "Longing Town" and folksy "Mr. Chess" to the symphonic "Mouth on Fire" and seductive "Sad Stephen's Song." As an added touch, the album is bookended by different versions of Sater's poem "The Wilderness," creating a Joycean circular effect. With *Phantom Moon*, what Sheik may have conceived as a side project ends up being a career high point.—**PV**

SPOTLIGHT



OLU DARA

Neighborhoods
 PRODUCER: Yves Beauvais
Atlantic 83391
 A veteran jazz cornet player who busted out on his own as guitarist, singer, and songwriter on his delightful 1998 debut, *In the World: From Natchez to New York*, Mississippi-born Olu Dara keeps the party going on *Neighborhoods*. The essence of musical worldliness, Dara inhabits many a milieu here, from the juke joints of the Mississippi Delta and the back alleys of New Orleans' rambunctious French Quarter to the further-flung ritual of a Congolese tribal dance. He's equally adept as funk master ("Massamba"), street poet ("Herbman"), big-band leader ("Red Ant"), and guitar-toting troubadour ("Strange Things Happen Every Day," "Tree Blues"). Joined by a band of kindred spirits, plus guests Dr. John on keyboards and Cassandra Wilson on vocals, Dara revels in a spontaneously joyous musical atmosphere—as if the global village had its own folklore.—**PV**

R & B / HIP-HOP

★ JONATHAN BUTLER

The Source
 PRODUCER: Jonathan Butler
N-Coded Music 26656 4213
 On his aptly titled ninth CD—and his third for N-Coded Music—Jonathan Butler unabashedly gives thanks to his Maker, not in a heavy-handed way but joyously, melodically. All the elements you've come to expect in a Butler album are here: the still-formidable guitar playing (reminiscent of idol George Benson), emotive vocals and lyrics ("Shine a Light," "I Believe"), and moving instrumentals ("Lake Vibes"), which all take on deeper meaning, given Butler's trek from the streets of South Africa to international acclaim. Helping him spread his message

are the distinctive tones of singer/songwriter Rahaan Patterson, Marva King, and Tyina Broussard, coupled with such talents as Booker T. III, the son of the legendary R&B organist. Butler turns *The Source* into a family affair as well, with daughters Randy and Jodie singing background on several tracks.—**GM**

EDD.G

The Truth Hurts
 PRODUCERS: various
Ground Control/No Grav Alliance 7047
 Long before the Baha Men "let the dogs out," Mercury Records unleashed Ed O.G. & da Bulldogs. The group released two albums, 1991's *Life of a Kid in the Ghetto* and 1994's *Roxbury 02119*, and scored a hit with the poignant "Be a Father to Your Child." Now, the Boston-rapper returns, sans crew, with a new label and a slightly

altered moniker. Although it has been seven years since the last album, EDD.G's style remains unchanged—a fine balance of well-crafted lyrics and tight productions. The tongue-in-cheek "Just Because" is a battle of the sexes in the truest sense; the DJ Premier-produced "Sayin' Something" intertwines witty quips and a dramatic piano sample; the melodic "Extreme" receives its main thrust from an introspective narrative. With appearances from the Roots' Black Thought and fellow Boston native Guru, among others, *The Truth Hurts* will surely satisfy hip-hop's underground contingent.—**RH**

DANCE

★ MIRWAIS

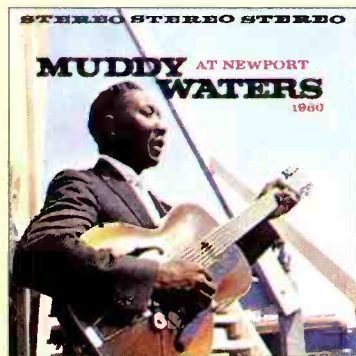
Production
 PRODUCER: Mirwaiss
Epic EK 85142
 Mirwaiss (pronounced MEER-wayce) is the latest underground club figure to be thrust into the mainstream via a high-profile studio collaboration with Madonna. (He helmed six cuts on the diva's current *Music* opus.) Yet, unlike far too many of the others she has tapped, this French electronic visionary doesn't appear to be terribly interested in cashing in on his notoriety by refashioning himself into a hyper-accessible entity. Though the largely instrumental *Production* (released last summer via Naive/Sony France) is rife with sticky pop hooks and ear-tickling sample loops, it's also a pretty left-field affair, thanks to its jolting blend of futuristic synth splashes and its plush, retro-funk rhythm undertow. Crafty and experimental, cuts like the Cameo-hued "Disco Science" and the hip-hop-spiked "Junkie's Prayer" sparkle like the refreshing pop gems that top 40 tastemakers claim to be hungry for.—**LF**

(Continued on next page)

VITAL REISSUES®

MUDDY WATERS AT NEWPORT, 1960

REISSUE PRODUCER: Andy McKaie
 ORIGINAL PRODUCER: not listed
Chess/MCA 088 112 515
 One of the first great live blues albums, *Muddy Waters at Newport* is also one of the most influential blues discs ever (particularly on the nascent rockers of the British Invasion). Recorded on the final day of the riotous 1960 Newport Jazz Festival, the set features the stentorian Waters and his road crew—including peerless pianist Otis Spann and young harp ace James Cotton—in electric form. The sextet mixes it up with a batch of Waters' Chess hits and new tunes, so not only is there "Hoochie Coochie Man" but the slow burn "I've Got My Brand on You" and the rave-up "I've Got My Mojo Working." Spann closes



the set by singing MC Langston Hughes' impromptu blues poem eulogizing the festival. Part of MCA's new line "Blues Classics Remastered & Revisi-

ed" (along with titles by Bobby Bland and Luther Allison), the album has never sounded better and includes four mono studio rarities as a bonus.—**BB**

CHARLIE RICH

Behind Closed Doors
 REISSUE PRODUCER: Al Quaglieri
 ORIGINAL PRODUCER: Billy Sherrill
Epic/Legacy 63590
 The late Charlie Rich had experienced only modest success when he stepped into the studio with producer Billy Sherrill for the third time in 1973. Of course, that quickly changed with the release of *Behind Closed Doors*. Rich's warm vocals and smooth piano style meshed perfectly with Sherrill's "country-politan" vision, resulting in a dynamic partnership that dragged Rich, however reluctantly, into the

limelight. Opening with the instantly recognizable title track, *Behind Closed Doors* remains country class all the way. "You Never Really Wanted Me" is more loungey than Tony Bennett, and "A Sunday Kind of Woman" (penned by Rich's wife, Margaret) is true romance. Another listen to Rich's megahit "The Most Beautiful Girl" clearly illustrates how this gem should be handled—with style. Also included are four bonus cuts and expanded liner notes. *Behind Closed Doors* is part of Sony Legacy's stellar "American Milestones" series, with the latest batch also including Rodney Crowell's *Diamonds & Dirt*, Kris Kristofferson's *Kristofferson*, and Joe Maphis' *Fire on the Strings*, the latter of which has been out of print for more than 40 years.—**RW**

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

Reviews & Previews

(Continued from previous page)

★ NORTEC COLLECTIVE

The Tijuana Sessions, Vol. 1

PRODUCERS: Bostich, Plasma, Modula 3, Fussible
Mil Records/Palm Pictures 2045

The nortec collective is, indeed, a musicians' collective, similar in purpose to Gus Gus or the Wu-Tang Clan. Consisting of musicians, graphic designers, architects, filmmakers, visual artists, and fashion stylists from Mexico's Tijuana and Ensenada—identified under such *nommes de guerre* as Bostich (Ramón Amezcua), Plankton Man (Ignacio Chavez), Fussible (Pepe Mogt and Melo Ruiz), Terrestre (Fernando Corona), and Hiperboreal (Pedro Gabriel Beas and Claudia Algara), among others—the nortec collective revels in all things Mextronic (as in the electronic sounds of Mexico). Steeped in the many rhythms of clubland, *The Tijuana Sessions, Vol. 1* is one adventurous, and worthwhile, journey. Terrestre's "Tepache Jam" is equal parts northern Mexico soul and lo-fi lounge, Fussible's "Casino Soul" is primarily consumed by tribal percussion and progressive trance undercurrents, and Panóptica's "and L" is a straight-up underground house jam. —PVV

JAZZ

► SHIRLEY HORN

You're My Thrill

PRODUCER: Johnny Mandel

Verve 314 549 417

No one does ballads like Shirley Horn. With her whispery-soft vocals and delicately chosen piano notes, Horn brings a song alive, coloring lyrics with appropriate sadness, longing, and joy and adding a touch of blues to the most upbeat lyric and a sense of strength to the saddest of songs. Teaming once again with Johnny Mandel, the arranger behind her 1991 set *Here's to Life*, Horn and her trio shine on a set that includes both wistful ballads and several uptempo numbers, such as the heartily swinging "The Best Is Yet to Come." Several cuts, like the title track, find Horn and company backed by lush orchestrations, and when the singer gently caresses lines such as "you're my thrill," it is hard not to believe her. —SG

COUNTRY

► PAM TILLIS

Thunder & Roses

PRODUCER: Joe Walker Jr.

Arista 07863

Pam Tillis is one of those core country artists who participated in the genre's 1990s renaissance, only to become somewhat adrift in the fickle contemporary scene. Her first album in two years offers the type of confessional, well-performed slices of life that made her such a success in the first place. Country power ballads like "Jagged Hearts" and "It Isn't Just Raining" make ample use of her emotive powers. Leadoff single "Please" deftly captures the uncertainty of re-entering the dating scene. Other highlights include the sultry/soulful title cut, the introspective "Which Five Years," and the passionate "If I Didn't Love You." Production is creative and inspired for the most part, but at times—in what sounds like an attempt to be "contemporary"—it comes across as too obvious. When left to her own devices and backed by more subtle instrumentation, though, Tillis delivers the goods, with songs strong enough for country airwaves. —RW

★ KEVIN DEAL

Kiss on the Breeze

PRODUCER: Lloyd Maines

Blind Nello Records 86505

There must be something in the water:

Kevin Deal is yet another serious Texas-based singer/songwriter. He's in the Steve Earle/Joe Ely mold, both in terms of style and gambler's instinct. This album, Deal's second with producer/string guru Lloyd Maines, is loaded with heart and soul, from the steadfast stoicism of "This Time" to the similarly themed "One Good Ride." "Last Drop" is a bittersweet memory, and "My Father's Redneck" is a humorous observation about how "the apple don't fall far from the tree." "Can't Hold a Candle" is a mournful take on not measuring up to an old flame; the title cut is a lively south of the border romp; and "Day the Blues Cried" is a touching tribute to Stevie Ray Vaughan. The picking is straight-ahead Texas roadhouse country with rock influences, and Maines' production and instrumental contributions help make everything click. —RW

LATIN

★ SABINA Y CIA.

No Sobran los Motivos

PRODUCERS: Pancho Varona, Antonio García De Diego

BMG U.S. Latin 74321 81132

Singer/songwriter/guitarist Joaquín Sabina's live two-disc set gives listeners the option of acoustic or plugged-in sets, recorded in various venues in Spain. A soulful singer and a writer of deep, lyrical content, Sabina kicks off his acoustic set by reciting "El Ultimo Adios" before launching into the flamenco-imbued title track. Although it loses momentum at times, this is a beautiful acoustic set overall—playing off multiple guitars, harmonies, and percussion—and one that boasts immaculate, lush sound. On the electric disc, the sound is equally stellar, although musically the content is more run of the mill rock'n'roll. Lyrically, though, each song is a gem, and the final "Y Sin Embargo," with a haunting intro by backup singer Olga Román, makes for a grand finale. —LC

★ GILBERTO GIL

As Cancoes de 'Eu, Tu, Eles'

PRODUCERS: Gilberto Gil, Chico Neves

WEA 857382768

Music From the Film 'Me, You, Them'

PRODUCER: Gilberto Gil, Chico Neves

Atlantic 83430

The soundtrack to *Eu, Tu, Eles* (Me, You, Them)—the tale of a Brazilian woman from the country and her three husbands—is, like the film, a delightful blend of whimsy and simplicity. Gilberto Gil's read on older Luis Gonzaga songs, as well as classics like "Esperando Na Janela," underscores the beauty within some of Brazil's most popular musical forms, notably the Northeastern *forro* (the word evolved from the English phrase "for all"), which has often been snubbed in favor of more sophisticated fare. Here, repetition gives way to a joyful exuberance punctuated by contributions from guests, including accordionist Dominguinhos. Although *Eu, Tu, Eles* is impossible to resist on a dancefloor, the subtle intricacies of its arrangements and the high musicianship make it impossible to label it solely as a party album. Released internationally by WEA and in the U.S. via Atlantic. —LC

BLUES

GRADY CHAMPION

2 Days Short of a Week

PRODUCER: Dennis Walker

Shanachie 9029

On Grady Champion's second album for Shanachie, we hear elements of his country past (Mississippi) and his urban present (Miami). A pronounced soul quality is heard on tracks like "Wine and Women" and, with its distinctive Memphis sound, "Love Is My Middle Name." But most of the tunes here are the product of mainstream blues styles, referencing either blues/rock—as with "Brother, Brother" and "Stop Chasing Me"—or Chicago

blues, as on "Honeybee" and "Children of the Corn." Champion is also capable of working a Delta-style harmonica sound alongside a bit of rap ("Policeman Blues"). Throughout, Champion, who had a hand in writing nine of the 10 tracks, proves himself adept at devising a contemporary blues tune. —PVV

CLASSICAL

DEBUSSY: Preludes, Books I and II

Vladimir Viardo, piano

PRODUCERS: Chitose Okashiro, Ricard de La Rosa

Pro Piano 224525

Debussy's sublimely original music represented a break with Germanic notions of classicism, substituting a resolutely fluid, deeply Gallic sensitivity. One fellow composer remarked, aptly, that Debussy played the piano as if it were an instrument "without hammers." Too many pianists either bang their way through his scores or else reduce them to formless impressionism. But Russian-bred, Texas-residing Vladimir Viardo—the 1973 Van Cliburn Competition winner—continues a fine streak of Pro Piano discs with an admirable take on Debussy's complete Preludes. If not as ideal a performance or a recording as the Jean-Yves Thibaudet set on Decca, Viardo is better-recorded and more idiomatic than Krystian Zimmerman on Deutsche Grammophon (and he keeps the collection to one disc). All-important in Debussy, the engineering doesn't lose the forest for the trees. Another acute production from the New York-based imprint of the Pro Piano company. —BB

CONTEMPORARY CHRISTIAN

RIVER

Road to Redemption

Producer: Greg Nelson

Ministry Music 55441

There's something about this project that recalls the passion and intensity of the early days of the "Jesus movement," when pop, rock, and folk artists began combining their music and faith. To say there's a slightly retro feel shouldn't imply that the sound is dated. With celebrated producer Greg Nelson at the helm, the production is textured and vibrant, with the focus on the singing. Comprising Kurt Linn, Paul Marino, and Phil Reesnes, River excels here with memorable self-penned songs and an engaging vocal blend. There's also a prevailing earnestness in the performances that serves the collection well. "The Grace of God" is an eloquent ballad, and the title cut is an anthem with a sing-a-long chorus that could make it a concert favorite. Other highlights include "My Life Message," "Second Chances," and "I Will." —DEP

NEW AGE

★ BRUCE KAPHAN

Slider

PRODUCER: Bruce Kaphan

Hearts of Space 11404

The pedal steel guitar is an instrument that's long been ripe for exploitation outside of country music circles. Judging from his solo debut, *Slider*, Bruce Kaphan is apparently the musician ready to pluck it. A former member of San Francisco's American Music Club, he has also figured in countless sessions for acts like David Byrne and R.E.M. With his solo debut, Kaphan has taken the pedal steel and sent it across the desert, over the ocean, and out into space. Kaphan orchestrates his instrument into a plaintive lament from the heartland on "Clouds" and sends it ripping across tabla grooves on "Back to the Light," mimicking the sinewy lines and sympathetic resonances of the sitar. "Outpost" is an ethereal drift into deep space, like a 2001: A Space Odyssey free-fall. Echoes of Brian Eno's *Apollo* and Robert Rich abound in the singing lines and ambient drift. Yet Kaphan retains the joy inherent in the pedal steel, especially on "High Desert," a rollicking hymn to a new day that leaves you grinning. —JD

IN PRINT

No More Sad Refrains: The Life And Times Of Sandy Denny

By Clinton Heylin

Helter Skelter Publishing

286 pages; 18.99 pounds (\$27.50)

Although she is far from a household name in the U.S., the late Sandy Denny has proved to be one of the most revered singers to have emerged from the British folk-music boom of the 1960s. Beginning with her work with the seminal Fairport Convention—the group that also yielded singer/songwriter/guitar virtuoso Richard Thompson—Denny's music has endured for decades. Periodic vault cleanings have unearthed live material and outtakes that continue to thrill her relatively small but highly loyal fan base.

Even if you are new to Denny's charms, her voice may actually

have resided in your record collection for years—albeit filed under the letter "L." Her duet with Robert Plant on the Celtic ballad "The Battle of Evermore" (on Led Zepelin's fourth album) is just one of the better-known delights the Denny discography has to offer the discriminating listener.

In Clinton Heylin's compelling biography, Denny is portrayed as an immensely talented but troubled woman. Beset with career insecurities, drug and alcohol problems, severe self-doubt, and a difficult marital situation, Denny died in 1978 at age 31. Even though the U.K. music world was immersed in punk rock, her demise warranted front-page attention in Britain's *Melody Maker* magazine. As was the case for much of her life, the American music press barely noticed.

Along with Thompson, Denny was a pivotal figure in the '60s British folk scene. Positioning themselves as modern-day minstrels, the members of Fairport Convention were—and still are—the best-known purveyors of the style. And any fan will tell you that they were at their finest with Denny in tow. Their 1969 album *Liege and Lief* is a milestone, and Denny is one of the disc's enduring attractions.

It is not difficult to read Heylin's book and notice the par-

allels her life drew to Janis Joplin's. Like Joplin, Denny was an insecure person who seemed to get most of her self-validation in the spotlight. Occasionally, the text draws on Denny's personal notebooks, and these glimpses into her personality reveal someone not at home with herself. Sensitive to a fault, she used drugs, alcohol, and infidelity as quick fixes for her fragile interior state.

As someone who has admired her work for more than 20 years, this writer was alarmed to learn of the mess that was Denny's existence—although her early death was probably no surprise to those who knew her best. Her drinking made a mockery of her talent, and her marriage to Australian musician Trevor Lucas was volatile. Even the birth of

Denny's daughter—just months before her death—couldn't ease the singer's suffering.

Heylin, whose previous work includes a definitive biography of Bob Dylan, as well as histories of American punk rock and the bootleg record industry, has done a remarkable job of telling Denny's

tale. Though her short life was fraught with sadness, the major theme that permeates the book is the sheer beauty of the music she left behind.

For anyone even remotely interested in her work, A&M/Universal's recently released *No More Sad Refrains: The Anthology* (a two-disc companion to this book) is an excellent starting place, as is the label's recent double-disc Fairport collection, *Meet on the Ledge: The Classic Years 1967-75*.

Given the resurgence of interest in fellow English folkie Nick Drake (following his posthumous musical cameo in a Volkswagen commercial), it isn't a real leap of faith to imagine that the rediscovery of Denny is only one well-placed advertisement away. Unfortunately, Heylin's biography is currently available only as an import, with no U.S. publication scheduled as of this writing. Interested parties should be able to find a copy at Virgin Megastores or by visiting skelter.demon.co.uk. MIKE VILLANO



SINGLES

EDITED BY CHUCK TAYLOR

POP

ATHENA CAGE *All or Nothing* (3:40)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority Records 81501 (CD promo)
Save the Last Dance has touched a nerve in young theatergoers in much the same way that *Flashdance* did for the previous generation. Part of that appeal, of course, extends to the music that accompanies the story: Witness the platinum-selling Hollywood Records soundtrack in the top five of The Billboard 200. The latest single from the project comes from Priority act Athena Cage and is featured in a pivotal scene of the flick. Couple that with the general vibe of "All or Nothing," which punches the popular Destiny's Child/Pink production sound currently pervading the pop/R&B airwaves into the stop-and-start action, the constant thump of timpani, and a layered and youthful vocal. While that doesn't make for a song that's likely to stand the test of time, the catchy melody and of-the-minute vibe could spur some serious action at top 40 radio.—**CT**

ALL-4-ONE *All the Wrong Reasons* (3:37)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Discretion Records (CD promo)
In a broad sense, All-4-One—along with Boyz II Men, Shai, and New Kids on the Block—could be considered forefathers of the current boy-band movement. The group had a massive achievement with its 1994 self-titled disc, which included the megahit "I Swear," a single that spent 11 weeks atop The Billboard Hot 100. When a devastating motorcycle accident forced one of the guys to the sidelines, the band took a hiatus. The quartet returns now with a new disc, *All-4-One... Has Left the Building*, issued Feb. 13. The guys have kept up with the times, and with this first single, "All the Wrong Reasons," they appear not to have lost any speed. This track has the tight production the world's come to expect from pop music, and the group still possesses the tight harmonies it did back in the early '90s. The name value could help them regain the spotlight, but regardless, they deserve a shot. Contact 310-274-7697.—**EA**

R & B

SYLEENA JOHNSON *I Am Your Woman* (4:18)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly Publishing, BMI
Live 42732 (CD promo)
It's not often that a new artist is able to cut through the music-business sauce and get straight to the goods: a great song produced and written by one of the industry's leaders—in this case none other than R. Kelly. But 23-year-old Syleena Johnson is no ordinary singer. In the tradition of modern greats like Kelly Price—also an artist embraced by Mr. Kelly—"I Am Your Woman" is

about as classic as a woman's soul anthem gets. Her man has been cheating, and she's demanding respect, while fully believing that the power of love will hold things together: "I don't love you enough to hate/But yet I love you too much to leave/Guess that makes me your woman." That's strong stuff. Produced, written, and arranged by Kelly, the track sashays like a slow dance, with production that allows Johnson's gift to ring forth with clarity. This one's going to sound like heaven on the radio—and even better once Johnson has the chance to sing it live. The business is already buzzing about this one; it won't take long for Johnson to be everybody's woman. Watch for her debut album, *Chapter 1: Love, Pain & Forgiveness*.—**CT**

COUNTRY

COLLIN RAYE *You Still Take Me There* (3:22)

PRODUCERS: Dann Huff, Collin Raye
WRITERS: B. James, D. Gray, T. McHugh
PUBLISHERS: Sony/ATV Songs, Songs of Terence/Venture One Music/McMore Music, BMI, Volunteer Jam Music, ASCAP
Epic 16521 (CD promo)
Right from the weeping steel-guitar intro, this pretty ballad starts tugging on the heart strings and doesn't let up. Produced by Collin Raye and Dann Huff, this record has a decidedly more country feel and the production a little more organic than some of the singer's more polished, pop-flavored outings. It's a detour that works wonderfully. Raye's voice is so passionate and pure that it doesn't need excess frills. All he needs is a solid lyric, and songwriters Del Gray, Brett James, and Thom McHugh provide him with a gorgeous ballad to sink those chops into. The lyric says, "You took me to heaven our first night together/And you still take me there." It's a sweet sentiment about devotion and the joy of enduring love. All in all, from production to performance, it's a great little record that should find instant favor with country programmers.—**DEP**

TRACY LAWRENCE *Unforgiven* (3:40)

PRODUCERS: Flip Anderson, Tracy Lawrence, Butch Carr
WRITERS: L. Boone, P. Nelson, B. Pinson
PUBLISHERS: Sony/ATV Tunes, Cross Keys Publishing, ASCAP, Sony/ATV Songs d/b/a Tree Publishing, Asifits Music, BMI
Atlantic 300238 (CD promo)
Lawrence wraps his signature country-boy vocal around this heartbreak ballad and turns in a performance dripping with regret, pain, and bewilderment. It's the classic country tale of a man who wrongs his woman and seeks forgiveness, but songwriters Larry Boone, Paul Nelson, and Bobby Pinson put a different spin on it by naming historical figures and their transgressions—Thomas Jefferson and slave ownership, Judas betraying Christ with a kiss, John F. Kennedy and his indiscretions with women. Lawrence sings ruefully of how they've each been forgiven—and asks why he's one of the unforgiven. In the closing lines, he tells the woman he loves that even though she can't forget, she's forgiven. The ups and downs of his roller-coaster life aside, Lawrence continues to be one of the format's more compelling voices, and this song gives him the opportunity to do what he does best.—**DEP**

JOHN ANDERSON *The Big Revival* (3:15)

PRODUCERS: Blake Chancey, Paul Worley
WRITER: D. Linde
PUBLISHERS: EMI Blackwood Music/Rising Gorge Music, BMI
Columbia 16427 (CD promo)
Exploding out of far left field, this tongue-in-cheek take on the, shall we say, extreme side of religion may well catch programmers off guard. While John Anderson's signature voice is in great form, it's the wailing guitars and thumping bass drum that propel us toward the

SPOTLIGHT



SAMANTHA MUMBA *Baby, Come Over (This Is Our Night)* (3:31)

PRODUCERS: Bag + Arthur, Dino Esposito, E. Dawk, Ron Fair
WRITERS: A. Bagge, A. Birgisson, S. Mumba, R. Bell, G. Brown, M. Muhammed, C. Smith, J. Tylor, E. Toon, D. Thomas
PUBLISHER: not listed
A&M Records 10314 (CD promo)
Ireland's Samantha Mumba got plenty of respect with her buoyant cross-format debut, "Gotta Tell You," which promptly catapulted the videogenic 17-year-old into the top five of The Billboard Hot 100 at year-end 2000. The same elements that made that song such a refreshing change of pace for pop radio are at play in "Baby, Come Over (This Is Our Night)." Foremost, production glides along with generous instrumental layers, an appealing salsa-light beat, and an overall conviction that you don't have to sound like all the others to generate radio play (or sales). Vocally, Mumba again applies a confident, playful performance that transcends her age. At the midsection, "Baby, Come Over" breaks down with the chorus of the Kool & the Gang chestnut "Tonight," which will be fun for the more mature side of top 40's demographic. But, like its predecessor, this is one that will be embraced by the masses. Just what the doctor ordered: light, fun, freeing. A fine moment from Mumba's embraceable debut album, *Gotta Tell You*.—**CT**

catchy refrain of "Praise the Lord and pass me a copperhead." We can only hope that radio would show such faith in a core artist like Anderson. Risk-taking, highly effective production makes for a lively, rocking cut, highlighted by nifty harmonica and organ riffs. For those willing to give this single a chance, it is absolutely guaranteed to cut through the clutter. As pleas for things new and different persist, it's the veteran Anderson who advises on this cut, "You won't find many hypocrites/That'll take a chance on gettin' bit."—**RW**

ROCK TRACKS

KID ROCK *My Oedipus Complex* (3:51)

PRODUCER: Kid Rock
WRITER: R.J. Ritchie
PUBLISHERS: Thirty Two Mile Music/Warner-Tamerlane, BMI
Atlantic 300382 (CD promo)
On this second single from *The History of Rock*, Mr. Rock offers a thought-provoking story of a dysfunctional father/son relationship, told from both sides. Backed by his band, Twisted Brown Trucker, Rock kicks off the tune with funky guitar and basslines at a slow, fat tempo. The song abruptly explodes into a harder, louder feel as guitars erupt and the front man starts yelling. Lyrically, the alternate perspectives are spotlighted in twin radio edits: The father's version features Rock wearing the deadbeat dad's shoes, assuming the man's defensive attitude—"Son, I said I'm sorry/Why do you resent me so?" The son's version adds the voice

SPOTLIGHT



ERIC BENÉT *Love Don't Love Me* (4:03)

PRODUCERS: Eric Benét, Demonté Posey
WRITERS: E. Benét, D. Posey
PUBLISHERS: India B. Music/Songs of PolyGram International/Putty Tat Music/Demontés Music, BMI
Warner Bros. 100524 (CD promo)
It's hard to imagine the sultry Eric Benét ever having trouble with the ladies—particularly given his recent commitment to Halle Barry—but he's pretty persuasive on "Love Don't Love Me," a song he co-wrote and co-produced for the highly anticipated soundtrack to the upcoming film *The Brothers*. More than anything, this smooth, sensual jam about finding his way with a special someone amply demonstrates that Benét is an artist whose time has arrived. The singer went a long way toward that goal with his No. 1 duet with Tamia last year, "Spend My Life With You" (which showed off his romantic side in the original and a funkier, get-down persona on the remix), but there is a sense here that Benét's playing with the big boys. Serving up a finger-snapping groove and rubbery bass, "Love Don't Love Me" has all the makings of a cross-format smash, as Benét croons in amber tones, "All I ever wanted was to get it right/Somebody tell me what is wrong with me/I wasn't sure but I know now/I believe that it must be/Love don't love me." Also on the soundtrack to *The Brothers*: RL of Next, Dave Hollister, and Jermaine Dupri.—**CT**

of the embittered offspring, along with a flute line. Then, for the true fans—and album-oriented stations that can get away with it—the seven-minute album version combines both perspectives, including some extra verses. Rock's last single, "American Bad Ass," found modest success on rock radio but didn't achieve the same crossover success as his previous singles. This one may be hard to swallow for top 40 and hot ACs as well. But, like "Bad Ass," it should do well at rock radio, where it is already getting some major-market spins.—**EA**

NEW FOUND GLORY *Hit or Miss (Waited Too Long)*

(3:22)
PRODUCER: Neal Avron
WRITER: New Found Glory
PUBLISHER: not listed
MCA 25285 (CD promo)
New Found Glory emerges straight out of the swamps and nursing homes of Coral Springs, Fla., with an eponymous album, its second set for MCA. The new single, "Hit or Miss," combines post-relationship angst with an explosive guitar-rock sound. The quintet pumps the uptempo track with Cyrus Bolooki's speedy drumming, while vocalist Jordan Pundik reminisces about a relationship that's in the past tense. Odd, melancholy lines like "Remember the time we realized 'Thriller' was our favorite song" might not bode well for an energetic number, yet the lyric fits. Producer Neal Avron utilizes his diverse studio background—working with acts from Kix to Dave Grusin—to create a tight track

with good use of harmonies. At the same time, he doesn't compromise the band's ability to rock. Programmers should be careful not to wait too long on this.—**EA**

MUDVAYNE Dig (2:43)

PRODUCERS: GGGarth, Mudvayne
WRITERS: M. McDonough, G. Tribbett, R. Martine, C. Grey
PUBLISHER: Mudvayne Music, ASCAP
No Name/Epic 12947 (CD promo)
Straight out of Peoria, Ill., comes Mudvayne, four guys who traded their given names for better-fitting *noms de rock*: Gurr, Kud, Ryknow, and sPaG. In the process, they started wearing some serious makeup. On this single from their major-label debut, *L.D. 50*, Mudvayne packs a lot of energy in barely three minutes. Vocalist Kud grows through the chorus and speeds through the tongue-twisting lyric. (The words are largely unintelligible, although one word does sound like "dig," if you listen carefully.) Garth "GGGarth" Richardson, *Über*-producer for the loud renaissance, subtly and creatively layers vocals upon whispers. The group, which opened dates for fellow middle-American rockers Slipknot last summer, is currently touring the States, heading to Europe in March.—**EA**

AC

BETTE MIDLER *Love TKO* (4:36)

PRODUCER: Don Was
WRITERS: C. Womack, G. Noble Jr., L. Womack
PUBLISHER: Warner-Tamerlane Publishing, BMI
REMIXER: David Kahne
Warner Bros. 100517 (CD promo)
Imagine Barry White calling in sick and Bette Midler standing in with her take on a set of soulful midnight serenades. Curious, at best, but Miss M's take on the kitschy romp "Love TKO" is a good-timing tease that shows the can-do singer/actress working her way through an authentic R&B vibe, one with a late-night lovin' brand of production that could steam up some bedroom windows. Amid a flurry of able background divas, Midler purrs about her lesson learned: "I think I gotta let him go/Cause it looks like another love TKO/This time I'm gonna win/It takes a fool to lose twice." For Midler fans, this is essential—abounding with fun yet credible and beautifully assembled. For radio, ACs and even open-minded adult R&Bs could earn points by sharing this one. A nice moment of versatility from her current album, *Bette*.—**CT**

RAP

MOOCHIE MACK *Ghetto Bounce* (4:01)

PRODUCERS: Salam Wreck, DJ Herb
WRITER: not listed
PUBLISHER: not listed
Casino Entertainment/In The Paint/Koch (CD promo)
Moonlighting seems to be running rampant in rap music today. With rappers acting and athletes and actors rapping, it seems like the key to staying in the game is to have some sort of multimedia-branded side gig. No exception to that rule, Mochie Mack—a name you've got to admire—swings double-duty with his debut single, "Ghetto Bounce." The MC, a former Detroit-based radio jock known as Supa Dave, checks out the other side of the game with this single. Like any number of his contemporaries, Mack takes it upon himself to flip another beloved children's ditty, "If You're Happy and You Know It Clap Your Hands," with infectious results. The track is a combination of Southern bass with a touch of go-go. Mack's lyrics aren't the greatest, but that isn't the point here. "Ghetto Bounce" is just a party record, and as such, it scores. As a former DJ, Mack knows what will work at radio and uses that knowledge well.—**RH**

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

Koffee Brown Mixes It Up On Arista Male/Female Duo's Debut Looks At 'Mars/Venus' Issues

BY JEFF LOREZ

NEW YORK—Artist/producer/Divine Mill Records head KayGee is fast becoming a music executive to be reckoned with. Artists already profiting from his Midas touch include former-Arista-now-J Records trio Next, as well as Warner Bros. singer/songwriter Jaheim. The latest act to emerge from his stable is the Arista male/female duo called Koffee Brown.

Comprising singer/songwriters Fonz and Vee, the duo is preparing for the March 6 release of its *Mars/Venus* album, which was produced by KayGee in conjunction with various other East Coast producers. That list includes Allstar (who did the retro-jazz/funk-flavored single

"After Party," which shipped to radio Nov. 8), Eddie Berkeley, and Barry Salters.

The duo, which is published through ASCAP, was formed when both artists—under KayGee's auspices—auditioned separately for former Arista Records head Clive Davis. Vee originally performed with another male artist and Fonz as a solo act. It was Davis' idea for the two to join forces.

For Missouri-born and -raised Fonz, it meant relocating. It was R.L. from the group Next, a family friend, who encouraged Fonz to try his luck in Minnesota, Next's hometown. When Next signed with KayGee, R.L. championed his friend's vocal ability.

"KayGee let me move into his house," Fonz says. "As the project progressed, I started working more hand in hand with him doing production."

For Vee, an East Orange, N.J., native who previously toured as a backup singer with Aaron Hall, Mary J. Blige, and Faith Evans, KayGee was a neighborhood friend who had been aware of her vocal ability for some time before bringing her under his wing.

"I sang on Case's 'Touch Me Tease Me,' which featured Foxy Brown [from the *Nutty Professor* soundtrack]," says Vee. "After that I worked with Next [on that group's 'Too Close'] and Jaheim."

Koffee Brown's sound, as the name suggests, rests on a foundation of classic soul with some seri-

ous singing and a hip-hop undercurrent. Examples of this music strategy can be found on the dark, moody ballad "Chick on the Side"; the light, melodic "Do You See"; and the 'round-the-way, party-flavored "Weekend Thing."

As such, Koffee Brown—managed and booked by Ramsey Gbelawoe of Joshua Tree Entertainment—feels it has something for everyone.

"People will be able to relate because it's basically about relationships," says Vee. "When the project first got under way, the original idea was mainly to do love ballads. But then KayGee decided to go in the opposite direction, and that meant getting into the nitty-gritty of relationships."

"Koffee Brown's music is so different from what else is out there that in many ways they market themselves," says Kemett J. Timms, Arista's marketing manager. "On one hand, there aren't any male/female duos. Then lyrically, because of their structure, they can discuss relationships from opposite sides of the fence. Listening to one of their songs is like listening to a conversation—sometimes loving, sometimes hostile, but always compelling. It's something both men and women will be able to relate to."

"The huge response that we're getting on this record has a lot to do with the fact that it has a strong feel-good flavor that you connect with immediately," Arista executive VP Lionel Ridenour adds. "Koffee Brown captures an energy that's reminiscent of René & Angela, and the title *Mars/Venus* is perfectly symbolic of their incredible chemistry."

The duo's radio promo tour kicked off Jan. 28 in support of "After Party" and will continue through the album's release date. In addition, the group is partaking in the Special Olympics promo tour that commences Feb. 28 in Los Angeles with a launch party hosted by Laker player Shaquille O'Neal and actress Vivica A. Fox.

"The tour stops in 15 cities, and Koffee Brown will visit approximately eight to 10 of these markets where they will perform at an NBA game in each host city,"

Timms says.

Koffee Brown is also scheduled to make a *Soul Train* TV appearance in the spring, with ads for the album running on BET. Print advertising has been booked from April to July in urban publications such as *Sister 2 Sister*, *Vibe*, *Right On!*, and *Word Up!*

Radio response has been positive. Sam Weaver, PD/operations manager at KPRS Kansas City, Mo., says, "If you like caffeine, Koffee's perfect. It's stimulating our listeners right now."



KOFFEE BROWN



Let's Stay Together. Columbia Records Group and So So Def Recordings recently renewed their marketing, promotion, and distribution pact that dates back to 1993. On hand for the occasion were, from left, Columbia Records Group executive VP Will Botwin and chairman Don Ienner, So So Def CEO Jermaine Dupri, Columbia Records Group executive VP John Ingrassia, and So So Def COO Michael Mauldin.

'At Last,' A Mainstream Gladys Knight Set; U.K.'s Ola Onabule Has Sights Set On U.S.

BACK 'AT LAST': We last heard from legendary singer Gladys Knight in 1999 with her inspirational MCA set *Many Different Roads*. However, there's been a six-year dry spell between her 1994 mainstream R&B/pop offering, *Just for You*, and her forthcoming Feb. 27 release, *At Last*. During that period, Knight says she had the chance to strengthen her relationship with MCA.



KNIGHT

"I must give a nod to MCA with this new album," says the singer, who recently racked up \$125,000 on TV's *Who Wants to Be a Millionaire*. "We haven't had a great relationship in the past, and I didn't want to record just

to record. Too many record companies just want your name on the roster but aren't helping. But they've made a complete about-face, and it's making a difference. They're ready with support, promotions, and everything, because they believe in it. The Lord's hand is certainly in this."

This latest project of ballads and midtempo tunes finds Knight collaborating and co-producing with such contemporary notables as **Jamey Jaz**, **Shep Crawford**, **Tiger Roberts**, and **Randy Jackson**. In addition to dueting with TV son **Jamie Foxx** ("I Wanna Be Loved"), the soulstress covers the **Bill Withers** classic "Grandma's Hands" and presents a sequel to her 1970 No. 1 hit "If I Were Your Woman" with "If I Were Your Woman II."

"This is a continuing story," she says about the song. "It's about after you get me hooked, will you still treat me so good? I had so much fun making this album. Working with these young producer/writers gave me the chance to give back, because no one's really telling them what it takes to last in this business. And with my MCA-distributed label, Many Roads Records, I plan to do more with new talent than just pay lip service."

"Musically, there's more than one Gladys Knight," she continues. "In fact, most of my previous big hits, like 'Midnight Train to Georgia,' have come from the country arena. While I'm proud of my R&B roots, I don't like to be categorized. This album really represents me."

'IMAGE'-CONSCIOUS: Thursday (1) will be music night for the 32nd NAACP Image Awards under the theme "A Journey of Excellence." Co-hosted by **Brandy**

and **Sinbad**, the Los Angeles Universal Amphitheatre event will feature performances by **Jill Scott**, **Destiny's Child**, **Joe**, and **Mary Mary**. Presenters will include **Mary J. Blige**, **Toni Braxton**, and **Lil' Bow Wow**. In addition to the music awards, honors will be given in other fields, ranging from literature to children's programming. On Saturday (3), the NAACP will recognize the film and TV industries as well as bestow such special honors as the Hall of Fame award to **Sidney Poitier**. The awards telecast airs March 9 on the Fox network (8-10 p.m. EST/PST).

SOULFUL LIBATIONS: A self-described "new voice of old soul," British singer/songwriter/musician **Ola Onabule**. Onabule, whose most recent release is the 1999 album *Precious Libations for Silent Gods*, is preparing to record his fourth yet-untitled album—and hoping to parlay his local performing and recording success into a U.S. following.



by Gail Mitchell

He and his band of musicians have played for the likes of **Gladys Knight**, **Natalie Cole**, and **Tower of Power**. But his heart and soul are dedicated to a solo career that earlier attracted U.S. recognition when former Elektra executive **Bob Krasnow** signed him in the early '90s. However, an album was never released. "I sat around for a year or two feeling sorry for myself," recalls the self-taught guitarist. "So I started my own label, Rugged Ram. Besides myself, I hope to release a couple of other acts this year."

Drawing upon such influences as **Otis Redding**, **Donny Hathaway**, **Stevie Wonder**, and **Curtis Mayfield**, Onabule incorporates soul, blues, and jazz into his message-driven lyrics. He says the title of his most recent project was inspired by the murder of a black man in Britain and his father's teachings. "My dad lives in Nigeria," he says, "and we were talking about the fact that in the old days when a young person died that way, the ancestors would pour some drink on the floor to appease the gods. Depending on how valuable the loss was, the more valuable was the drink: water, the blood of an animal, wine." Or in Onabule's case, music.

Citing the show-business work ethic of **James Brown** and others, Onabule says he's "trying to emulate them and make sure the sand doesn't get dry between my toes." For more information about Onabule and Rugged Ram, contact **Maria Avgoulis** via rugged:ram@compuserve.com.

**The Rhythm
The Rap
and The
Blues**

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 songs like 'PUT IT ON ME', 'PROMISE', 'STUTTER', 'DANGER (BEEN SO LONG)', 'SOUTHERN HOSPITALITY', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'YOU SHOULD'VE TOLD ME', 'NO MORE', 'WHAT'S YOUR FANTASY', etc.

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

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'STUTTER', 'COULD IT BE', 'IT WASN'T ME', 'SOUL SISTA', 'MAMA CITA', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NONE TONIGHT', 'STRANGER IN MY HOUSE', 'OH NO', 'STUTTER', etc.

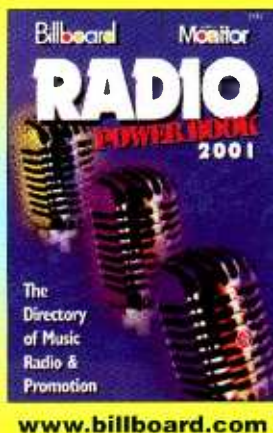
MARCH 3, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	1	28	SHAGGY ▲ ³ MCA 112096* (11.98/17.98)	HOTSHOT	1
2	2	2	19	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
3	4	3	15	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
4	3	4	18	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
GREATEST GAINER						
5	7	9	31	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	5
6	5	7	14	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AJJUSWANASEING (I JUST WANT TO SING)	4
7	6	6	9	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
8	10	11	14	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
9	8	5	9	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
Hot Shot Debut						
10	NEW	1	1	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	10
11	9	8	4	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
12	12	13	11	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
13	14	14	13	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
14	11	10	21	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
15	13	12	17	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
16	16	21	17	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
17	18	18	21	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
18	NEW	1	1	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
19	17	17	13	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
20	20	20	19	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	20
21	15	16	17	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
22	21	19	34	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
23	19	15	10	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
24	25	28	57	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
25	29	29	10	QB'S FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		18
26	24	22	6	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
27	22	23	11	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
28	27	27	11	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
29	26	24	4	DREAM ● BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
30	23	25	9	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
31	28	26	12	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
32	30	—	2	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T_HOLD_BACK	30
33	32	31	45	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
34	NEW	1	1	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	34
35	31	30	14	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
36	35	46	14	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	35
37	34	34	11	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
38	37	41	40	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
39	33	32	13	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
40	44	47	24	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	40
41	36	37	74	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH... VALLEY LOW	5
42	42	43	22	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
43	39	35	41	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
44	38	33	13	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
45	40	42	18	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
46	45	38	12	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
47	41	36	14	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
48	46	45	46	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23

49	48	49	44	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
50	58	50	14	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
51	43	40	14	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
52	59	—	2	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	52
53	NEW	1	1	RICHELIE RICH TEN SIX 601 (10.98/14.98)	THE GAME	53
54	47	44	20	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
55	50	48	15	PRODIGY OF MOBB DEEP ● INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
56	57	59	14	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
57	49	39	23	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
58	51	—	2	MARVIN SEASE JIVE 41712 (11.98/17.98) HS	WOMEN WOULD RATHER BE LICKED	51
59	52	54	66	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
60	NEW	1	1	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) HS	PORN AGAIN	60
61	56	52	42	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
62	53	53	10	FIELD MOB MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY	35
63	65	58	34	KELLY PRICE ▲ DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	3
64	61	56	22	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
65	54	86	3	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) HS	GHETTO THEATER	54
66	63	60	82	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
67	64	62	43	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
68	55	51	10	VARIOUS ARTISTS DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
69	60	57	43	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
70	67	55	17	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
PACESETTER						
71	85	—	2	VARIOUS ARTISTS TOM JOYNER PRESENTS THE UNITED WE FUNK ALLSTARS MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)		71
72	69	65	71	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
73	75	76	23	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
74	62	61	26	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
75	66	67	62	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
76	NEW	1	1	FAT PAT WRECKSHOP 1113 (15.98/20.98)	GREATEST HITS	76
77	70	75	43	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
78	79	—	13	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
79	77	69	62	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
80	83	83	23	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
81	84	79	16	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
82	72	66	35	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
83	78	63	17	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
84	68	64	18	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
85	80	68	14	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
86	RE-ENTRY	79	79	MACY GRAY ▲ ³ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	9
87	73	78	36	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
88	NEW	1	1	LIL' BLACK BIG BABY 1004 (11.98/16.98)	ON THE THE ROAD AGAIN	88
89	74	81	39	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
90	93	77	34	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
91	87	74	11	MONIQUE MOSE KNR 1237 (15.98 CD)	GIRL LIKE ME	74
92	71	91	8	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
93	89	98	57	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
94	100	—	30	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
95	82	73	4	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	72
96	86	97	24	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
97	92	82	40	BIG TUMBERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
98	81	85	32	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
99	90	80	18	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
100	96	96	68	MARY J. BLIGE ▲ ² MCA 111929* (11.98/17.98)	MARY	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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Dance

ARTISTS & MUSIC

Britt 'Re-Members' The '80s With Trilogy's 2nd Installment

GORGEOUS: Four years after its release, **King Britt Presents Sylk 130's** debut, *When the Funk Hits the Fan* (Ovum/RuffHouse/Columbia),



BRITT

remains one of those musically solid discs that we find ourselves revisiting quite often. As the faux soundtrack to a '70s film—Britt dubbed it *The Emotion Picture Soundtrack*—the 19-track set meshed old-school rhythms and beats with a contemporary attitude.

The Dance Trax HOT PLATE

- **Andy Caldwell**, "Carnaval" (Om Records single). Hot on the heels of "Quiet Nights," "Carnaval" finds Caldwell—a member of San Francisco act **Soulstice**—revisiting house music's deeper side. Between **Jon Santos'** understated Latin percussion and vocalist **Orlando's** repeated chanting of "La vida is a gift," this track sizzles from beginning to end. Out March 6.
- **Placebo**, "Special K" (Virgin promotional single). Placebo's third album, *Black Market Music* (due May 8), includes the feisty "Special K," which has been masterfully re-tweaked by **Timo Maas**. For his vocal and dub excursions, Maas has replaced the song's rock foundation with solid progressive house roots, complete with soothing synth patterns and swirling filtered effects. A bonus track is included: **Brothers in Rhythm's** sterling trance-hued mix of "Passive Aggressive."
- **Eddie Matos**, "Afreaka" (Under the Counter Scotland single). The first single culled from Matos' second solo album (*All Directions*) finds the artist, along with remix outfit **Natural Rhythm**, intertwining his soulful house origins with Funhouse-era electro, party-time percussion, and one incredible guitar solo by **Pat Bailey**. DJs like **Joe Claussell** and **François K.** are sure to embrace this one. Available at the end of March. FYI: Matos and his (sometime) musical partner, **John Mateo**, are currently in the studio working on their mixed compilation for Glasgow Underground Scotland.
- **LHK**, "iCan"/"Candy" (Glasgow Underground Scotland single). Manchester's **Liam Swarbrick** follows up last year's "Nothing is Sacred" with the jagged beats and filtered house loops of "iCan" and "Candy." Fans of **Romanthony**, **DJ Sneak**, and **Angel Moraes** should not let this one pass them by. Out March 5.
- **Finley Quay**, "Spiritualized" (Epic single). What'll it be, remixer/producer **François K.**'s just-over-nine-minute Vbin' Vocal mix or his 11-minute FK dub? Either way, ya win.
- **Medway**, "Release" (Hooj Choons U.K. single). Originally included on **Jesse "Medway" Skeens'** year-old EP *Fat Bastard*, the gloriously dubbed-out "Release" is given new leases on life via remixers **Andy Moor**, **Joeski**, and **Lexicon Avenue**. The latter's version is included on **John Digweed's** forthcoming two-disc set, "Global Underground 019: Los Angeles," on Boxed Records U.K.

"I wanted my first album to showcase the musical vibes that helped to form the foundation of my life," explains Britt, who first garnered national attention as **Sylkworm**, the DJ for **Digable Planets**, and who also records (together with **Vikter Duplaix**) under the **Scuba** moniker. "I wanted it to be a showcase for the musical styles I was raised on: funk, jazz, soul, and disco. Those were my conditioning years. I have much respect and appreciation for such music from the '70s."

When the Funk Hits the Fan was Britt's first segment of his "autobiographical trilogy, my musical life." On March 13, San Francisco-based/Rykodistributed Six Degrees Records will issue the second part of the series, *Re-Members Only*, in North America. The label has worldwide rights for the album, except in Japan (where the album will be released by Sony Japan), and is scheduling releases in various markets for late March/early April, says Six Degrees director of marketing **Jennifer Matthews**.

The album was preceded by the **Alma Horton**-fueled single "Happiness," Jan. 30. The CD-5 and 12-inch vinyl, with remixes by **Soul Dhamma** and **Critical Point**, were issued by Six Degrees and Ovum (the label founded by Britt and **Josh Wink**), respectively.

"The songs [on the album] reflect the music I discovered through radio and my high school friends in the 1980s," says Philadelphia native Britt of *Re-Members Only*. He continues, "Radio was so eclectic then; it was great, the way college radio is today. You'd have a DJ like **Frankie Crocker** [of WBLS New York] playing the **Clash** alongside **Chaka Khan** alongside **Elvis Costello** alongside **Yaz** alongside **Gladys Knight**."

Encompassing electro, rap, synth pop, post disco, and freestyle—as well as live and synthetic instrumentation—*Re-Members Only* finds the artist re-tweaking the past to fit into



by Michael Paoletta

the here and now. On the sterling set, Britt partners with several iconic vocalists, including **Alison Moyet** (the stirring "Skipping Stones"), **Martin Fry** (the **Strafe**-esque "One and Only"), and **Kathy Sledge** (the **Mantronix**-leaning "Rising").

"Such artists have been teaching me to sing since high school, which was one of the happiest times of my life," Britt acknowledges. "Those were years of enlightenment."

Also contributing to the album are **Mark Bell** (the sensual "Romeo's Fate"), **Duplaix** (the sultry "I'll Do it For You"), **Capitol A** (the **Funky 4 Plus 1** freshness of "All the Way Live"), and **Grover Washington Jr.** ("For Love"), among others.

"This was Grover's last recording," notes Britt, who adds that the legendary sax player passed away three weeks after recording the track. "I met Grover after the release of my first album, and one of the first things he said to me was, 'I should've been on that album.' So, when it came time to record the new album, I invited him to the studio. He flipped over this track."

Except for a funk-fortified cover of **Nu Shooz's** "I Can't Wait," all tracks were penned or co-penned by Britt,

whose songs are published by Cosmic Lounge Music (ASCAP).

Leading up to the album's release, Britt has kept a busy DJ schedule (which includes a bi-monthly residency at London's AKA bar), playing around the globe. In late April/early May, Matthews says Britt will embark on a 10-city, '80s-embellished tour. In addition to having Britt behind the wheels of steel, each date will feature a live performance by at least one of the album's guest artists. The show makes its debut March 27 during the Winter Music Conference in Miami. Prior to this, on March 12, the label will host the album's official release party at the Shampoo club in Philadelphia. Confirmed guests include
(Continued on next page)

U.S. Tastemakers Name Top 10 U.K. Dance Tracks Of 2000

NEW YORK—New British dance music is gaining the kind of critical support in the U.S. that has often eluded new pop and rock acts from the U.K. With that in mind, and to complement the Best of the Brits feature (see story, page 45), we have asked 10 tastemakers in the U.S. dance scene to pick their favorite British dance tracks of 2000.

Afro Medusa

"Pasilda"
Azuli Records U.K.

"This record sent me through the roof when I first heard it in Ibiza. I was so happy when I returned home from my trip and discovered that it was in my mail from Azuli. It became an instant classic for me at Vinyl [the New York club where Tenaglia plays every Friday] and everywhere else I've played it in my travels. It had every necessary flavor to make everyone happy."

Danny Tenaglia
DJ/remixer/producer

Spiller

"Groovejet (If This Ain't Love)"
Positiva U.K.

"Only in England would a totally infectious disco ditty by a relative unknown be embraced. A fashionable Salsoul disco loop, coquettish female vocals, a naggingly lovely hook, and a few tasty edits later, *voilà*, you have one of the year's true dancefloor staples."

Bill Coleman
Founder/president, Peace Biscuit Productions

Wookie

"Scrappy"
S2S Recordings U.K.

"This track blew my mind the first time I heard it. The piano lines and breaks are truly magnificent. Top tune."

Maurice Bernstein
President, Giant Step

Sasha & Darren Emerson

"Scorchio"
Deconstruction/BMG U.K.

"A lot of the biggest dance hits in the U.K. hailed from other European territories, but 'Scorchio' stands out as the pure quality British dance record of 2000. It's a solid production throughout, with great sounds and a solid mix. Not necessarily a big chart record, but 'Scorchio' shines as a high-class track."

Patrick Moxey
Senior VP of A&R, Virgin Records; president, Ultra Records

Kerncraft 400

"Zombie Nation"
Data U.K.

"Not really a U.K. dance single, but it did explode once it was released via Data. The track's unforgettable riff—lifted from an early '80s Commodore 64 computer game—and its openness resulted in something so powerful and distinctive. Some people have accused it of being a cheesy track, but it ended up being one of the big tunes of the Moonshine Overamerica tour, with even Carl Cox playing it regularly—and he's definitely not one for cheese."

Steve Levy
Co-founder/president, Moonshine Music

Chicane

"Don't Give Up"
Xtravaganza U.K.

"Chicane's performance at the Billboard Dance Music Summit in New York last summer blew everyone away with a smooth sound that incorporated pretty songs, well-crafted melodies, and dance beats. The Bryan Adams-fueled 'Don't Give Up' is one of the year's best."

Swedish Egil
GM/PD/DJ, Grooveradio.com

A.T.F.C. Presents OnePhatDeeva Featuring Lisa Millett

"Bad Habit"
Defected Records U.K.

"When Jenny Burton originally recorded this song in the early '80s, it

became a Paradise Garage classic. Last year, the track underwent a modern reinterpretation with British diva Lisa Millett perfectly capturing the song's soul-drenched essence. Of course, drawing musical inspiration from Chaka Khan's 'I Know You, I Live You' certainly didn't hurt. Simply massive."

Kevin Williams
Director of A&R, Nervous Records

Maxim Featuring Skin

"Carmen Quesy"
XL Recordings U.K.

"This song completely won me over with its aggressive beats, great melody, wicked energy, and fly production. Just plain cool."

Ultra Naté
Artist

Nitin Sawhney

"Homelands" (Joe Claussell vs. Nitin Sawhney mix)
Outcaste U.K.

"This song is one of my absolute favorites from 2000. The track itself is exquisite; an absolute cerebral journey that [remixer] Joe Claussell takes to the next level. He stays true to the original production while expanding it for the dancefloor without ever using the formulaic four-to-the-floor house methodology. Pure brilliance in an epic 13-minute suite."

Chris Brann (aka Wamdue Project, P'taah, and Ananda Project)
Artist

Wookie

"Battle"
S2S Recordings U.K.

"The advance buzz on this bomb was so intense that this track, with its overtly moralistic lyrical bent, is no doubt a new-school, 2-step garage classic."

Raymond Roker
Founder/publisher/creative director, URB magazine

MICHAEL PAOLETTA

Billboard. Dance HOT Breakouts

MARCH 3, 2001

CLUB PLAY

1. WHAT GOES AROUND COMES AROUND
GTS FEAT. LOLEATTA HOLLOWAY KING STREET
2. YOU MAKE ME SICK PINK LAFACE
3. IT'S GONNA BE OKAY ROBIN FOX
STREETBEAT
4. CRAZY LOVE MJ COLE ISLAND
5. IN 2 THE FUTURE MIKE SKI XTREME

MAXI-SINGLES SALES

1. INNOCENTE DELIRIUM FEAT.
LEIGH NASH NETTWERK
2. LOVER BOY LORDS OF ACID
ANTLER SUBWAY
3. IS IT LOVE? CHILI HI FLY RAZOR & TIE
4. BY YOUR SIDE SADE EPIC
5. HAPPINESS SYLK 130 SIX DEGREES

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	4	8	6	STRANGER IN MY HOUSE ELEKTRA 67173/EEG † 1 week at No. 1	TAMIA
2	1	3	8	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
3	5	6	7	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
4	6	10	6	NEEDIN' U II DEFINITY 010 DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS	
5	3	4	8	ME DREAMWORKS PROMO	KINA
6	10	17	6	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
7	2	2	11	BY YOUR SIDE EPIC 79544 †	SADE
8	11	18	6	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
9	7	1	11	BOY REPRISE 44928 †	BOOK OF LOVE
10	15	23	5	STAR 69 (WHAT THE FU*K) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
11	9	7	11	LOVIN' YOU RCA 60400	KRISTINE W
12	14	21	7	ABOVE THE SEA JELLYBEAN 2615	PARADIS
13	16	25	6	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
14	20	26	5	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
15	8	5	12	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SO-REAL
16	21	24	5	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
17	23	27	5	STAND UP TOMMY BOY SILVER LABEL PROMO/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
18	24	32	5	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
19	25	31	4	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
20	32	39	3	PASS IT ON MOONSHINE 88474	KEOKI
21	17	20	10	CHANGIN' WEST END 1003	LINDA CLIFFORD
22	33	43	3	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
23	30	33	5	ON THE BEACH RADIKAL 99041	YORK
24	18	16	8	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
◀ Power Pick ▶					
25	37	—	2	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
26	19	15	10	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
27	22	9	11	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA
28	12	13	14	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
29	28	30	7	OBSDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
30	38	46	3	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
31	36	41	4	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
32	41	—	2	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
33	31	22	10	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
34	40	48	3	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
35	29	19	10	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
36	13	11	13	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
37	42	47	3	NOT SEVENTEEN V2 27680	MANDALAY
◀ HOT SHOT DEBUT ▶					
38	NEW ▶	—	1	NAIVE SONG EPIC PROMO	MIRWAIS
39	44	—	2	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
40	34	29	10	ALL GOOD? TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
41	26	14	13	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	MADONNA
42	27	12	14	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
43	47	—	2	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
44	46	—	2	UNA MUSICA SENZA RITMO TOMMY BOY SILVER LABEL 2172/TOMMY BOY	DEGENERATION
45	35	28	11	IDOL WARNER BROS. 44887 †	AMANDA GHOST
46	NEW ▶	—	1	LET ME LOVE YOU EDEL AMERICA PROMO	DA BUZZ
47	NEW ▶	—	1	ANGEL ISLAND PROMO/IDJMG	LIONEL RICHIE
48	43	36	15	ONE MORE TIME VIRGIN 38758	DAFT PUNK
49	49	45	5	WHATCHA GONNA DO HARLEQUIN 1214	SHAUNA SOLOMON
50	39	34	12	NIGHT IN THE CITY REPRISE PROMO	PM DAWN

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 ▶					
1	1	1	6	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. † 5 weeks at No. 1	MADONNA
2	3	2	12	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
3	2	3	11	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
4	4	5	10	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
5	9	10	43	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
6	5	4	21	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
7	6	7	9	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
8	8	8	27	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
◀ GREATEST GAINER ▶					
9	10	9	23	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
10	7	6	11	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
11	11	11	10	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
12	13	14	16	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
13	12	15	32	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
14	14	12	12	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
15	16	16	17	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
16	17	17	10	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
17	21	18	42	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
18	15	13	3	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
19	18	23	35	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
20	27	22	39	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
21	20	19	5	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
22	25	29	6	CASTLES IN THE SKY (T) (X) ANTLER SUBWAY 72046/ROBBINS	IAN VAN DAHL FEATURING MARSHA
23	28	21	7	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
24	24	25	6	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
25	26	24	27	THE HAMPSTER DANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
26	22	20	46	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
27	29	31	50	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
28	30	26	29	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
29	23	27	30	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
30	34	30	5	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
31	36	39	41	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
32	31	37	13	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
◀ HOT SHOT DEBUT ▶					
33	NEW ▶	—	1	STRANGER IN MY HOUSE (T) ELEKTRA 67173/EEG †	TAMIA
34	32	34	45	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
35	38	32	5	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
36	19	—	2	LOOKING FOR LOVE (T) (X) MCA 572801 †	KAREN RAMIREZ
37	45	35	11	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
38	RE-ENTRY	—	3	HIT ME HARDER! (T) (X) MODERN VOICES 008	TONY MASCOLO
39	39	38	16	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
40	46	49	6	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
41	43	36	11	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
42	33	45	5	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
43	41	33	4	SOMEONE TO LOVE ME (T) (X) BADD KAT/AUREUS 433/WARLOCK	LA RISSA
44	37	40	3	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
45	42	28	5	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
46	40	42	43	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
47	NEW ▶	—	1	HE LOVES U NOT (T) BAD BOY 79361/ARISTA †	DREAM
48	50	—	25	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
49	44	46	42	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
50	RE-ENTRY	—	22	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT PEPPER MASHAY

DANCE TRAX

(Continued from preceding page)

Duplax, Sledge, Capitol A, and Horton. "We're also discussing the possibility of a completely live show for the future," Matthews adds.

To help spread the word about Britt and *Re-Members Only*, Six Degrees has hired such lifestyle marketing companies as New York-based Giant Step and Los Angeles-based MIR Media. Matthews has already hired New York-based independent promoter Claudia Cuseta to service the set's second single, "Rising" (due April 24, with remixes by **95 North**, **Joshua**

IZ, and Britt), to club DJs. Matthews confirms upcoming features in *Vanity Fair*, *Penthouse*, *Elle*, *Interview*, *Vibe*, *Wired*, and *Popular Mechanics*, among other magazines.

Perhaps most important for Six Degrees, though, is Britt's positioning—or lack thereof—at retail. "It's been a while since Britt has had CD product in stores, and this has resulted in no bin positioning at many outlets," explains Matthews. "The thought behind the CD-5 release of 'Happiness' was to get those bin cards

made again and to let people know that King is back."

Of course, members of the club community know that Britt never went away. In addition to his globe-trotting DJ schedule, he has remixed tracks for the likes of **Macy Gray**, **Tori Amos**, and **Jazzanova**. He recently completed mixes of **Bebel Gilberto's** "August Day Song," Duplax's "City Spirits," **Attica Blues'** "What Do You Want," and "Stop the Love" for Japanese act **H+H**.

In the production department, Britt

is currently working with newcomer **Rose** (from Amsterdam) and Reprise artist **Michelle Shaprow**. His silky touch will also be present on the debut album from **Ursula Rucker**, a bona fide member of the free-floating Sylk 130 collective. And, says Britt, "you can expect lots of Scuba stuff in the near future." First in line is the single "Give it all You Got" featuring the soulful stylings of Horton. On the back burner is Britt's *Beat Generation* disc for BBE Records U.K.

What about the third and final

installment in Britt's musical trilogy? "Oh, I've been giving that much thought," he says with a smile. "It will focus on the future, the year 3000 or so. The voices of artists like **Björk**, **Beth Orton**, **Amos**, and **Tricky** would lend themselves beautifully to this concept. I guess you could say I've already started forming my dream list of artists I'd like to collaborate with."

Britt is managed by **Jeff Antebi** of L.A.-based Waxploitation and booked by Philadelphia-based **Robert Yancey**.

With 'Rose,' Mercury's Edwards Has A Hit Within 'Reach'

BY DEBORAH EVANS PRICE

NASHVILLE—Childhood friends often make promises, but few keep them. That's why newcomer Meredith Edwards was happily surprised when longtime pal Lance Bass, now a member of top-selling pop group 'N Sync, made good on his pledge to land her a record deal.

"He's always told me, 'If I go anywhere in the music business, you are coming with me,'" says Edwards in a honey-dripping Southern drawl. "So I am the debut artist for [Bass'] Free Lance Entertainment."

Bass, 21, has known Edwards (who turns 17 March 15) since she was 8 years old. "We used to sing together in

a group called the Mississippi Show Stoppers," Bass recalls, explaining that the troupe traveled around the state promoting the Mississippi Agriculture Museum. "Even back then, everyone was just blown away by this girl."

Bass made good on his promise to take Edwards with him when he launched his artist-management company, Free Lance Entertainment. He signed Edwards as his first client and linked with Mercury Records in Nashville, which has first right of refusal on any country act Bass brings the label.

"When she came in we were expecting another young female singer that wanted to try to do a crossover

record, and much to our pleasant surprise, she's a huge country fan," says Mercury chairman Luke Lewis. "She came in and sang three or four songs and had this really endearing, powerful voice. She had an affinity for country music, knowledge of the history of it, and didn't seem to be one of these people that is into this as a back door to pop music. She's an amazing singer. She carries herself well, is real honest and polite, and has a good work ethic—all the things you look for in an artist. She's fearless."

Lewis also says he enjoys working with Bass. "He seems really dedicated to looking for country artists," Lewis says. "He has great taste and

country roots. One of the reasons I wanted to do business with him is he has a good head on his shoulders. We really wanted to be involved with [Edwards], and we figured out we could have the luxury of an association with [Bass]. It's important for this genre to have young people inspired by it creatively."

COUNTRY ROOTS

Bass and Edwards developed their appreciation for country music growing up in Clinton, Miss. During their high school years, each performed at different times in the show choir Attaché, which also spawned pop group Innosense and a member of country group Marshall Dyllon.

"I've always loved country music," says Edwards. "It's always fit my voice. One of the songs I used to sing in competitions is Tammy Wynette's 'Stand By Your Man.' Everybody in my family listens to country music. It's in my roots. I don't think I'd want to sing anything else."

Edwards' debut disc, *Reach*, was originally set for mid-April but has been pushed back to a May 15 release date. The project's initial single and video, "A Rose Is A Rose," is currently No. 48 on Billboard's Hot Country Singles & Tracks and is garnering play on CMT and Great American Country.

"When you hear that she's associated indirectly with 'N Sync, it's only natural—if you're in country—to think that's a negative and that she's just another pop artist masquerading as country," says Dene Hallam, operations manager at WKHX/WYAY Atlanta. "When I heard 'A Rose Is A Rose,' it really turned me on, much like early Tanya Tucker, and when I saw her perform, it was obvious she is country."

Reach was co-produced by Mercury executive VP and head of creative Keith Stegall, Richard Marx, and writer/producer Robin Wiley, whom Bass credits with helping develop 'N Sync's vocal sound.

Edwards admits her age was a factor in the song selection process. "We didn't want to have songs on the album that are too bubble-gum," she says. "We wanted to have songs that had substance to them, yet we didn't want to have songs talking about divorce and stuff I have no idea about... We wanted songs that had real meaning and stories behind them, and I think we succeeded."

The songs serve as a good showcase for Edwards' heart-in-the-throat vocals. She combines traditional phrasing that's a throwback to Wynette with a youthful sassiness that recalls early Tucker. Lyrically, the songs cover a myriad of themes. "The Bird Song" is an unusual number about life from a bird's-eye view. "But I Can't Let You Go" is a gorgeous bal-

ad about how difficult it is to move on when a relationship is over; it features Music City newcomer David Nail.

Bass says he initially didn't want programmers to know Edwards' age for fear they wouldn't take her seriously. "Every person that [responded] said, 'This is a mix between Patsy Cline and Martina McBride,'" he says. "Then when I told them she was 16 years old, they were like, 'This is going to be incredible, because they are going to be able to watch her grow throughout the years.'"

OUT WITH THE BOYS

Edwards has received enviable exposure in the past six months opening for 'N Sync in San Diego, Los Angeles, Atlanta, and other key markets. The label sent country programmers to the 'N Sync shows to meet Edwards and see her perform. According to Mercury VP of marketing Kim Markovchick, the label passed out 20,000 samplers with two cuts from *Reach*—"A Rose Is A Rose" and "Slow Learner"—at the concerts.

"She had 300 to 400 people lined up for autographs after the show. It's obvious she can appeal to them," Lewis says of the younger demo. "And she wasn't singing pop songs. She was singing the songs that are on this record."

Marketing efforts will be targeted to both the core country consumer and to the young audience that is interested in Edwards because of her association with Bass. There will be a link on Bass' Free Lance Entertainment Web site to Edwards' site. According to Markovchick, Edwards will gain exposure via a special promotion with Kellogg's that will place her on millions of cereal boxes. Additionally, "A Rose Is a Rose" will be featured on a country music sampler that will be available by mail with proof of purchase.

Edwards will open the next leg of the 'N Sync tour starting May 15 in Miami. Booked by Dave Zebeck of the New York-based Evolution Talent Agency, Edwards also plans to open dates for country artists this spring and summer.

DOUBLE-EDGED SWORD

Those involved with Edwards' career admit the 'N Sync connection is both a plus and a minus. "There's a sort of stigma attached because of her association with 'N Sync, and we have to get past that," Lewis admits. "I think the music will do that. When people have an opportunity to see or talk to her, they'll understand."

"It does hurt her in a way, and in a way it has helped her," Bass says of the 'N Sync connection. "I kind of stay back and try to do the work without publicizing too much who her manager is. It gives her a lot more opportunities than a lot of artists have. She gets to perform in front of a varied audience like [at] an 'N Sync show. They see people that would never listen to country, and they are saying they like it. I think it helps the country market."

Magazine/Station/Label PureSpunk.com To Promote Roots, Triple-A Music Online

SINGER/SONGWRITER **Radney Foster** and music journalist **Cyndi Hoelzle** have launched PureSpunk.com, an online magazine, radio station, and record label devoted to roots and triple-A music. In March, PureSpunk.com will debut a song-of-the-month club, where fans will pay a yearly subscription fee to receive a new record each month by artists like Foster, **Lee Roy Parnell**, and **Darden Smith**, among others. Also in development is the streaming-audio feature PureSpunk Radio.

Foster serves as the site's CEO and head of A&R. Hoelzle is GM and editor in chief. **Ashley Arrison** joins as content coordinator. **Lisa Austin** is marketing rep.

Meanwhile, Foster's new album, *Are You Ready for the Big Show?*, is set for release in May on PureSpunk.com in conjunction with Dual Tone. The live album was recorded at the Continental Club in Austin, Texas. It features five new songs as well as acoustic versions of Foster's hits.

In other Internet news, **Todd Cassetty** has launched Nashville-based Hi-Fi Fusion, which creates, implements, and tracks online marketing campaigns for music product that use multiple Internet mediums—including consumer Web sites, chat rooms, message boards, and fan-created sites—and includes radio marketing to enhance these campaigns. Cassetty, who serves as the company's president, previously worked at Warner/Reprise Records and Country Radio Broadcasters. Most recently, he ran Gaylord Entertainment's Music Country.com.

ON THE ROW: **Clint Black** has teamed with **Charles Sussman** of Nashville-based business management firm Sussman & Associates to launch publishing company Blacktop Music Group. **Mike Sebastian**, formerly VP of Starstruck Writers Group, heads the new venture and will be signing some writers shortly.

The Grand Ole Opry commissioned artist **Bill Rains** to create the Opry Member Award, a 14-inch replica of the Opry's vintage mike stand constructed of bronze and oak. The award was presented to each of the Opry's 72 cast members during the Feb. 17 induction of Arista/Nashville artist **Brad Paisley**.

Nashville's historic Ryman Auditorium will stage a new musical production. *Stand by Your Man: The Tammy Wynette Story* will run Sept. 13-Oct. 28 and is being pro-

duced by Gaylord Entertainment and **Carolyn Rossi Copeland**. Auditions will be held in New York and Nashville in April.

ARTIST NEWS: **Steve Wariner** has requested—and received—a release from Capitol Records after three years and two gold albums with the label.

Rodney Crowell kicks off a tour to support his new album, *The Houston Kid*, April 1 at the Roxy in Los Angeles.

After undergoing a successful liver transplant last fall, **Chris LeDoux** will return to the road this summer on a limited tour beginning in June at the Country Stampede in Manhattan, Kan.

Paul Overstreet has written an as-yet-untitled book that features stories behind 20 of the hit songs he has

written, along with personal stories from fans whose lives were changed by the songs. The book, due in the spring, will be published by Pennsylvania-based Destiny Image Publishers. Overstreet's latest album, *Living by the Book*, is due March 27.

SIGNINGS: **Asleep at the Wheel** has been

signed to Relentless Nashville, a division of Madacy Entertainment. Relentless will release the album *The Very Best of Asleep at the Wheel* in late April or early May. The start-up label's roster also includes **Randy Travis** and **T. Graham Brown**.

Songwriter **Steve Dukes** has inked a multi-year publishing agreement with Chrysalis Music and Creative Artists Agency, which will jointly administer his catalog. Dukes' hits include **Tim McGraw's** "I Like It, I Love It" and **Joe Diffie's** "Bigger Than the Beatles."

Travis Tritt signs with FrontPage Publicity for publicity representation. **Diamond Rio** signs with Los Angeles-based Luck Media & Marketing for press and media relations. **David Frizzell** has signed with So Much Moore Media for publicity representation on behalf of his upcoming album, *David Frizzell 2001*. It's due April 1 on Nashville America Records, which is distributed by Southwest Distribution.

Nashville-based button accordionist **LynnMarie** signs with Madacy Entertainment, which will nationally distribute her Grammy-nominated album, *SqueezeBox*, beginning March 20. Two of the artist's earlier albums will also be distributed by Madacy later in the year.



by Phyllis Stark



EDWARDS

Billboard HOT COUNTRY SINGLES & TRACKS

MARCH 3, 2001

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 149 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
1	2	3	19	No. 1 YOU SHOULDN'T KISS ME LIKE THIS 1 week at No. 1	TOBY KEITH DREAMWORKS ALBUM CUT †	1
2	1	4	21	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFEY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
3	6	8	17	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	3
4	5	6	21	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	4
5	3	2	20	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
6	8	10	16	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	6
7	4	1	28	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
8	7	7	15	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
9	11	13	8	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN	9
10	9	5	24	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	1
11	10	9	25	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	9
12	12	14	22	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	12
13	13	11	29	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
14	16	18	20	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISSY LYRIC STREET ALBUM CUT †	14
15	19	24	11	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	15
16	15	16	18	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA (V) RCA 69019 †	15
17	14	12	27	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
18	21	23	18	AIRPOWER SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	18
19	22	22	10	AIRPOWER IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	19
20	24	30	7	AIRPOWER DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY BNA ALBUM CUT †	20
21	20	21	20	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	20
22	23	25	18	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	22
23	17	17	14	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
24	32	48	3	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	24
25	28	29	11	PLEASE B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	25
26	27	27	21	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN †	26
27	29	31	23	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	27
28	42	—	2	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	28
29	30	35	7	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
30	31	32	15	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	30
31	34	34	8	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	31
32	36	37	6	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	32
33	35	39	8	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN LYRIC STREET ALBUM CUT †	33
34	40	43	6	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (C) (D) VFR 734758 †	34
35	33	33	17	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	32
36	37	41	7	SHOOT STRAIGHT FROM YOUR HEART T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172195	36
37	38	38	17	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	37
38	39	36	15	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
39	43	50	4	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79540 †	39
40	41	44	6	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	40
41	51	52	3	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS RCA ALBUM CUT	41
42	47	49	4	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	42
43	45	45	7	BURN DOWN THE TRAILER PARK D. HUFF (P. THORN, B. MADDOX, P. MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	43
44	44	46	7	THAT'S WHAT I LIKE ABOUT YOU B. CANNON, N. WILSON, J. M. MONTGOMERY (L. ALDERMAN, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	44
45	52	55	3	BEATIN' IT IN E. SEAY, J. HOBBS (B. BEAVERS, K. GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	45
46	54	53	3	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	46
47	50	56	4	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	47
48	53	51	5	A ROSE IS A ROSE K. STEGALL (D. BRYANT, D. BERG, S. RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	48
49	49	47	12	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	44
50	48	42	17	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB PROMO TRACK	32
51	46	40	19	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	33
52	60	—	2	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	52
53	56	60	3	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	53
54	55	57	6	I DON'T KNOW C. HOWARD, B. CAMPBELL-SMITH (R. HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	50
55	RE-ENTRY	3	3	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	54
56	57	58	5	I DROVE HER TO DALLAS G. BROOKS (T. MARTIN, M. NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT †	56
57	59	—	2	SAY NO MORE B. GALLIMORE, C. WALKER (T. SHAPIRO, G. TERENCE)	CLAY WALKER GIANT ALBUM CUT	57
58	NEW ▶	1	1	HOT SHOT DEBUT I WILL LOVE YOU J. STROUD, L. ANGELLE (FISHER, R. WASSERMAN)	LISA ANGELLE DREAMWORKS ALBUM CUT	58
59	58	54	4	THE MOST BEAUTIFUL GIRL B. HUFF (R. M. BOURKE, B. SHERRILL, N. WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
60	NEW ▶	1	1	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	60

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

Billboard Top Country Singles Sales

MARCH 3, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	No. 1 I HOPE YOU DANCE MCA NASHVILLE 172185 6 weeks at No. 1	LEE ANN WOMACK WITH SONS OF THE DESERT
2	2	2	27	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	3	22	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
4	5	5	11	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
5	4	4	19	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	9	—	2	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
7	8	8	16	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
8	7	6	17	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
9	6	7	16	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
10	10	9	24	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
11	19	—	2	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
12	12	10	19	I'M IN EPIC 79496/SONY	THE KINLEYS
13	11	11	33	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	55	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
15	15	18	193	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	14	12	19	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
17	17	14	19	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
18	16	15	23	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
19	NEW ▶	1	1	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
20	18	17	37	THAT'S THE WAY CURB 73106	JO DEE MESSINA
21	20	21	43	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
22	21	16	20	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
23	22	19	30	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
24	23	20	8	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
25	25	24	35	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY

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

COUNTRY CORNER



by Wade Jessen

STORMS OF LIFE: Rodney Crowell appears on Top Country Albums for the first time in nearly a decade as his *The Houston Kid* takes the Hot Shot Debut reins at No. 32 with more than 4,000 scans. Named for his hometown, the largely autobiographical set is his first on the country chart since *Life Is Messy*, which peaked where it entered at No. 30 in the June 6, 1992, issue. The new title bows at No. 13 on Top Internet Album Sales and starts at No. 19 on Top Independent Albums.

The Houston Kid includes a reprise of "I Walk the Line Revisited" (featuring Johnny Cash), a single that spent six weeks on the lower rungs of Hot Country Singles & Tracks in the autumn of 1998. That track is being worked at roots country stations (Billboard, Feb. 10). New spins are detected at Dallas country outlets KPLX and KSCS.

Crowell's debut adds to a growing presence for his label, Durham, N.C.-based Sugar Hill, which claims four slots on Top Country Albums this issue, including Dolly Parton's *Little Sparrow* (14), *The Grass Is Blue* (68), and a self-titled debut set by bluegrass group Nickel Creek (41).

Although Crowell himself is an infrequent visitor to our charts, his songs appear with some regularity. His most conspicuous such work this issue is Lee Ann Womack's "Ashes by Now" (MCA Nashville), which rises 5-4 on Hot Country Singles & Tracks. Crowell's own recording of the song became his third chart single in the spring of 1980.

LOVE ME, HONEY DEW: Valentine's Day traffic, coupled with the long Presidents Day weekend, lifted volume on Top Country Albums approximately 20% (see Between the Bullets, page 76), with the Greatest Gainer award going to Faith Hill's crossover-laden *Breathe* (Warner Bros.), which increases 20,000 pieces to hop 6-4. Hill's set benefits not only from its Cupid-esque hit content but from extensive pre-Grammy telecast coverage on a number of entertainment-driven cable outlets, including MTV, VH1, CMT, and Great American Country. *Breathe* closes with more than 54,000 copies sold.

The percentage-based Pacesetter honor goes to the holiday themed compilation *Everlasting Love Songs* (UTV/Universal), which takes a 65% increase and jumps 68-53.

Elsewhere on Top Country Albums, Ricky Skaggs & Friends' *Big Mon: The Songs of Bill Monroe* (Skaggs Family) re-enters at No. 42, following a special hourlong feature segment of *Grand Ole Opry Live* Feb. 10 on TNN. The televised hour of the venerable radio show was dedicated to the Skaggs project and featured collaborative performances, with participants including Travis Tritt, Mary Chapin Carpenter, and the Del McCoury Band.

COUNTRY GOLD: As Toby Keith's "You Shouldn't Kiss Me Like This" gains 299 detections and dominates Hot Country Singles & Tracks (2-1), we affix a gold Recording Industry of America Assn. certification to his *How Do You Like Me Now?!*, which bullets at No. 10 on Top Country Albums. Each of Keith's five prior sets has reached gold status; three of those are platinum. Congratulations to James Stroud and the DreamWorks Nashville staff for their first gold album certification.

Sheldon Tries His Hand At Country Songwriting

BY PHYLLIS STARK

NASHVILLE—After mastering print, TV, film, and theater, Sidney Sheldon is setting his sights on a new career as a country songwriter.

Sheldon, the prolific author of 17 novels, including *The Other Side of Midnight*, *Bloodline*, *Windmills of the Gods*, and *Master of the Game*, has sold more than 300 million copies of his books and appears in *The Guinness Book of World Records* as the most-translated author in the world. For TV, he created the hit shows *Hart to Hart*, *I Dream of Jeannie*, and *The Patty Duke Show*.

As for Broadway, Sheldon has written several musicals, including *Redhead*, for which he won a Tony Award. In Hollywood, Sheldon won an Academy Award for best original screenplay (*The Bachelor and the Bobby Soxer*) as well as two Screen Writers Guild Awards for best musical (*Easter Parade* and *Annie Get Your Gun*).

It is those impressive credentials that Sheldon brought to Nashville recently on his first-ever songwriting trip. Sheldon, a longtime fan of country, says he's attracted to the format because "country music is telling a story, and I'm a storyteller. That's why I wanted to get involved in it."

On his visit here, Sheldon had writing appointments with some of Nashville's top songwriters, including Dave Loggins, John Bettis, Mark D. Sanders, Don Cook, and Tia Sillers. The appointments were set up by Carnival Music's Frank Liddell. Sheldon and Liddell had been introduced to each other through their respective Los Angeles attorneys.

Liddell says Sheldon showed him some lyrics, "many of which were good. Some needed some editing [because they were three or four pages long], but he had some very good ideas." Liddell then talked Sheldon into flying to Nashville and set up writing appointments for him.

"It was very flattering, because everyone [Liddell] asked said 'yes,' and some who had other appoint-

ments changed them to work with me, which pleased me very much," says Sheldon, who writes lyrics but not music. "I am flattered because these are wonderful writers."

Cook, a songwriter as well as president of DKC Music and senior VP/creative officer at Sony/ATV Tree Publishing, calls Sheldon "a total inspiration. What I was really inspired about more than anything else is that beneath all the other hats he has worn in his careers beats the heart of a true writer. He ennobles the profession in every way. He's a hard worker with a lot of good ideas and a great ability to connect with an audience, and it shows in everything he does."

Sheldon's first efforts as a country songwriter yielded songs with such titles as "You Made Me Believe in Angels," "A Kind Word and a Cup of Coffee," "If I Could Build Me a Man," and "I Don't Need No Mercy Lovin'." Sheldon says he has "very high hopes for all of these songs."

A NOVEL APPROACH

So how is writing a song different from writing a book? "When you write a novel, you take two years to build up a very wide panorama that can go around the world and involve many different people in many different plots," says Sheldon. "When you write a song, you get to the heart of it and express the sentiment as quickly and as cleverly as you can."

There are, he says, two similarities between novels and country songs. "They both tell a story, and they should both interest the audience emotionally."

Asked if any of his novels would have made good country songs, Sheldon laughs and says, "All of them, if you like really long country songs."

Sheldon, who joined ASCAP when he wrote a few songs for *I Dream of Jeannie*, and *The Patty*

Duke Show, was welcomed to Music City with an ASCAP reception in his honor Feb. 5. "I've been with them for a long time," he says. "I'm not one of their top producers, but I've been there." Sheldon writes for his own publishing company, Midnight Trails.

THE NEXT IRVING BERLIN

Sheldon grew up in Depression-era Chicago and worked as a hotel coat-room attendant as a teenager. During that job's quiet hours, he wrote his first song, *My Silent Self*. He showed it to the hotel's resident big-band leader, who promptly wrote an orchestration for the song and began regularly performing it with his band.

"Every night, as I was hanging hats and coats, I would hear my song being played from around the corner in the big ballroom, and I quite rightly decided that I was Irving Berlin," says Sheldon. With the permission of his parents, he moved to New York, took a room at the YMCA, and started hanging around the legendary Brill Building in the afternoons after spending his mornings ushering at a movie theater.

"While I was ushering, I would see all these glamorous movies with Fred Astaire, and I had nothing," says Sheldon. "I was living in this one room at the Y, and I decided that that's really what I wanted to do. I wanted to be part of the glamour of Hollywood."

Again with his parents' permission, Sheldon moved to California. A year later, he sold his first story, and, he says, "within not too many years, I was directing Cary Grant in a movie and writing *Easter Parade* with Fred Astaire, and I was part of that scene. That was the beginning. I got my wish in spades."

Sheldon's philosophy about his writing skills is simple. "People who brag about talent bother me, because talent is a gift, and we can not take any credit for having that gift," he says. "We should just be grateful and work as hard as we can."

Next up on Sheldon's to-do list is an autobiography, as well as a new novel.



SHELDON

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

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

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

ASCAP)

- 53 **LAREDO** (Mark Hybner, ASCAP)
- 31 **THE LAST THING ON MY MIND** (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI) HL
- 49 **LOOKIN' FOR LOVE** (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL
- 14 **LUCKY 4 YOU (TONIGHT I'M JUST ME)** (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM
- 59 **THE MOST BEAUTIFUL GIRL** (EMI Al Gallico, BMI/EMI Algee, BMI) HL/WBM
- 21 **MOVE ON** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
- 34 **MRS. STEVEN RUDY** (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) HL/WBM
- 13 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 42 **NO FEAR** (Universal-PolyGram International, ASCAP/Teri-000, ASCAP/Why Walk, ASCAP) WBM
- 51 **OKLAHOMA** (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM
- 3 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- 33 **PEOPLE LIKE US** (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/NZD, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Willdawn, ASCAP)

- 25 **PLEASE** (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM
- 22 **POUR ME** (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
- 27 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI) HL
- 29 **ROSE BOUQUET** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL
- 48 **A ROSE IS A ROSE** (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM
- 57 **SAY NO MORE** (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL
- 39 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP) WBM
- 55 **SHE IS** (Mike Curb, BMI/Hal Ketchum, BMI) WBM
- 18 **SHE MISSES HIM** (EMI Blackwood, BMI/Tim Johnson, BMI) HL
- 36 **SHOOT STRAIGHT FROM YOUR HEART** (Vinny Mae, BMI) WBM
- 32 **SOMETIMES** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Laggy Bayou, ASCAP) HL
- 10 **TELL HER** (Almo, ASCAP/Daddy Rabbit, ASCAP) HL
- 44 **THAT'S WHAT I LIKE ABOUT YOU** (Milene, ASCAP/Of Music, ASCAP) HL
- 7 **THERE IS NO ARIZONA** (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL/WBM

- 40 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Sony/ATV Tree, BMI) HL/WBM
- 50 **THINGS CHANGE** (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM
- 11 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emelia, SESAC) HL/WBM
- 26 **WHAT DO YOU KNOW ABOUT LOVE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 47 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) HL/WBM
- 16 **WHEN IT ALL GOES SOUTH** (Sony/ATV Cross Keys, ASCAP) HL
- 6 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 8 **WILD HORSES** (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
- 17 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP/Bughouse, ASCAP) HL
- 35 **WRONG FIVE O'CLOCK** (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
- 1 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeco Tunes, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	2	11	SOUNDTRACK ● MERCURY 170069 (11.98/18.98) 2 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	2	1	3	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
3	3	3	29	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
◀ GREATEST GAINER ▶						
4	6	6	67	FAITH HILL ▲ ⁵ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
5	4	4	13	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
6	7	5	77	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
7	8	8	39	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
8	5	—	2	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
9	9	7	21	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	10	9	68	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
11	14	14	29	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
12	11	10	35	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
13	12	11	5	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
14	13	12	4	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
15	15	13	93	SHEDAISI ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
16	17	16	16	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
17	18	18	20	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
18	16	15	15	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
19	20	20	90	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
20	19	17	19	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
21	22	21	55	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
22	23	23	37	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
23	24	25	69	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
24	21	19	70	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
25	27	28	22	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
26	25	24	30	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
27	26	22	21	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
28	30	29	90	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
29	28	26	14	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
30	29	27	23	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
31	34	33	50	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
◀ Hot Shot Debut ▶						
32	NEW	1	1	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
33	33	31	16	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
34	38	40	94	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
35	39	41	52	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
36	36	35	69	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
37	35	39	37	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	44	44	75	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
39	41	42	93	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
40	45	49	27	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
41	40	38	11	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	38
42	RE-ENTRY	8	8	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	42
43	42	36	16	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
44	31	32	45	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	31
45	32	34	45	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	31
46	43	43	18	JOHNNY CASH AMERICAN/COLUMBIA 69691 *CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
47	46	45	65	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
48	49	47	22	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
49	47	46	15	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
50	48	50	18	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
51	51	51	89	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
52	37	37	45	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	34
◀ Pacesetter ▶						
53	68	—	22	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
54	55	53	43	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
55	50	54	20	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
56	56	61	75	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
57	53	56	98	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
58	61	60	103	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
59	54	48	19	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
60	RE-ENTRY	72	72	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
61	62	64	6	VARIOUS ARTISTS RAZOR & TIE 89032 (11.98/13.98)	NUMBER ONE COUNTRY LOVE SONGS	61
62	60	58	92	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
63	58	63	26	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
64	59	52	15	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
65	66	67	69	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
66	64	66	20	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
67	57	55	18	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
68	63	57	28	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
69	65	59	29	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
70	71	—	43	ERIC HEATHERLY MERCURY 170124 (11.98/17.98) HS	SWIMMING IN CHAMPAGNE	17
71	69	71	30	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
72	70	70	69	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
73	67	62	43	VINCE GILL ● MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
74	73	68	27	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	THE KINLEYS	11
75	75	—	65	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17

Billboard Top Country Catalog Albums

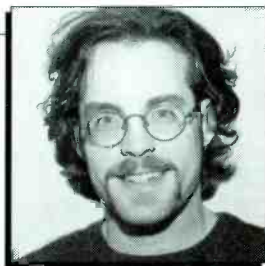
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan®

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 23 weeks at No. 1	WIDE OPEN SPACES	160
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	172
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	179
4	9	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	148
5	8	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	98
6	10	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	118
7	5	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	278
8	13	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	170
9	4	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	114
10	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	350
11	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	116
12	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	139
13	11	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	128

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	151
15	14	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	723
16	17	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	309
17	16	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	25
18	19	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	247
19	21	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	219
20	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	549
21	20	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	132
22	24	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	320
23	23	GARTH BROOKS ◆ ¹⁶ CAPITOL 30119 (16.98 CD)	NO FENCES	395
24	—	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	116
25	—	SHANIA TWAIN ◆ ¹² MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	305

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE



by Bradley Bambarger

RISING IN THE EAST: It's always heartening to see those with clout in the music business use it to leverage quality over quantity. Few classical artists have the pull of **Yo-Yo Ma**, who seems able to entice a broad public along for the ride whether he is essaying **Bach** or bluegrass. With the backing of various foundations and corporations, Ma has now helped found an ambitious cross-cultural exchange program, dubbed the Silk Road Project for its exploration of the musical wisdom passed along the ancient East-to-West trade route.



MA

To artistic director Ma—who earned his Harvard degree in anthropology—the Silk Road Project serves as a way of “fostering a community of artists and audiences around the world—trying to avoid the kind of ‘globalization’ that’s usually just homogenization,” he says. “Instruments across cultures are related, from the lute to the oud to the *pipa*, and you can hear the resonances of Eastern scales in **Bartók**. But it isn't just that. From East to West, people speak differently, but their inner lives are connected.”

The Silk Road Project centers on a two-year series of international festival performances and workshops with Ma and composers and performers from Asia and the Middle East; the initiative also entails educational outreach programs, an interactive Web site, and a documentary film and publication. Ma's record label, Sony Classical, helped kick-start the funding for the project, so recordings featuring Ma and other Silk Road artists will likely come about. Silk Road events have been held in Japan and Tanglewood already, with a Salzburg Festival concert set for this summer and future dates across Europe, Asia, and North America. The composers associated with the Silk Road Project include, among others, **Franghiz Ali-Zadeh** from Azerbaijan; **Dmitri Yanov-Yanovsky** and **Mustafo Bafoev** from Uzbekistan; **Zhao Jiping** from China; and **Kayhan Kalhor** from Iran.

A virtuoso on the *kamancheh* (a spike fiddle, original ancestor of the modern violin and cousin to many Asian bowed instruments), Kalhor is not only a prime mover in the Renaissance for Persian classical music but also a true star on the international world-music scene (Billboard, Dec. 6, 1997). For such labels as Traditional Crossroads and Sound True, Kalhor has made sublime recordings solo and in league with Persian vocal icons **Mohammed Reza Shajarian** and **Shahram Nazeri**, touring the world on behalf of those discs. And in the very embodiment of the Silk Road ideal, Kalhor has recorded a trio of Shanachie albums with North Indian sitarist **Shujaat Husain Khan** as **Ghazal**, with the duo's latest set titled *Moon Rise Over the Silk Road*.

Having studied Western classical music at Rome's Santa Cecilia Academy, the 37-year-old Kalhor has since crossed borders with the likes of the worldly **Kronos Quartet**, having contributed the onomatopoeic *Gallop of a Thousand Horses* to the pioneering group's most recent Nonesuch album, *Kronos Caravan*. Under the aegis of the Silk Road Project, Kalhor has penned *Blue as the Turquoise Night of Neyshabur*, an 18-minute chamber nocturne for Western strings, *kamancheh*, *santur* (a zither), and *ney* (bamboo flute). The composer will lead performances of the piece in conjunction with the New York world-premiere run of **Richard Danielpour's** double

concerto for cello and *kamancheh*, *Through the Ancient Valley* (which Danielpour wrote in homage to his own Iranian lineage). Kalhor and Ma will feature in the works March 14-17 at Alice Tully Hall, with the **New York Philharmonic** under **Kurt Masur**.

Kalhor, who splits his non-road time between Tehran and New York, sees the Silk Road Project as a potential channel for kindred spirits—of which he considers Ma one. “As I've gotten to know Yo-Yo, I've come to admire not only his energetic, charismatic musicianship but his character. He creates this positive energy wherever he is, and that's a rare person, anywhere.” And referencing his upcoming collaboration with klezmer clarinetist **Andy Statman**, Kalhor adds, “I do believe that respect of a culture can eventually transfer into respect for its people.”

MEANWHILE, IN EUROPE: Of all the classical majors, the Hamburg-based Teldec Classics International (a division of Warner Music Group) has been showing some of the most foresight and fortitude of late—delving into DVD Audio and, now, launching a promising contemporary music series, “New Line.”

In a sense, the Teldec series touches upon the virtues and vexations of two related major-label offerings. Like Deutsche Grammophon's lauded “20/21” series, “New Line” boasts ambitious A&R and high-grade production values, sonically and visually. And “New Line” picks up the ball that Sony Classical dropped by featuring five discs' worth of music by **György Ligeti** (an acclaimed edition of whose music was aborted by Sony a couple of years ago).

The first five “New Line” titles will see light in April in Europe, with three more to follow there in the fall. Due May 15, the first U.S. releases include Grammy-nominated guitarist **Sharon Isbin** in **Christopher Rouse's** *Concert de Gaudi* and **Tan Dun's** guitar concerto, *Yi*. Also in that batch is **Bang on a Can's** *Lost Objects: A Transmusicart Project*, as well as a collection devoted to hot young German composer **Matthias Pintscher** that includes music from his opera *Thomas Chatterton*, with baritone **Dietrich Henschel** and conductor **Christoph Eschenbach**.

The first Ligeti set appears June 19, with the Piano Concerto, Chamber Concerto, *Melodien*, and *Mysteries of the Macabre* (the latter a work for trumpet and orchestra extracted from his opera *Le Grand Macabre*). The conductor is Dutch new-music ace **Reinbert de Leeuw**, and the piano soloist is **Pierre-Laurent Aimard**, a 1998 Grammy nominee for his Sony set of Ligeti's Etudes. Also coming June 19 is **Luigi Nono's** *Al Gran Sole Carico d'Amore*, a large-scale vocal/orchestral “stage action” led by **Lothar Zagrossek**. And on June 26 the *Bang on a Can* album will appear on DVD Audio, joining a host of other Teldec titles rolled out by Warner (including Aimard's Grammy-nominated *Messaïen Vingt Regards*).

Future “New Line” sets are to include **Sir Harrison Birtwistle's** *Pulse Shadows* and the **Gidon Kremer**-led *After Schubert*, an homage to the great Viennese composer via the pens of some successors. Future Ligeti titles will feature major vocal and orchestral works, including several premieres.

According to **Arthur Moorhead**, VP of associated labels for Atlantic Records, “New Line” has been in the works for years. “A contemporary music series is a real challenge to get off the ground,” he says, “but I'm so impressed with what Hamburg has done. I've seen several Teldec administrations over the years—all with their strengths—but I think [Teldec chief] **Martin Sauer** is finally the man to do something in the contemporary realm. I don't think this is just lip service—new music is a real passion for him.”

Although its big names and alluring covers make marketing “New Line” far easier, Teldec isn't “counting on selling tens of thousands” of such adventurous records, Moorhead says. “Still, it's high time that Teldec—a label that made its name with early music—has a series to provide a focus on the music of our time.”



KALHOR

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	23	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	NO. 1 VERDI 19 weeks at No. 1
2	2	67	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	3	48	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	4	21	RENEE FLEMING DECCA 467049 (16.98 CD) [CS]	RENEE FLEMING
5	7	64	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
6	5	17	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
7	6	20	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
8	11	3	HAN-NA CHANG EMI CLASSICS 57052 (16.98)	THE SWAN
9	10	15	ANDREA BOCELLI DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
10	12	2	NIGEL KENNEDY EMI CLASSICS ()	PLAYS BACH
11	9	27	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
12	13	30	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
13	14	16	LUCIANO PAVAROTTI DECCA 467241 (18.98 CD)	SINGS ITALIAN WEDDING FAVORITES
14	NEW		SUSAN GRAHAM ERATO 85768 (16.98 CD)	IL TENERO MOMENTO
15	NEW		CECILIA BARTOLI DECCA 467863 (17.98 CD)	THE VIVALDI ALBUM

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	11	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	NO. 1 CROUCHING TIGER, HIDDEN DRAGON 5 weeks at No. 1
2	3	2	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
3	2	25	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
4	4	101	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
5	7	3	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
6	5	89	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
7	6	66	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
8	8	96	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
9	NEW		VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
10	10	6	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
11	13	12	PLACIDO DOMINGO EMI CLASSICS 57045 (10.98/17.98)	SONGS OF LOVE
12	9	90	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
13	11	14	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
14	12	23	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
15	RE-ENTRY		SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY

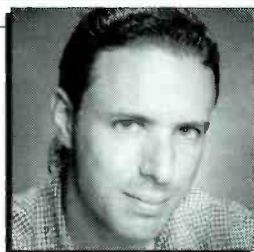
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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. [CS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2001 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- 2 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- 3 ROMANTIC VIOLIN VARIOUS ARTISTS RCA VICTOR
- 4 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 5 GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
- 6 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 7 COPLAND: APPALACHIAN SPRING NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
- 8 GREATEST HITS-BACH VARIOUS ARTISTS SONY CLASSICAL
- 9 MOZART-GREATEST HITS VARIOUS ARTISTS SONY CLASSICAL
- 10 GLENN GOULD LIVE IN LENINGRAD GLENN GOULD SONY CLASSICAL
- 11 TENORS ON TOUR CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
- 12 FOR THE ONE YOU LOVE VARIOUS ARTISTS DECCA
- 13 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 14 A TENOR'S VALENTINE CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
- 15 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR

TOP CLASSICAL BUDGET

- 1 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
- 2 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 3 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
- 4 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
- 5 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
- 6 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
- 7 LOVERS' CLASSICS VARIOUS ARTISTS ST. CLAIR
- 8 BEETHOVEN CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS
- 9 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- 10 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- 11 MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
- 12 MOZART CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS
- 13 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
- 14 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
- 15 POWER CLASSICS VARIOUS ARTISTS ST. CLAIR



by Steve Graybow

IN TIME-HONORED jazz tradition, Jackie Terrasson's *A Paris...* (Blue Note, Tuesday [27]) finds the pianist interpreting songs that formed the soundtrack of his youth. However, unlike many American-bred musicians, who cut their teeth on songs by Gershwin, Cole Porter, and the Beatles, the Berlin-born Terrasson spent his formative years in France, where he lived until the age of 20. So *A Paris...* is a songbook of a different nature, a collection of French folk and popular songs that many of Terrasson's American followers may be hearing for the first time.



TERRASSON

"The process of interpreting French songs is no different than when I improvise around a song like 'Love For Sale,'" says Terrasson. "I take the melody and make it my own, rearranging it rhythmically and harmonically. This time, however, I picked a repertoire that is very close to me."

The unifying element in the tunes, according to Terrasson, is melody. "The melodies are hummable and memorable," he says. "I intentionally kept the songs short, because I didn't feel that there was a need to add anything to them."

Terrasson performs a highly individual interpretation of "La Marseillaise," the French national anthem,

relieving the composition of its strident marching beat and arranging it as a compassionate, romantic ballad. "I recorded 'La Marseillaise' because the melody is so touching—that is what I wanted people to hear," says Terrasson. He stresses that "there was no statement of patriotism" in his decision to add the anthem to his songbook.

Recorded in the South of France, *A Paris...* finds Terrasson joined by French jazz musicians, including Gypsy guitarist **Bireli Lagrene** and saxophonist **Stefano di Battista** as well as his longtime bassist **Ogonna Okegwo**, drummer **Leon Parker**, and **Stefon Harris**, who adds marimba to the disc's final track. The project continues in the direction of Terrasson's *What It Is* (Blue Note, 1999), where the pianist's intricate music was distilled down to its most basic elements—melody and rhythm. As with the often compact compositions from *What It Is*, Terrasson anticipates building lengthy improvisations around the melodies found on *A Paris...* when he performs the material in concert.

According to Blue Note director of marketing **Zach Hochkeppel**, advertising for *A Paris...* will extend to French-themed publications such as *France Today*, as well as food and wine magazines. The album is also being serviced to 200 French bistros for in-restaurant play.

Furthermore, Blue Note has partnered with Napa, Calif.-based Wine and Music Marketing, which will service *A Paris...* to 340 West Coast vineyards for play in their wine-tasting rooms. The vineyards are expected to provide feedback on their clientele's reaction to the music. If the venture is successful, Wine and Music Marketing will continue to stock appropriate CDs in vineyards, opening a new avenue for reaching consumers who fall outside the realm of the established music connoisseur. (For more on the wine/jazz connection, check out allaboutjazz.com for **David Ginochio's** pairings of fine wines with jazz discs.)

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	15	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ 2 weeks at No. 1
2	2	6	VARIOUS ARTISTS UTV/VERVE 520191/VG	PURE JAZZ
3	3	14	VARIOUS ARTISTS ● LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
4	5	89	DIANA KRALL ▲ VERVE 050304/VG	WHEN I LOOK IN YOUR EYES
5	6	8	SOUNTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
6	4	15	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
7	7	15	BILLIE HOLIDAY VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
8	10	4	JOHN COLTRANE IMPULSE! 549361/VG	COLTRANE FOR LOVERS
9	NEW ▶		DIANNE REEVES BLUE NOTE 27694/CAPITOL	THE CALLING - CELEBRATING SARAH VAUGHAN
10	8	8	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
11	9	15	JOHN COLTRANE VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
12	11	7	CHARLIE PARKER VERVE 549084/VG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
13	12	9	MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS
14	14	8	THELONIOUS MONK LEGACY/COLUMBIA 61449/CRG	KEN BURNS JAZZ - THE DEFINITIVE THELONIOUS MONK
15	13	12	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
16	RE-ENTRY		STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
17	16	6	JIMMY SMITH BLUE THUMB/VERVE 543978/VG	DOT COM BLUES
18	NEW ▶		BOB JAMES WARNER BROS. 47842	DANCING ON THE WATER
19	15	7	SARAH VAUGHAN LEGACY/COLUMBIA 549088/CRG	KEN BURNS JAZZ - THE DEFINITIVE SARAH VAUGHAN
20	17	6	COUNT BASIE VERVE 549090/VG	KEN BURNS JAZZ - THE DEFINITIVE COUNT BASIE
21	19	13	ELLA FITZGERALD VERVE 549087/VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD
22	18	6	BENNY GOODMAN COLUMBIA 61445/CRG	KEN BURNS JAZZ - THE DEFINITIVE BENNY GOODMAN
23	22	52	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
24	RE-ENTRY		TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
25	25	29	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			No. 1	
1	1	22	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST 3 weeks at No. 1
2	2	23	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
3	6	86	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
4	4	18	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
5	3	19	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
6	5	38	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
7	7	2	DOWN TO THE BONE Q 92943/AG	SPREAD THE WORD - ALBUM III
8	8	17	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
9	10	73	DAVE KOZ CAPITOL 99458 HS	THE DANCE
10	11	3	BILL FRISELL NONESUCH 79615/AG	BLUES DREAM
11	9	26	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
12	12	9	RICHARD ELLIOT BLUE NOTE 30249/CAPITOL	THE BEST OF RICHARD ELLIOT
13	13	31	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
14	17	102	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
15	NEW ▶		CHUCK LOEB SHANACHIE 5078	IN A HEARTBEAT
16	18	39	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
17	16	4	FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN	NOCTURNAL
18	23	49	AL JARREAU GRP 547884/VG	TOMORROW TODAY
19	20	2	VARIOUS ARTISTS NARADA JAZZ 50472/VIRGIN	NIGHT GROOVES - THE BEST OF NARADA JAZZ
20	21	5	RONNIE LAWS HDH 2002	DREAM A LITTLE
21	19	17	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL HS	THE DROPPER
22	15	4	GROVER WASHINGTON JR. RHINO 76693/AG	LOVE SONGS
23	24	6	JEFF KASHIWA NATIVE LANGUAGE 917	ANOTHER DOOR OPENS
24	22	32	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
25	14	26	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND

○ 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.

The Jazziest Women Play at Night

The stars shine brightly as BET On Jazz celebrates Women's History Month. We're showcasing some of the world's most exciting female artists six nights a week the entire month of March.

8PM	3/3	Saturday	Cesaria Evora
10PM	3/5	Monday	Keiko Matsui
	3/6	Tuesday	Abbey Lincoln
	3/7	Wednesday	Koko Taylor
	3/8	Thursday	Diane Schuur
	3/9	Friday	Marlena Shaw
8PM	3/10	Saturday	Cesaria Evora
10PM	3/12	Monday	Betty Carter
	3/13	Tuesday	Diana Krall
	3/14	Wednesday	Marian McPartland
	3/15	Thursday	Pam Williams
	3/16	Friday	Carol Welsman
8PM	3/17	Saturday	Shirley Bassey
10PM	3/19	Monday	Vanessa Rubin
	3/20	Tuesday	Nnenna Freelon
	3/21	Wednesday	Rosemary Clooney
	3/22	Thursday	Joanne Brackeen
	3/23	Friday	Shamekia Copeland
8PM	3/24	Saturday	Shirley Bassey
10PM	3/26	Monday	Chaka Khan
	3/27	Tuesday	Maysa
	3/28	Wednesday	Diane Reeves
	3/29	Thursday	Jane Monheit
	3/30	Friday	Rachelle Ferrell
8PM	3/31	Saturday	Shirley Bassey

THE JAZZ CHANNEL™

For more information call our programming hotline at (202) 608-2000 ext. 4010.

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Songwriters & Publishers

ARTISTS & MUSIC

Warner Launches Songmasters Project

'American Road' Teaches Through New Versions Of Historic Songs

BY JIM BESSMAN

NEW YORK—The use of music as an educational tool is the latest goal of Songmasters, the organization founded by Warner Music International product development VP Jennifer Cohen to aid charitable and educational efforts through the cultural legacy of popular songs.

Previously, Songmasters benefited LifeBeat, Share Our Strength, and the Nordoff-Robbins Music Therapy Foundation with its American Express-sponsored "Songmasters Inside-Out" concert series, starring legendary songwriters and performers. Songmasters also produced the women's all-star gospel group Sisters of Glory, which embodied the entertainment/educational concept that is now manifest in "The American Road."

"The idea is to use historically significant songs recorded by contemporary artists to launch lesson plans in a host of subjects," says Cohen of the cross-curricular instructional and media program, which is targeted at upper elementary and high-school students as a supplementary educational tool.

"For instance, if an urban artist does a rap version of a Woody Guthrie tune—and there are a lot of reasons why that's appropriate—it's not just a 10th grade history lesson about the dust bowl," Cohen notes. "A modern version talks about issues like economic injustice, famine relief, and forced migration and can get kids involved in volunteering in soup kitchens and learning what they need to do to become environmental leaders."

Songmasters has allied with music industry executives and artists, as well as experts in education, civil society, and politics in its aim of reaching more than 30 million students and their families. Funded through a Ford Foundation grant and in association with Turner Broadcasting System's Turner Learning educational division, "The American Road" includes such luminaries as Marilyn Bergman, David Crosby, Ahmet Ertegun, Geraldine Ferraro, Quincy Jones,

Madonna, and Frances Preston among its advisory board members.

Partner agencies include the American Civil Liberties Union, the Anti-Defamation League, the Earth Train youth organization alliance, the National Indian Education Assn., and the Points of Light Foundation community service organization.

"Education doesn't exist in a vacuum," says Cohen. "We're bridging the world of private foundation funding and corporate sponsorship and using the power of the media to heighten the impact that these charity-sup-

porting organizations can have." classroom into family living rooms and communities through concerts and broadcasts and through "market promotions that basically all have the theme that the courage to create a better world starts with the voice of one individual."

The project, says Points of Light president/CEO Robert Goodwin, has the potential "to reach people where they are and motivate them in a way that's consistent with what turns them on."

Earth Train CEO Nathan Gray hails "The American Road's" ability



Songmasters Hits The Road. Notable representatives of the music industry met with educators and civic and political leaders at a recent national symposium in New York sponsored by Songmasters, an organization founded by Warner Music International product development VP Jennifer Cohen. Songmasters uses popular music to aid charitable and educational efforts. The symposium detailed plans for its latest project, "The American Road." Pictured, from left, are historian Arthur Schlesinger Jr., Hootie & the Blowfish front man Darius Rucker, singer Nona Hendryx, and Cohen.

porting organizations can have."

Songmasters now seeks to identify and record 64 music tracks for use in its initial outreach, which will consist of CD-ROMs featuring the music along with educator guides and supplementary materials. Cohen, who last week brought together the advisory board, program partners, youth leaders, and notable guests at a national symposium in New York to discuss and detail plans for "The American Road," looks to create a "new paradigm" by using "the unique power of music to reflect and catalyze change," as well as serve its educational/documentary purpose.

Additionally, Cohen says that the program hopes to emerge out of the

"to communicate and reach people who aren't otherwise interested in social problems and messages through the most common and pervasive and powerful medium they know."

Brian Murphy, president of entertainment and sports media company Evolution, which will produce programming for "The American Road," says that music can make "a critical difference in engaging kids in the learning process."

Much of education today is "divorced from the reality of day-to-day experience," says Murphy, who cites the educational impact of the 1977 TV series "Roots." "Using artists of today brings [education] in line with real-world experience."



And The Crystal Goes To . . . Producer/songwriter/performer/Surco Records president Gustavo Santaolalla was presented with a BMI Crystal in Universal City Walk's Rumba Room, Feb. 1 at Universal Studios in Los Angeles. The award recognizes the Latin-rock music luminary's contributions to the Latin alternative/rock en Español genre. The Buenos Aires native and Los Angeles resident, who began as a performer in such Argentine folk/rock groups as Arco Iris and Soluna, co-founded Surco and has been responsible for many influential Latin rock acts, including Molotov, Cafe Tacuba, Caifanes, Maldita Vecindad, Divididos, Bersuit, La Vela Puerca, Puay, Arbol, El Otro Yo, Fiebre, Dracma, and Juanes. Pictured at the presentation, from left, are Diane J. Almodovar, assistant VP, Latin Music, BMI; Santaolalla; Surco Records artist Erica Garcia; and Delia Orjuela, director, Latin Music, BMI.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

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

HOT COUNTRY SINGLES & TRACKS

YOU SHOULDN'T KISS ME LIKE THIS • Toby Keith • Tokeco Tunes/BMI

HOT R&B SINGLES

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

HOT RAP SINGLES

IT WASN'T ME • Orville Burrell, Ricardo Ducent, Shaun Pizzonia, Brian Thompson • Brian Thompson • Livingsting/ASCAP

HOT LATIN TRACKS

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

Andrews' Singing Is The High Point Of Broadway Fund-Raiser For AIDS

BROADWAY FAVORITES: Following up *My Favorite Broadway: The Leading Ladies*—the 1998 Hybrid Recordings concert album starring veteran and emerging female Broadway stars in a Carnegie Hall fund-raiser for Broadway Cares/Equity Fights AIDS—the label now brings *My Favorite Broadway: The Love Songs*.

The new disc, due Feb. 27, was recorded at a similar benefit last October at New York's City Center,

this time featuring **Michael Crawford, Linda Eder, Peter Gallagher, Robert Goulet, Heather Headley, Nathan Lane, Rebecca Luker, Barry Manilow, Marin Mazzie, Bebe Neuwirth, Adam Pascal, Ron Raines, Chita Rivera, and Tom Wopat.**

The host once again was Dame **Julie Andrews**, who hopes that the *My Favorite Broadway* concept has now become an annual tradition.

"It's such a wonderful evening," says Andrews. "The music is so gorgeous, and it's all done to promote Broadway, which is something I'm passionate about. It's so important that we don't lose it, and [the concerts] help re-inform a younger audience."

Andrews applauds the "lovely mixture" of old- and new-generation participants, as well as the "superb" orchestrations. "Every time a song began I went, 'Oh my God! How lovely,'" she says, reluctant to pick favorites. "But there were a couple moving moments for me: Being right there on stage when Robert Goulet sang [*Camelot's*] 'If Ever I Would Leave You' again got me a little bit tingly, and of course, 'I've Grown Accustomed to Her Face.'"

The latter tune is from *My Fair Lady*—one of Andrews' own most memorable stage hits. It was sung at City Center by Crawford, whom Andrews then joined in that musical's "The

Rain in Spain." Since it was the first time she had sung on stage since her vocal chords were damaged during throat surgery in 1997, it was the evening's emotional high point.

"Yes, a great deal of fuss was made over it, but I didn't really sing," protests Andrews, comparing her performance with that of her former leading man.

"I did sort of a **Rex Harrison** thing of 'sing/speak,' and all I sang, literally, were the answers, 'In

Spain! In Spain!'—but the reaction was extraordinary. I wasn't sure if I was going to try it but [musical director] **Paul Gemignani** said my pitch was so low I couldn't fail. I sound like a double-bass, but nevertheless it was a lovely moment and great fun."

That proceeds from the event and CD sales go to Broadway Cares/Equity Fights AIDS is "part and parcel of what Broadway's all about," adds Andrews, who hopes to be involved in any future *My Favorite Broadway* productions.

"If a bomb fell on the hall, half of Broadway would have been wiped out," she marvels. "But the music—the British and American contributions to the musical theater—is something that nobody should be without, that should be preserved and in one's life always."

My Favorite Broadway: The Love Songs was taped for PBS' *Great Performances* series and will be telecast during the network's March pledge drive before coming out on DVD and VHS March 13 through Image Entertainment.

Andrews, meanwhile, will appear with **Christopher Plummer** on CBS-TV in April in a live dramatic performance of *On Golden Pond*. It's her first pairing with Plummer since they starred together in *The Sound of Music*.

Words & Music



by Jim Bessman

Jackson, Clapton Titles Latest To Receive 5.1 Treatment

WHILE RELEASE DATES and formats are yet to be disclosed, more high-profile, top-selling albums are being revisited for 5.1 mixes, boosting the likelihood of long-term viability for the fledgling DVD Audio and Super Audio CD (SACD) formats.

More and more engineers are exploring multichannel mixing, providing 5.1 mixes of both catalog and new material. Recently, it was revealed that top mix engineer **Mick Guzauski** is remixing **Michael Jackson's Thriller** in 5.1 at his private studio, Barking Doctor Studios, located in Westchester County, N.Y. After mixing the song "Billie Jean," Guzauski explains, Jackson visited Barking Doctor, listened to the new mix, and authorized a remix of the entire album.

Thriller represents Guzauski's first foray into multichannel mixing. Meanwhile, Guzauski, who had completed the stereo mix for **Eric Clapton's** upcoming Reprise set, *Reptile*, was subsequently asked to provide a surround mix of that title as well.

A theme that has swept the music production industry—the 109th Audio Engineering Society (AES) Convention was subtitled "Surrounded by Sound"—5.1 mixing for music is finally becoming more commonplace, as DVD Audio has become a reality. But despite the recent industry buzz over the *Thriller* remix, representatives at Sony Music Entertainment emphasize the exploratory nature of any surround remixes of its content.

"We do have a number of different titles at various stages of development for surround-sound release," says **Leslie Cohen**, VP, Business Development, Sony Music Entertainment. "But there is no firm release date committed to any of these projects at this point. We will probably be able to say something in the next few weeks, but I can't really tip my

hand just yet."

With the exception of Warner Music Group, which currently has 18 DVD Audio titles available and five more scheduled for a Feb. 27 release, the major labels remain mostly silent about their ultimate plans for the small but growing number of surround mixes of their acts' catalogs. To date, it is the production community that is promoting the format it has discussed and explored so extensively for more than four years.

Guzauski, one of the top mix engineers in the business (with credits including **Mariah Carey**, **Whitney Houston**, **Backstreet Boys**, **Michael Bolton**, and **Boyz II Men**, to name just a few), works on a Sony OXF-R3 "Oxford" digital console at Barking Doctor Studios, also relying on the Sony DRE-S777 sampling reverb unit for surround mixing.

During a recent visit to Barking Doctor, Guzauski played his 5.1 mixes of "Billie Jean" and the next song he remixed from *Thriller*, "Wanna Be Startin' Somethin'," and explained his approach to mixing for surround sound.

"I listen to the record," he begins. "I put the songs from the CD in Pro Tools so it can run in sync with what I'm doing, to refer to. I don't want to go really far from the original balances. As far as positioning stuff, I just see where things will fit best in 5.1."

The choices, and challenges, are great. No longer confined to the left/right stereo paradigm, mix engineers confronted with surround are apt to experiment, writing the rules as they go along. From the first two 5.1 mixes (after mixing "Billie Jean," Guzauski went through the album sequentially), it is apparent that Guzauski has indeed remained close to the original mixes, but the impact of being enveloped by these exemplary recordings is intense.

"The fact that everything is



by Christopher Walsh

automated and everything instantly recalls on the Oxford makes it really nice and easy to go back and forth between songs and different projects," says Guzauski. "Also, the flexibility—having 24 aux sends on it, I can keep all my effects gear hooked up and always in the same place."

The DRE-S777 is receiving high marks from the professional community; Guzauski is in agreement.

"It's a very natural ambience, creating a large space behind, in most cases," he says. "It's different in some songs. I'm trying to strike a balance between having a natural environment and also moving things around, having things that wouldn't be happening in a concert: things coming from behind, effects moving around. But at the same time, I want it all to take place in what could be a natural environment."

Jackson's only suggestion, says Guzauski, was to use more of the synth bass, rather than the electric bass. "He just said to use the bass more like it was on the album—there are two basses in that song. So I just recalled it on the console and did that."

Reptile, produced by **Simon Climie**, presents a very different sound from the slick funk/R&B sound of *Thriller*, produced by Jackson and **Quincy Jones** and recorded by engineer **Bruce Swedien**. A preview of two tracks from *Reptile*, featuring such instrumentalists as pianist **Billy Preston** and drummer **Steve Gadd**, reveals a dry, acoustic instrument-laden recording, a departure from Clapton's recent, more contemporary sound.

"It's going to be interesting to do in 5.1," Guzauski confides, "because it's just the 'band in a room' kind of approach, just a natural environment where it surrounds you."

THE AES U.K. SECTION will present its 16th two-day conference, "Silicon for Audio," April 9-10 in London to explore the impact of silicon technology and device architectures on audio equipment design.

The conference program will include eight sessions focusing on the latest technology from the major audio IC companies. Session topics include "Silicon Users Perspective," "System Architecture and Interconnection," "A/D and D/A Converters Parts 1 and 2," "Software Development," "DSP System Design," "Amplifiers," "Switching and Linear," and "Algorithm Implementation."

The conference has been developed for equipment company designers and new product strategists, broadcast and telecom technologists, intellectual property licensors and licensees, equipment users, semiconductor company employees, and anyone interested in future trends in silicon for audio.

In addition to the technical program, attendees will have the opportunity to purchase tickets for a ride on the British Airways London Eye, the world's highest observation wheel. The Eye takes guests on a 30-minute flight, rising to 450 feet above the river Thames, in 32 fully enclosed capsules.

A preliminary program of events is available at aes.org. For more information and to register, visit the Web site or E-mail uk@aes.org.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 24, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	STUTTER Joe Feat. Mystikal/ Allstar (Jive)	STUTTER Joe Feat. Mystikal/ Allstar (Jive)	BUT FOR THE GRACE OF GOD Keith Urban/ M. Rollings (Capitol Nashville)	BUTTERFLY Crazy Town/ J. Abraham (Columbia)	IF YOU'RE GONE Matchbox Twenty/ M. Serletic (Lava/Atlantic)
RECORDING STUDIO(S) Engineer(s)	FUTURE (Virginia Beach) George Meyers Frantz Verna	FUTURE (Virginia Beach) George Meyers Frantz Verna	JAVELINA (Nashville) Justin Niebank	WESTLAKE AUDIO/ SEVENTH HOUSE (Los Angeles) Brian Virtue/Bret Mazur	TREE SOUND (Atlanta) Noel Golden
CONSOLE(S)/ DAW(S)	Euphonics CS3000	Euphonics CS3000	API Legacy	SSL 9000J Pro Tools Mac G3	SSL 64G plus w/ Ultimotion
RECORDER(S)	Tascam D-A88	Tascam D-A88	Sony 48	Pro Tools	Pro Tools
MIX MEDIUM	Pro Tools	Pro Tools	Panasonic 3800 DAT	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	SONY (New York) Andy Blakelock	SONY (New York) Andy Blakelock	Javelina (Nashville) Justin Niebank	SCREAM (Studio City) Brian Virtue/J. Abraham	EAST IRIS (New York) David Thoener
CONSOLE(S)/ DAW(S)	SSL 6000G	SSL 6000G	API Legacy	SSL 9000J	SSL 9000J
RECORDER(S)	Studer A827	Studer A827	API Legacy	Studer A827	Genex M.O.
MASTER MEDIUM	Quantegy GP9	Quantegy GP9	Panasonic 3800 DAT	Quantegy GP9	HHB M.O. disc
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	THE WORK STATION Marty Williams	PRECISION MASTERING Tom Baker	STEPHEN MARCUSSEN Stephen Marcusson Stewart Whitmore
CD/CASSETTE MANUFACTURER	BMG	BMG	SONY	SONY	EMI

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Getting In Sync. Pictured at the Neve Capricorn console in the Effanel Music remote truck prior to the Grammy Awards telecast, from left, are John Harris, lead music mixer; Tim Miller, 'N Sync front-of-house mixer/tour manager; Murray Allen, sound designer; and Hank Neuberger, broadcast audio supervisor. Audio recording media was provided by Quantegy. (Photo: David Goggin)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
No. 1					
1	1	2	14	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E. MAGALLANES (J. GABRIEL)
2	2	1	19	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAEN (J. MARRUFO, C. BAUTE)
3	3	3	21	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
4	5	11	4	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS	SOLO QUIERO AMARTE W. AFANASIEFF (D. CHILD, V. SHAW, G. BURR)
5	4	4	31	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
6	12	14	3	VICTOR MANUELLE SONY DISCOS †	ME DA LO MISMO J. M. LUGO (O. ALFANNO)
7	13	20	4	LOS TUCANES DE TIJUANA UNIVERSAL LATIN	EL AMOR SONADO G. FELIX (M. QUINTERO, LARA)
8	6	6	53	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAEN (O. ALFANNO)
9	7	5	18	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL B. SILVETTI (V. YUNES CASTILLO)
10	8	15	5	PAULINA RUBIO UNIVERSAL LATIN †	YO YO SIGO AQUI M. AZEVEDO (ESTEFANO)
11	10	17	6	CHRISTINA AGUILERA RCA/BMG LATIN	PERO ME ACUERDO DE TI R. PEREZ (R. PEREZ)
12	9	7	14	INTOCABLE EMI LATIN †	ENSENAMA A OLVIDARTE R. MUNOZ, R. MARTINEZ (L. PADILLA)
13	15	9	12	BANDA EL RECODO FONOVISA	DEJA G. LIZARRAGA (J. A. BARRERAS)
14	14	12	9	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J. L. AYALA (F. DE JESUS MTZ., JR.)
15	16	22	6	NOELIA FONOVISA †	NI UNA LAGRIMA MAS M. AZEVEDO (H. S. BATTI, ESTEFANO, M. AZEVEDO)
16	11	10	16	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R. WAKE (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)
17	17	18	9	ALEJANDRO SANZ WEA LATINA †	QUISIERA SER E. RUFFINENGO (A. SANZ)
GREATEST GAINER					
18	31	—	2	RICARDO MONTANER WEA LATINA	LA CLAVE DEL AMOR B. SILVETTI (R. MONTANER)
19	20	21	4	EDNITA NAZARIO SONY DISCOS †	DEVUELVE ME C. LEMOS (Y. HENRIQUEZ)
20	18	16	14	LOS ANGELES DE CHARLIE FONOVISA †	UN SUENO I. RODRIGUEZ (G. AVIGLIANO)
21	30	—	2	JENNIFER LOPEZ EPIC/SONY DISCOS	AMOR SE PAGA CON AMOR R. WAKE (D. SHARPE, G. LAWSON, G. FRANKLIN, J. MONROE, A. HARRIS, M. BENITO)
22	21	13	10	LUIS MIGUEL WEA LATINA †	Y L. MIGUEL (M. DE JESUS BAEZ)
23	24	30	25	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)
24	22	23	6	JOAN SEBASTIAN MUSART/BALBOA	UN IDIOTA J. SEBASTIAN (J. SEBASTIAN)
25	19	8	12	CONJUNTO PRIMAVERA FONOVISA	DIME, DIME, DIME J. GUILLEN (O. OCHOA)
26	39	—	3	JAY LOZADA UNIVERSAL LATIN †	POR AMARTE ASI N. JAIME (A. MONTALBAN)
27	32	37	3	LUIS FONSI UNIVERSAL LATIN †	MI SUENO R. PEREZ (L. FONSI)
28	34	39	3	LUPILLO RIVERA SONY DISCOS	DESPRECIADO PRIVERA (J. NAVARRETE CURIEL)
29	NEW	1	1	JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATIN	TU J. L. GUERRA (J. L. GUERRA)
30	29	28	18	AZUL AZUL SONY DISCOS †	LA BOMBA R. SAAVEDRA (FZAMBRANA MARCHETTI)
31	26	24	24	MICKEY TAVERAS KAREN/UNIVERSAL LATIN	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO, G. GRIGNANI)
32	23	19	21	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATIN †	SIN TU AMOR H. PATRON (D. HARRIS, D. TERRY JR.)
33	37	—	2	EL PODER DEL NORTE DISA/EMI LATIN	NI QUE VALIERAS TANTO NOT LISTED (NOT LISTED)
34	33	—	2	ILEGALES ARIOLA/BMG LATIN	TU RECUERDO V. DOTEI, V. WAILL (V. DOTEI)
35	RE-ENTRY	23	23	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES PRIVERA (J. A. JIMENEZ)
36	RE-ENTRY	3	3	LOS TIGRES DEL NORTE FONOVISA	NECESITO MI LIBERTAD E. HERNANDEZ, LOS TIGRES DEL NORTE (R. RUBIO)
37	35	—	2	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO PAGUILAR (J. V. FLORES)
38	25	26	22	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO PRAMIREZ (J. V. FLORES)
39	36	25	18	PEPE AGUILAR MUSART/BALBOA †	QUE SEPAN TODOS PAGUILAR (I. RAMIREZ)
40	NEW	1	1	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS	QUE ME VAS A DAR F. CAMACHO (R. ORTEGA, A. GARCIA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	55 STATIONS
1 MDO SONY DISCOS	1 VICTOR MANUELLE SONY DISCOS	1 LOS TUCANES DE TIJUANA UNIVERSAL LATIN
2 TE QUISE OLVIDAR	2 JAY LOZADA UNIVERSAL LATI	2 INTOCABLE EMI LATIN
3 RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS	3 MICKEY TAVERAS KAREN/UNIVERSAL LATI	3 BANDA EL RECODO FONOVISA
4 CHAYANNE SONY DISCOS	4 SON BY FOUR COLUMBIA/SONY DISCOS	4 LOS HUMILDES RCA/BMG LATIN
5 CHRISTIAN CASTRO ARIOLA/BMG LATIN	5 RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS	5 LOS ANGELES DE CHARLIE FONOVISA
6 CHRISTINA AGUILERA RCA/BMG LATIN	6 MDO SONY DISCOS	6 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN
7 PAULINA RUBIO UNIVERSAL LATIN	7 JENNIFER LOPEZ EPIC/SONY DISCOS	7 CONJUNTO PRIMAVERA FONOVISA
8 ROCIO DURCAL ARIOLA/BMG LATIN	8 PAULINA RUBIO UNIVERSAL LATI	8 JOAN SEBASTIAN MUSART/BALBOA
9 NOELIA FONOVISA	9 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATI	9 ROGELIO MARTINEZ DISCOS
10 SON BY FOUR SONY DISCOS	10 LUIS FONSI UNIVERSAL LATI	10 LUPILLO RIVERA SONY DISCOS
11 EDNITA NAZARIO SONY DISCOS	11 ELVIS CRESPO SONY DISCOS	11 JUAN GABRIEL ARIOLA/BMG LATIN
12 JENNIFER LOPEZ EPIC/SONY DISCOS	12 JUAN GABRIEL ARIOLA/BMG LATIN	12 EL PODER DEL NORTE DISA/EMI LATIN
13 ALEJANDRO SANZ WEA LATINA	13 EDNITA NAZARIO SONY DISCOS	13 LUPILLO RIVERA SONY DISCOS
14 RICARDO MONTANER WEA LATINA	14 KEVIN CEBALLO RMM	14 LOS TIGRES DEL NORTE FONOVISA
15 LUIS FONSI UNIVERSAL LATI	15 ALEJANDRO SANZ WEA LATINA	15 VICENTE FERNANDEZ SONY DISCOS

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.

New, Old Sets Keep El Recodo On Top

THERE IS A VERY REAL REASON Banda El Recodo is known as "la madre de todas las bandas" (the mother of all bands). It has to do with being around for more than 60 years and a founder—Don Cruz Lizárraga—who not only took the banda genre to widespread recognition but also popularized it further by adding vocals.

El Recodo's senior status can also be seen in this week's charts, with the single "Deja" in the No. 14 spot on Hot Latin Tracks and the No. 3 spot on the Regional Mexican sub-chart. "Deja" is the third single off the live album *Plaza de Toros*, released in October 1999. A new track, "Y Llegaste Tú," from the soon-to-be released album of the same name, will likely collide on the charts with "Deja" at some point.

"The double-album was released over two years ago. That's why I couldn't wait any longer," says Fonovisa GM Gilberto Moreno, explaining his decision to release *Y Llegaste Tú* March 6, even though there's obvious life left in *Plaza de Toros*. "With some artists, that's normal," adds Moreno. "This band, they give us such solid albums, there's a lot we can work to radio."

Signed to Fonovisa since the early '90s, El Recodo has consistently sold



by Leila Cobo

more than 300,000 copies of each of its five discs with the company, says Moreno. But *Plaza* is the first to be certified gold by the Recording Industry Assn. of America (RIAA) for U.S. sales of half a million copies. With *Y Llegaste Tú*, Fonovisa expects to repeat the feat.

El Recodo's continued success is a mix of tradition and innovation. When founder and patriarch Don Cruz died, his son Germán Lizárraga Jr. took over. Of the 17 current members of the band, some hark back to Cruz Lizárraga's days, but there's also been an infusion of new blood, including two young lead singers, as well as two Lizárraga brothers: Alfonso, who joined in 1992, and Joel, who joined last year.

"My dad wanted his younger kids to go to college, so that in case anything happened with the band, we could find something else to do," says 27-year-old clarinetist Joel,

explaining why he waited so long to join. Instead, Joel's business degree and Alfonso's computer degree have been instrumental in developing the band's business affairs and Web site.

The group's somewhat avant-garde approach to music can be attributed to Don Cruz, the man who made vocals a staple of the band and who back in 1985 even dared to use a keyboard (not a banda instrument) on one of the group's live albums.

A typical El Recodo album mixes genres. *Y Llegaste Tú*, for example, includes merengues and ballads, but the title track is more mainstream banda (in contrast to "Deja," which is a ballad, says Moreno).

"We're a typical banda sinaloense [a band from Sinaloa, Mexico, featuring brass instruments and percussion] that's evolved," says Alfonso. "We've tried to put on a more modern show and at the same time preserve a sound older followers can identify with. We want to offer a first-rate show that's very Mexican."

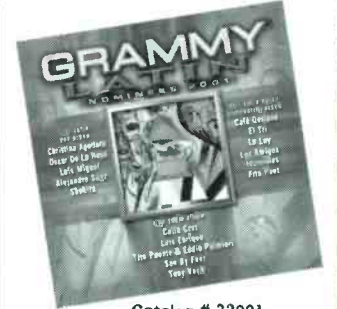
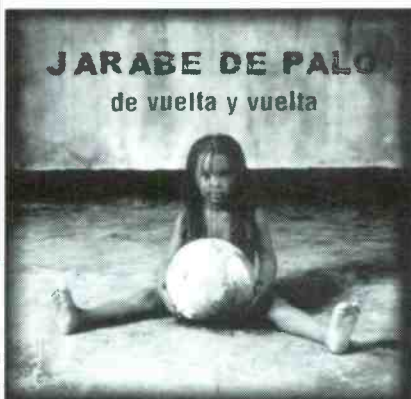
Indeed, El Recodo frequently tours Europe, playing for non-Mexican audiences, according to the Lizárragas. This year, a repeat visit to Northern Africa is planned after

(Continued on next page)

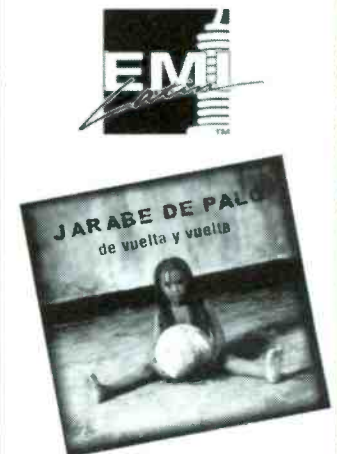
LATIN TRACKS A-Z

- 8 A PURO DOLOR (EMOA, ASCAP)
- 1 ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)
- 21 AMOR SE PAGA CON AMOR (I LOVE DON'T COST A THING) (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G. Q. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Swette Ya', ASCAP/J-Rated, BMI/Gods Child, BMI)
- 38 BORRACHO TE RECUERDO (EMI April, ASCAP)
- 16 CUANDO SEAS MIA (IMISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
- 13 DEJA (Arpa, BMI)
- 28 DESPRECIADO (Copyright Control)
- 19 DEVUELVE ME (EMOA, ASCAP)
- 25 DIME, DIME, DIME (Elizab, BMI)
- 14 DISCULPE USTED (Huina, BMI)
- 7 EL AMOR SONADO (Fleming, BMI)
- 12 ENSENAME A OLVIDARTE (Ser-Ca, BMI)
- 37 ESCLAVO Y AMO (Brambila Musical)
- 31 HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)
- 9 INFIEL (EMI April, ASCAP)
- 30 LA BOMBA (Sony/ATV Discos, ASCAP)
- 18 LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP)
- 6 ME DA LO MISMO (EMOA, ASCAP)
- 27 MI SUENO (Not Listed)
- 36 NECESITO MI LIBERTAD (TN Ediciones, BMI)
- 33 NI QUE VALIERAS TANTO (Not Listed)
- 15 NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Musica, BMI)
- 11 PERO ME ACUERDO DE TI (JMKC, ASCAP/Universal Musica, ASCAP)
- 5 POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
- 26 POR AMARTE ASI (WB, ASCAP)
- 40 QUE ME VAS A DAR (Warner/Chappell)
- 39 QUE SEPAN TODOS (SACM Latin, ASCAP)
- 17 QUISIERA SER (EMI April, ASCAP)
- 32 SIN TU AMOR (Sony/ATV Latin, BMI)
- 4 SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)
- 2 TE QUISE OLVIDAR (BMG Songs, ASCAP)
- 23 TE SONE (Mas Music, ASCAP)
- 29 TU (Karen, BMI)
- 34 TU RECUERDO (BMG Songs, ASCAP/Viajes, ASCAP)
- 35 TU Y LAS NUBES (Peer Int'l., BMI)
- 24 UN IDIOTA (Rio Musical/Edimusa, ASCAP)
- 20 UN SUENO (Not Listed)
- 22 Y (Peer Int'l., BMI)
- 10 Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
- 3 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)

New Release From EMI LATIN



Catalog # 32001



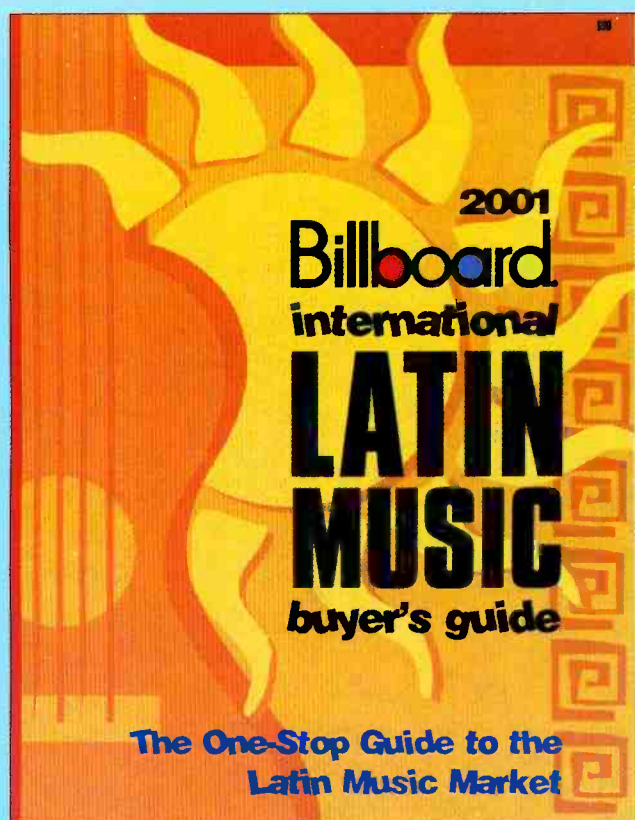
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Artists & Music

NOTAS

(Continued from preceding page)

a successful stop last year. And there are also plans for the band to perform in Japan and India.

GRAN VÍA TAKES OVER HORUS: Spanish music conglomerate Gran Vía Musical (GVM) has acquired 60% of Horus, Spain's biggest independent record label, with an annual turnover of \$13.3 million. The \$5.4 million purchase was made through GVM parent company Grupo Prisa, the country's biggest audiovisual group.

The deal between Madrid-based GVM and Barcelona-based Horus includes the acquisition of Horus' 1,000-album catalog. Also, Horus publishing company Lyrics & Music will become part of GVM publishing arm Nova—which now has 6,500 titles. And Prisa will fund a \$1.5 million capital expansion for Horus.

Horus will be the sixth imprint of GVM parent label MuXXIc. Gran Vía Distribución will distribute all Horus product nationally and internationally.

Horus' most important act is **Raul**, whose 2000 album, *Sueño su Boca*, sold nearly 500,000 units in Spain. Other Horus acts and catalogs are **Rios de Gloria**, **Maria del Monte**, **Sergio Dalma**, **Mikel Herzog**, and **Antonio Orozco**.

The deal with Horus is GVM's biggest in Spain since its launch 15 months ago, but it has made several deals in the U.S., notably the creation of Miami-based Latino label MuXXIc Latina with Universal Music Group.

"The Horus deal is part of our strategy of becoming Spain's most important company operating in Spanish music both here and in Latino markets," says GVM director general **Ignacio Iglesias**.

ALTERNATIVE PROMOTION FOR ALTERNATIVE ALBUM: Ark 21 is no stranger to *rock en español*. The label has released much-acclaimed discs by such acts as **Manu Chao** and **El Gran Silencio**. On March 13 it will release *Escena Alterlatina: The Future Sound of Español*, a compilation of both domestic and foreign acts, some of them relatively unknown in the marketplace.

The project is being actively promoted by both commercial and non-commercial English-language radio, including KCRW Los Angeles and KITS (Live 105) San Francisco, which will host an album launch concert March 30 at San Francisco's Justice League, featuring **Julieta Venegas**, **Los Mocosos**, and **Orixa**. It's one of several shows scheduled around the release.

"I think Orixa is the best unsigned band in the country," says promoter/album executive producer **Josh Norek**, explaining the importance of showcasing new bands. "I wanted an album that would reach a new audience for this music. Five years ago I'd be hard-pressed to find a [good local] band."

Now Norek is planning special promotions for the disc—which also



BANDA EL RECODO

features acts like **Volumen Cero** and **Kinky**—including money-back guarantees.

"I have realistic goals," he says. "If I sell 15,000 units, I'll be happy. But we did this on a realistic budget. By factoring the CD cost into the concert ticket, I think we've pre-sold out of the box."

CALIENTE HAVANA CONFIRMS ACTS: Caliente Havana has confirmed the participation of **Herbie Hancock**, **Harvey Mason (Headhunters)**, and guitarist **Vic Vergeat (ex-Toad)** in Caliente en la Habana, the first-ever edition of the Zurich-based festival to be held in Cuba, scheduled for March 8-11.

Put together by promoter **Roger Furrer** of Sound Managers (organizers of Caliente Zurich) and with the backing of Cuba's El Instituto de la Musica and the Swiss government, the event will also feature renowned Cuban acts like **Los Van Van**, **Compay Segundo**, **NG la Banda**, **Isaac Delgado**, **Carlos Manuel y Su Clan**, and **Chucho Valdés**. The festival will air on the Swiss television show *Weekend Music*, and the festival's poster will be designed by Cuban painter **Fabelo**.

GUEVAS BOWS OUT OF ACTING DEBUT: Due to scheduling conflicts, Chilean singer **Beto Cuevas**, front man of the rock/pop group **La Ley**, had to leave the cast of *Under the Banyan Trees*, actor **Matt Dillon's** directorial debut, set to begin shooting Sunday (25) in Cambodia.

The date conflicted with La Ley's performance at Chile's Viña del Mar Festival, which the group hadn't played in years. Cuevas said he tried to rearrange his schedule and even approached the festival's organizers and other acts taking part in the event to switch dates, but nothing worked out in the end.

SPEARS GOES GOLD IN BRAZIL: **Britney Spears** may have gotten boos after displaying the American flag during her Rock in Rio performance in January, but the numbers show the belly-baring teeny-bopper is widely adored in Brazil. While in Rio, Spears was awarded gold records (100,000) for sales of both... *Baby One More*

Time, which has sold more than 1 million copies in Brazil, and *Oops! ... I Did It Again*, which has sold 850,000 copies, according to Jive Records.

"I was so happy on my first trip to Brazil for the Rock in Rio event," says Spears. "Performing in front of 250,000 people was really amazing. I can't wait to go back."

IN BRIEF: Maracas Entertainment Inc. and the Jerry Brenner Group are now the exclusive independent music promoters for WMEG (La Mega) Puerto Rico. They will work directly with the Spanish Broadcasting System station to do promotions, contests, fly-aways, and other initiatives... Puerto Rican singer **Noelia** has launched her Web site, Noeliaonline.net. The singer is currently promoting her new album, *Golpeando Fuerte*, in Spain... **Los Angeles de Charly** is in the midst of touring through Argentina and Paraguay... **Alejandro Sanz** kicked off his 39-show tour Feb. 17 in Caracas, Venezuela. The Spanish singer will tour Latin America (including eight nights at Mexico City's Auditorio Nacional), the U.S. and, finally, Spain in support of the album *El Alma al Aire*. He travels with a 13-piece band and with his album producer/musical director, **Emanuele Ruffinengo**... **Elvis Crespo** has been named king of Carnival Miami, the annual weeklong fest that features the famed Calle Ocho street concerts with dozens of world-famous bands.

FOR THE RECORD: Latin Notas incorrectly reported that the **Los Angeles de Charly** album *Un Sueño* had been certified gold by the RIAA. That album has sold 400,000 copies in the U.S. Fonovisa's most recent certifications are for *Sueño y Realidad* by **Grupo Mojado** and **Noelia's** self-titled debut, both for sales of 500,000.

Assistance in preparing this column was provided by **Howell Llewellyn in Madrid** and **Sergio Fortuño in Santiago, Chile**. **Leila Cobo** may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Cran-don Blvd., Suite 466, Key Biscayne, Fla. 33149.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Bertelsmann/RTL Pact Gets Regulator Attention

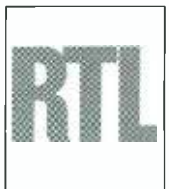
BY EMMANUEL LEGRAND

HAMBURG—Bertelsmann's plans to acquire a majority stake in Pan-European broadcaster RTL Group, which would make the German media group the leading TV and radio broadcaster in Europe, are set to be heavily scrutinized by regulators—and have already received an unenthusiastic welcome from competitors.



BAUDECROUX

In a twin-pronged deal, BMG parent Bertelsmann, which already owns 37% of Luxembourg-based RTL, is proposing to take 67% via a share-swap deal with Brussels-based Groupe Bruxelles Lambert (GBL). In exchange for GBL's existing 30% share in RTL, GBL will receive a 25.1% stake in Bertelsmann. British media group Pearson retains 22% of RTL; 11% is traded on the stock market.



GBL, headed by entrepreneurs Albert Frère of Belgium and Paul Desmarais of Canada, will receive two seats on Bertelsmann's supervisory board. GBL also has the option of floating its stake in Bertelsmann on the stock market—in whole or in part—three to four years from now. If that happens, 25% of Bertelsmann will be listed on the Frankfurt stock exchange, effectively putting a stock market value on the privately owned company for the first time.

According to Bertelsmann chairman/CEO Thomas Middelhoff, the deal marks an important move in the

company's strategy and corporate history. "All parties involved agree that Bertelsmann has found a groundbreaking new way to adjust to changing [market] conditions and to use its own shares as acquisition currency while still retaining its entrepreneurial independence," said Middelhoff in a statement.

He added that Bertelsmann's executives have "been planning and devel-

oping this step for several months... with the active involvement of Reinhard Mohn." Bertelsmann founder Mohn owns a 17.3% stake in the company and has previously been keen to keep Bertelsmann a private concern. After the exchange is completed, Bertelsmann's shareholding will be split between the Bertelsmann Foundation (57.6%), the Mohn family (17.3%), and GBL (25.1%).

In a statement, Mohn says, "I look forward to working with our new shareholder, with whom we already share a mutually trusting cooperation."

He adds, "At the same time, Bertelsmann will remain true to itself. We will determine our own path and the shape that our cooperation takes. Our unique corporate culture (Continued on page 44)

GVM Acquires Spain's Biggest Indie

BY HOWELL LLEWELLYN

MADRID—In its latest step toward its stated goal of becoming Spain's largest music company, the Gran Vía Musical (GVM) conglomerate has acquired 60% of Horus, Spain's biggest independent label.

The 979 million peseta (\$5.4 million) purchase was made through Madrid-based GVM parent company Grupo Prisa, Spain's biggest audiovisual group. The deal includes the acquisition of Barcelona-based Horus' 1,000-album catalog and publishing company Liries & Music by GVM, as well as the funding by Prisa of a 275 million peseta (\$1.5 million) capital expansion for Horus. Liries & Music copyrights will now be administered by GVM publishing arm Nova.

Horus has annual sales of 2.4 billion pesetas (\$13.3 million), and Horus GM Eugenio Serch says he hopes to double this within five years. Horus will continue to operate under its own name from its Barcelona offices with existing staff. Horus will become the sixth imprint within GVM's MuXXIc label group.

"The only difference is that new Horus signings will be coordinated

from now on by Eugenio Serch with [MuXXIc director] Carlos Sanmartin and myself," says Ignacio Iglesias, GVM director general.

"We have two ways to build ourselves into Spain's leading music operator," Iglesias continues. "Apart from expanding via internal growth,



the other way is to make sensible acquisitions of labels and companies which specialize in Spanish music that is suitable for crossover into Latino markets. Horus fits these prerequisites perfectly." Horus is GVM's biggest purchase to date inside Spain.

Serch, who founded Horus in 1984, says the real challenge of the deal "is to become the leading Spanish-language record label. It may sound far-fetched, but with our know-how in launching artists and GVM's resources, we can reach markets where before we had no channels. There is

no reason in the future why a major Spanish artist should not sign with a big Spanish label instead of the Spanish office of a multinational." The creation last year of Miami-based MuXXIc Latina with Universal Music Group gives MuXXIc's Spanish artists direct access to all major Latino markets.

Horus' key acts are Raul—whose 2000 album *Sueño Su Boca (I Dream of Her Mouth)* sold nearly 500,000 units during a 40-week chart stay—and Rios De Gloria. Crooner Sergio Dalma released four Horus albums that sold between 300,000-700,000 each before he moved to Universal Music Spain. Other important Horus acts include Maria del Monte, Antonio Orozco, Miguel Saez, Mikel Herzog, and Yolanda Ramos.

The first Horus launch in Latin America and U.S. Latino markets via GVM will be Raul, whose style is not unlike that of Puerto Rican stars Ricky Martin and Chayanne. Iglesias says MuXXIc Latina director Angel Pecci is telling regional music label bosses about Raul during a current visit of Latino markets. "We are already working his album in Mexico though local label Azteca Musica," says Serch.

Asia/Pacific Confab Identifies Priorities For Universal Music

BY STEVE MCCLURE

BANGKOK, Thailand—The emphasis was on both the new and the old at Universal Music International's (UMI) Asia-Pacific/Australia-New Zealand-South Africa marketing conference, held Feb. 12-16 here.

Among the acts Universal cited as promotion priorities for the region over the next several months were Nelly, Godsmack, Papa Roach, Samantha Mumba, Shaggy, Limp Bizkit, Eminem, Bon Jovi, Nelly Furtado, and Ronan Keating.

"We're off to a great start with Ronan in the region," says Bernadette Coyle, senior VP of international at Universal U.K., citing Universal's re-launch campaign for the Boyzone vocalist's debut solo album, *Ronan*. It has sold some 2.5 million copies worldwide, she notes.

Besides acts from the U.S. and U.K., attention is also focused on such acts as Germany's Rammstein, France's Alessandro Safina, and Zed from New Zealand.

Also on the conference agenda was a presentation outlining Universal's Established Artists Roster Activity (EARA) program. The aim of EARA, says UMI senior VP of marketing and A&R Max Hole, is to "take household-name-type artists who've ceased to sell anymore and to re-A&R them and give them concepts to persuade them to do records that will sell."

Hole says the main purpose of the conference was to decide how to prioritize which acts would help Universal hit its targets over the next three to six months.

Universal Music Asia-Pacific chairman Norman Cheng says, "I think it was a very good meeting, in the sense that a lot of people are contributing to it. It was a two-way street, with people from the various countries talking to the repertoire centers and trying to work together. And we have many good acts coming up."

The problem, adds Cheng, is establishing marketing priorities among such a wide range of promising acts.



HOLE



Forever Young. Artist manager Stewart Young, whose clients include UB40, the Scorpions, and Emerson, Lake & Palmer, is joining U.S. entertainment group TBA. Based in the company's London offices, he will be linking up with veteran U.K. promoter Harvey Goldsmith, who recently established a European joint venture with TBA. Shown, from left, are Young, TBA Entertainment Corp. chairman/CEO Thomas Jackson "Jock" Weaver III, Goldsmith, and TBA Entertainment Corp. president Greg Janese.

Business As Usual Down Under Zomba Australia Holds Course After MD Departs

BY CHRISTIE ELIEZER

MELBOURNE, Australia—It's "steady as she goes" at Zomba Records Australia, despite the unexpected departure of managing director Scott Murphy from the helm less than two years after he arrived amid a squall of litigation.

Zomba announced Feb. 16 that Murphy had decided to step down and set up his own consultancy business. Murphy says the new venture will serve the music entertainment and new technology sectors.

"It's something I've wanted to do for a long time," he adds. He will, however, remain involved with Zomba Australia in the short term as an executive consultant.

In a statement, London-based managing director of the Zomba International record group Stuart Watson says, "Zomba Australia is set for a big year, and while Scott's decision was unexpected, it's business as usual under our talented management team."

The announcement brings to an end Murphy's relatively brief—but high-profile—reign at Zomba Australia. He had been named managing director in March 1999, when he joined from Mushroom Distribution Services (MDS). At that time, MDS was a recently acquired subsidiary of the News Corp.-owned Festival Records, subsequently renamed (Continued on page 52)

Hamburg Holds The Upper Hand In Germany's Tale Of Two Cities

BY WOLFGANG SPAHR

HAMBURG—Against the background of a much-debated decision to move this year's German record industry Echo Awards from Hamburg to Berlin, those two cities are locked in an increasingly intense battle to provide a home for the country's top music companies.

Following Sony's move of all its labels from Frankfurt to Berlin in summer 2000, record companies and music publishers are being wooed by the local authorities from Berlin to relocate their operations to the new German capital. Their counterparts in Hamburg—the German music industry's traditional power base—have responded by trying to persuade music firms to remain in—or move to—their city. Offers of local government subsidies and cheap rents are being wielded by both sides as



GEBHARDT

weapons in the struggle.

Berlin Mayor Eberhard Diepgen says, "In the 10 years since German reunification, Berlin has become one of the leading cultural centers of Europe—the world has its eyes on Berlin once more. The international music market is being increasingly influenced by Berlin as a young music center."

Diepgen cites such attractions as annual dance music event the Love Parade and the musical diversity of the city's 250-plus clubs as elements that have "made Berlin known to the young generation around the world." Hamburg's senator for economic affairs, Thomas Mirow, counters that "more than any other German city, Hamburg is home to the full array of top-class media and communications companies, offering advantages for the music industry and particularly for record companies."

Among the major labels, BMG CEO Rolf Schmidt-Holtz would seem to have a foot in both camps; he maintains an office in Hamburg—in addition to his New York base—but BMG has also

operated in Berlin for some 20 years.

Warner Music Germany, on the other hand, seems to have benefited from Hamburg's willingness to assist music companies; the firm is about to begin construction of a large headquarters building on land formerly owned by the city council. The building, with a foundation stone laid Feb. 23, should be open by April 2002. The new building will house all German Warner entertainment businesses under a single roof, rather than on six city sites as previously.

Indie giant edel music is also remaining in Hamburg and is planning to replace its existing converted warehouses with a new head office building by the banks of the river Elbe; again, the site was previously owned by the city.

The current big prize being played for in the poker game between Hamburg and Berlin, however, is the right to be home to Universal Music Group (UMG) in Germany. All of market leader UMG's labels are currently located in Hamburg, but UMG parent Vivendi owns a great deal of real estate in Berlin, prompting speculation among music business insiders that UMG might be tempted there.

The Hamburg city council in turn is trying to keep UMG on board by offering to sell the company city-owned property (at an economic price), which would enable it to bring all its labels under one roof. According to a spokesman for Mirow's department, "everything possible" will be done to keep Universal in Hamburg.

UMG Germany VP Magnus von Zitzewitz says, "Thought is being given to the possibility of a change of location. However, no decision has been made yet." He expects Universal to make a final decision by the end of March.

One hidden cost factor that could weigh against Berlin is that, even 10 years after unification, the available pool of potential employees in the former East Germany lacks music business experience. Music companies moving from Hamburg in the west to Berlin in the east would be obliged to ask experienced staff from the west to move to Berlin with them, at considerable expense.

Another factor counting in Hamburg's favor is that many top German acts in various music genres hail from the city. They include, for example, hip-hop acts Deichkind (WEA), Fettes Brot (EMI), Absolute Beginners (Motor), Fünf Sterne Deluxe (Yo' Mamas), and Echt (edel). Other stars based in Hamburg include rock acts Westernhagen (WEA) and Udo Lindenberg. Berlin has fewer major acts, although they do include metal

(Continued on page 44)



HAENTJES

U.K. Broadcast Vet Is Back Bannister To Head Dance Music Start-Up

BY LARS BRANDLE

LONDON—Matthew Bannister, the former controller of U.K. national top 40 network BBC Radio 1 and CEO of BBC Production, has resurfaced as chairman/CEO of Trust the DJ, a new multi-discipline dance music company.

Bannister joins the London-based start-up co-founded by former Sony Music U.K. dance division VP Lynn Cosgrave and her business partner, Tammy Smulders. Cosgrave and Smulders had previously worked together at U.K. dance specialist Ministry of Sound; Cosgrave left Sony in 1999 to form her talent management agency, Cosmack Management. Bannister left the BBC in late 2000 after more than 20 years with the public broadcaster.

Trust the DJ, due to launch in early summer, comprises a multi-channel Web site, a traditional offline record label, and a talent management agency that has integrated the operations of Cosmack Management.

"Dealing with DJs on a day-to-day basis with music on a day-to-day basis was the lifeblood of what I did, so I bring a lot of experience in talent management and the music business," Bannister notes. "It's a fantastic relief not to be saddled with BBC bureaucracy anymore, and this company couldn't be less bureaucratic."

A core function of the new company is the creation of exclusive home Web pages for a community of more than 60 leading DJs. Goldie, Droom Team, Brandon Block, and Gilles

Peterson are among the artists who have already committed to the Trust the DJ Digital project. "If you pool Lynne's contact book in the music business and the dance music industry, and mine in the media industry, we've just about got the world covered," claims Bannister.

Cosgrave's management roster includes several leading dance music DJs, such as John Digweed, Carl Cox, Danny Rampling, and Jeremy Healy. "We'll have a range of relationships with DJs," Bannister says. "Some people, we'll manage their careers, and they'll have records out through us, and they'll have Web pages through us. [With others] we'll be working in partnership with their managers and in partnership with other record companies and so on."

The Web site at trustthedj.com will offer to music collectors exclusive and nonexclusive content related to each of the artists showcased. In time, an E-tailing component will encompass download and streaming facilities. A distribution deal for Trust the DJ Records has yet to be announced.

Cosgrave says the record division plans to focus initially on the U.S. market. "I think the time is right now, and having toured America in clubs and with the DJs, [the U.S.] is embracing dance more than ever," she says. An initial release is set for this June, while the Web site is likely to roll out in stages. An Internet radio operation is under discussion.



BANNISTER

newsline...

ALEJANDRO SANZ, Estopa, and the late Carlos Cano have three nominations each for the fifth Premios de la Música Awards, to be held March 22 in Madrid. Warner Music Spain artist Sanz is nominated for best album for *El Alma Al Aire* (The Bared Soul), artist, and pop author. BMG Ariola act Estopa is nominated for best song, new author, and video. Cano, who died late last year (**Billboard** *Bulletin*, Dec. 20, 2000) is nominated for best song and also—in the Spanish song section—as best artist and author. The ceremony will be televised live, although a broadcaster has not yet been named. The awards, open only to Spanish or Spanish-signed acts, are jointly organized by authors and publishers' society SGAE and artists' association AIE. Members of the two bodies vote in the 31 categories.

HOWELL LLEWELLYN

TOSHIBA CORP. launched an online music download service Feb. 16 in cooperation with Japanese labels Toshiba-EMI, Warner Music Japan (WMJ), and Universal Music K.K. The Tokyo-based electronics maker has set up a wholly owned subsidiary called du-ub.com to handle billing and copyright protection. Six domestic Toshiba-EMI titles will initially be available on the Web site for 350 yen (\$3) each. According to a statement released by Toshiba, WMJ will begin to make content available on the site in March, with Universal content coming online at an unspecified date. Toshiba says it envisages du-ub.com as a "total portal site" that will provide such features as artist interviews.

STEVE McCLURE

CARMEN CONSOLI AND PIERO PELÙ received four nominations each for Italy's sixth annual Premio Della Musica Italiana (PIM) Awards, to be held March 21 in Milan. WEA artist Pelù, formerly of rock group Ligabue, is nominated in the best male artist, record, song, and tour of the year categories. Cyclope/Universal Sicilian singer/songwriter Consoli is nominated in the best female artist, record, song, and tour categories. The best new act nominees are Francesco Tricarico, Subsonica, Il Parto Delle Nuvole Pesanti, Otto Ohm, and Tiromancino. The awards are organized by the "Musica" supplement of newspaper *La Repubblica* and are based on readers' votes. The ceremony will be broadcast live simultaneously on the Italia Uno TV station and Radio DeeJay. This year's show has had to contend for the first time with another prize ceremony, the Italian Music Awards—organized by labels' body FIMI and staged Feb. 5.

MARK WORDEN



THE 35TH ANNUAL MIDEM trade fair, held Jan. 21-25 in Cannes, drew 10,640 participants, down from last year's attendance of 12,500, according to organizer Reed Midem. The countries with the largest company representation were the U.K., with 831, and the U.S., with 750. In total, 4,573 companies were represented, up 2.24% from last year. They came from 95 countries, including 10 that were registered for the first time: Bahrain, Barbados, Belarus, Burkina Faso, Comoro Islands, Ecuador, Estonia, Former Republic of Macedonia, St. Lucia, and Virgin Islands. France had the highest number of exhibitors—304 out of a total 2,183.

LARS BRANDLE

FRANCE'S TWO SPECIALIZED MUSIC TV channels, Mezzo and Muzzik, are to merge before the summer, offering classical, ballet, opera, jazz and world music on a single strand. Muzzik managing director Thierry Cammas becomes president of the new channel, which will carry the Mezzo brand. Current Mezzo deputy managing director Nicolas Auboyneau is upped to managing director. According to its operators, Mezzo will reach 1.8 million households in France and 6 million households in 27 other countries via satellite and cable. The shareholding of the new channel will be split between media and entertainment company Lagardère Thématiques (50%), Wanadoo Audiovisuel (25%), France Télévision (22.5%), and Arte France (2.5%).

EMMANUEL LEGRAND

GERRY FRIEDLE, better known by his alias of Anton aus Tirol Featuring DJ Oetzi, has two nominations for this year's Austrian music industry Amadeus Awards. Friedle was the undoubted star of last year's inaugural awards, when he won in the top national single and newcomer categories. For this year's event, due to take place in early May in Vienna, Friedle as Anton aus Tirol Featuring DJ Oetzi is nominated for best album by a male domestic pop artist (*Das Album*) and for domestic single of the year with "Hey Baby" (EMI). In international categories, Mercury act Bon Jovi garnered two nominations: The album *Crush* is up for best international rock category and "It's My Life" for international single of the year. The five nominees in 16 main categories are determined by Austrian sales; local industry experts vote on the winners. The awards are organized by the local group of the International Federation of the Phonographic Industry.



SUSAN L. SCHUHMEYER

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 02/21/01
THIS WEEK	LAST WEEK	SINGLES
1	NEW	CAN YOU KEEP A SECRET? HIKARI UTADA TOSHIBA-EMI
2	1	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT
3	3	EVOLUTION AYUMI HAMAZAKI AVEX TRAX
4	NEW	MIRACLES KEN HIRAI DEFSTAR
5	2	TSUMETA! UMU/START IN MY LIFE MAI KURAKI GIZA STUDIO
6	NEW	ASHITAGA ARUSA URUFURUZO TOSHIBA-EMI
7	8	MEMAI CHIHIRO ONIZUKA TOSHIBA-EMI
8	6	MINIMONI, JANKEPNONI! MINIMONI! ZETIMA
9	7	COME AGAIN M-FLO RHYTHM ZONE
10	5	FRAGILE EVERY LITTLE THING AVEX TRAX
11	14	I'M HERE SAYING NOTHING HITOMI YADA TOSHIBA-EMI
12	12	TOWANI... THE GOSPELLERS KI/00N
13	NEW	KUYASHINAMIDA PORORI YUKO KANAZAWA ZETIMA
14	4	BOARDING T.M. REVOLUTION ANTINOS
15	9	SUKINA DAKEJA DAME NANDA DREAMS COME TRUE TOSHIBA-EMI
16	10	COFFEE RUMBA YOSUI INOUE FOR LIFE
17	NEW	ALWAYS LOVE MAX AVEX TRAX
18	NEW	ORANGE SHELA AVEX TRAX
19	13	PURAIMARU THE YELLOW MONKEY FUN HOUSE
20	11	S.O.S./TIKI TIKI-TA ABBA POLYDOR
		ALBUMS
1	2	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA
2	NEW	ZARD TOKI NO TSUBASA B-GRAM
3	1	JUDY AND MARY WARP EPIC
4	3	ABBA S.O.S.—THE BEST OF ABBA POLYDOR
5	4	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR
6	9	THE BEATLES 1 CAPITOL
7	6	HIRO BRILLIANT TOY'S FACTORY
8	7	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN
9	5	AJICO FUKA MIDIRI VICTOR
10	8	THE GOSPELLERS SOUL SERENADE KI/00N
11	11	VARIOUS ARTISTS IMAGE SONY
12	NEW	TOSHINORI YONEKURA O PIONEER LDC
13	NEW	MOVE OPERATION OVERLOAD AVEX TRAX
14	10	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR
15	NEW	YAMA ARASHI SIX MEN MEGAFORCE
16	NEW	NARIMICHI KAWABATA AVE MARIA VICTOR
17	16	ENYA A DAY WITHOUT RAIN WEA
18	12	MEJA REALITIES EPIC
19	14	VARIOUS ARTISTS MAX BEST SONY
20	RE	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI

GERMANY		(Media Control) 02/21/01
THIS WEEK	LAST WEEK	SINGLES
1	1	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL
2	2	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA
3	NEW	SONNE RAMMSTEIN MOTOR/UNIVERSAL
4	3	WHAT A FEELING DJ BOBO & IRENE CARA EAMS
5	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
6	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
7	6	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC
8	5	OVERLOAD SUGABABES LONDON/EASTWEST
9	9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI
10	11	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL
11	7	ICH GEH NICHT OHNE DICH WALTER HANSA
12	12	EXPLORATION OF SPACE COSMIC GATE EMI
13	NEW	X XZIBIT EPIC
14	10	GRAVEL PIT WU-TANG CLAN EPIC
15	NEW	\$#!* ON YOU D-12 INTERSCOPE/UNIVERSAL
16	13	LA PASSION EP GIGI D'AGOSTINO ZYX
17	14	WHO LET THE DOGS OUT BAHAMEN EDEL
18	20	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
19	15	HEY BABY DJ OETZI EMI
20	NEW	HEAVEN IS A HALFPIPE OPM EASTWEST
		ALBUMS
1	2	THE BEATLES 1 EMI
2	1	JENNIFER LOPEZ J.L.O EPIC
3	3	DIDO NO ANGEL ARISTA/ARIOLA
4	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
5	NEW	DJ TOMEKK RETURN OF HIP-HOP PIONEERS PROJECT FILA
6	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
7	19	VANESSA AMOROSI THE POWER UNIVERSAL
8	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	16	CREED HUMAN CLAY EPIC
10	7	SUGABABES ONE TOUCH LONDON/EASTWEST
11	20	EROS RAMAZZOTTI STILELIBERO ARIOLA
12	13	WESTERNHAGEN SO WEIT—THE BEST OF WEA
13	14	ANASTACIA NOT THAT KIND EPIC
14	11	OUTKAST STANKONKA LAFACE/ARISTA
15	NEW	WIKINGER TANZ MIT MIR EMI
16	10	SOHNE MANNHEIMS ZION EPIC
17	4	DJ BOBO PLANET COLORS EAMS
18	12	CHRISTIAN NOMINATOR HANSA
19	18	LINKIN PARK (HYBRID THEORY) WEA
20	15	MADONNA MUSIC MAVERICK/WEA

U.K.		(CIN) 02/18/01	Supported By worldpop
THIS WEEK	LAST WEEK	SINGLES	
1	1	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	
2	2	TEENAGE DIRTBAG WHEATUS COLUMBIA	
3	NEW	AMERICAN DREAM JAKATTA RULIN/MINISTRY	
4	NEW	HERE WITH ME DIDO CHEEKY/ARISTA	
5	RE	BACK HERE BBAK TELSTAR	
6	4	ROLLIN' LIMP BIZKIT INTERSCOPE	
7	8	DANCING IN THE MOONLIGHT TOPLADER SONY S2	
8	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA	
9	3	LAST RESORT PAPA ROACH DREAMWORKS/UNIVERSAL	
10	NEW	DANCE WITH ME DEBELAH MORGAN ATLANTIC/WARNER	
11	NEW	E.I. NELLY UNIVERSAL	
12	NEW	CAN'T KEEP ME SILENT ANGELIC SERIOUS/UNIVERSAL	
13	7	STUTTER JOE FEATURING MYSTICAL JIVE/ZOMBA	
14	11	THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG INTERSCOPE/UNIVERSAL	
15	6	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL	
16	9	POP YA COLLAR USHER LAFACE/ARISTA	
17	13	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA POSITIVA	
18	NEW	AIRHEAD GIRLS GSM	
19	14	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO AM:PM	
20	5	LOCO FUN LOVIN' CRIMINALS CHRYSALIS	
		ALBUMS	
1	1	DIDO NO ANGEL CHEEKY/ARISTA	
2	2	ANASTACIA NOT THAT KIND EPIC	
3	4	TEXAS GREATEST HITS MERCURY	
4	11	ROY ORBISON LOVE SONGS VIRGIN	
5	5	TOPLADER ONKA'S BIG MOKA SONY S2	
6	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
7	RE	DAVID GRAY LOST SONGS 95-98 HIT/EAST WEST	
8	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	
9	8	COLDPLAY PARACHUTES PARLOPHONE	
10	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
11	NEW	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	
12	9	DR. DRE DR. DRE—2001 INTERSCOPE/UNIVERSAL	
13	12	THE BEATLES 1 APPLE	
14	RE	RICKY MARTIN SOUND LOADED COLUMBIA	
15	15	CRAIG DAVID BORN TO DO IT WILDSTAR	
16	13	DAVID GRAY WHITE LADDER HIT/EASTWEST	
17	10	OUTKAST STANKONKA LAFACE/ARISTA	
18	19	EVA CASSIDY SONGBIRD BLIX STREET	
19	RE	BARRY WHITE THE COLLECTION UNIVERSAL TV	
20	14	MADONNA MUSIC MAVERICK/WARNER BROS.	

FRANCE		(SNEP/IFOP/Tite-Live) 02/20/01
THIS WEEK	LAST WEEK	SINGLES
1	1	SEUL GAROU COLUMBIA
2	2	DADDY DJ DADDY DJ M6 INT/SONY
3	3	WASSUUP! DAMUTTZ WEA
4	6	SOLAAR PLEURE MC SOLAAR EAST WEST
5	5	ELLE TE REND DINGUE DADDY NUTTEE DELABEL/VIRGIN
6	4	L'ALIZE ALIZEE POLYDOR/UNIVERSAL
7	16	R&B 2 RUE MATT BARCLAY/UNIVERSAL
8	7	TU VAS ME QUITTER HELENE SEGARA ORLANDO/EASTWEST
9	14	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
10	18	MS. JACKSON OUTKAST LAFACE/ARISTA
11	8	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
12	12	VERONE FREDERIC CHARTER & LA TROUPE MERCURY/UNIVERSAL
13	9	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
14	13	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY
15	10	AVANT DE PARTIR EVE ANGELI M6 INT/SONY
16	15	LA BAS ASSIA VIRGIN
17	NEW	SI JE M'EN SOUS JULIE ZENATTI COLUMBIA
18	11	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
19	20	SUPREME ROBBIE WILLIAMS CHRYSALIS
20	17	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
		ALBUMS
1	1	GAROU SEUL COLUMBIA
2	NEW	MC SOLAAR CINQUIEME AS EASTWEST
3	2	MUSICAL ROMEO & JULIETTE (HIGHLIGHTS) MERCURY/UNIVERSAL
4	14	MUSICAL ROMEO & JULIETTE (FULL VERSION) MERCURY/UNIVERSAL
5	3	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
6	8	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
7	4	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
8	9	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
9	5	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
10	7	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
11	15	DIDO NO ANGEL ARISTA
12	11	ANASTACIA NOT THAT KIND EPIC
13	6	NTM LE CLASH—ROUND 4 EPIC
14	RE	PATRICK BRUEL JUSTE AVANT RCA
15	19	CRAIG DAVID BORN TO DO IT EDEL
16	16	MADONNA MUSIC MAVERICK/WARNER BROS.
17	12	MANU CHAO CLANDESTINO VIRGIN
18	RE	FLORENT PAGNY CHATELET LES HALLES MERCURY/UNIVERSAL
19	17	MOBY PLAY PIAS
20	RE	ARIELLE DOMBASLE LIBERTA TRISTAR/SONY

CANADA		(SoundScan) 03/03/01
THIS WEEK	LAST WEEK	SINGLES
1	2	ONE MORE TIME DAFT PUNK VIRGIN/EMI
2	1	SANOSTORM DARUDE POPULAR
3	3	DON'T TELL ME MADONNA MAVERICK/WARNER
4	4	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL
5	RE	GLORYTIMES PORTISHEAD GO! DISCASISLAND/UNIVERSAL
6	7	SILENCE DELERIUUM FEATURING SARAH McLACHLAN NETTWERK
7	5	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY
8	6	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
9	NEW	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
10	9	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2
11	15	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY
12	8	FEEL THE BEAT DARUDE POPULAR/EMI
13	16	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG
14	NEW	I KISS YOU MAHIR IPO/UNIVERSAL
15	11	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
16	10	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY
17	14	AROUND THE WORLD (LA LA LA LA LA) ATC KINGSIZE/BMG
18	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
19	18	RAYGUN MATTHEW GOOD BAND UNIVERSAL
20	13	MUSIC MADONNA MAVERICK/WARNER
		ALBUMS
1	1	SHAGGY HOTSHOT MCA/UNIVERSAL
2	8	VARIOUS ARTISTS GRAMMY NOMINEES 2001 GRAMMY/CAPITOL/EMI
3	2	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL
4	3	JENNIFER LOPEZ J.L.O EPIC/SONY
5	4	THE BEATLES 1 APPLE/CAPITOL/EMI
6	7	DIDO NO ANGEL ARISTA/BMG
7	5	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL
8	6	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER
9	17	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE
10	9	O-TOWN O-TOWN J/BMG
11	10	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI
12	13	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
13	RE	SADE LOVERS ROCK EPIC/SONY
14	18	SOUNDTRACK COYOTE UGLY CURB/WARNER
15	16	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
16	14	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
17	12	VARIOUS ARTISTS CHRIS SHEPPARD'S CUT CUTZ 404 BMG
18	15	BRUNO PELLETIER BRUNO PELLETIER—SUR SCENE DISQUES MONTAGNE
19	19	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
20	11	LEANN RIMES I NEED YOU CURB/WARNER

NETHERLANDS		(Stichting Mega Top 100) 02/19/01
THIS WEEK	LAST WEEK	SINGLES
1	1	PUF/SCHUDDEN DEF RYMMZ VIRGIN
2	5	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
3	3	YOU JUDITH DINO
4	2	JELLE SLIMME SCHEMER FEATURING TIDO ROADRUNNER ARCADE MUSIC
5	4	MS. JACKSON OUTKAST LAFACE/ARISTA
6	10	HEY BABY COOLDOWN CAFE FEATURING DJ STEF OURECO
7	8	LUNA ALESSANDRO SAFINA ULM/UNIVERSAL
8	6	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
9	7	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
10	NEW	HOW MANY LICKS LIL' KIM FEATURING SISQO ATLANTIC/WARNER
11	9	AROUND THE WORLD (LA LA LA LA LA) ATC BMG
12	11	THINGS I'VE SEEN SPOOKS EPIC
13	14	ANGEL LIONEL RICHIE ISLAND/UNIVERSAL
14	NEW	\$#!* ON YOU D-12 INTERSCOPE/UNIVERSAL
15	17	KOMODO/SAVE YOUR SOUL MAURO PICOTTO MEDIA
16	28	POP YA COLLAR USHER LAFACE/ARISTA
17	12	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
18	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
19	19	I KNOW BIRGIT VIRGIN
20	NEW	X XZIBIT EPIC
		ALBUMS
1	1	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL
2	5	ENYA A DAY WITHOUT RAIN WARNER
3	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
4	3	ANASTACIA NOT THAT KIND EPIC
5	4	JENNIFER LOPEZ J.L.O EPIC
6	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
7	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
8	13	THE CORRS UNPLUGGED 143/LAVA/WEA
9	7	LENNY KRAVITZ GREATEST HITS VIRGIN
10	12	KANE AS LONG AS YOU WANT THIS BMG
11	9	THE BEATLES 1 EMI
12	17	ST. GERMAIN TOURIST EMI
13	11	MADONNA MUSIC MAVERICK/WEA
14	14	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
15	15	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
16	10	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV
17	18	DIDO NO ANGEL ARISTA/BMG
18	16	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
19	19	ILSE DE LANGE LIVIN' ON LOVE WARNER
20	20	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL

AUSTRALIA		(ARIA) 02/19/01
THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/COLUMBIA
2	2	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
3	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
4	5	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL
5	6	YELLOW COLDPLAY PARLOPHONE
6	3	DANCE WITH ME DEBELAH MORGAN ATLANTIC/EASTWEST
7	9	ONE STEP CLOSER LINKIN PARK WARNER BROS./WEA
8	11	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL
9	7	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
10	4	CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA
11	8	TEENAGE DIRTBAG WHEATUS COLUMBIA
12	12	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL
13	10	7 DAYS CRAIG DAVID SHOCK
14	14	BODY I BODY SAMANTHA MUMBA POLYDOR/UNIVERSAL
15	16	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5
16	13	ORIGINAL FRANKSTER THE OFFSPRING COLUMBIA
17	18	DON'T THINK I'M NOT KANDI EPIC
18	27	SKY SONIQUE SERIOUS/UNIVERSAL
19	15	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
20	NEW	HAMPSTERDANCE SONG HAMPTON THE HAMPSTER SHOCK
		ALBUMS
1	1	SOUNDTRACK COYOTE UGLY CURB/COLUMBIA
2	2	COLDPLAY PARACHUTES PARLOPHONE
3	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
4	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
5	5	POWDERFINGER ODYSSEY NUMBER FIVE GRUD
6	4	JENNIFER LOPEZ J.L.O EPIC
7	13	DIDO NO ANGEL CHEEKY/ARISTA
8	7	CRAIG DAVID BORN TO DO IT SHOCK
9	10	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA
10	9	MADONNA MUSIC MAVERICK/WARNER BROS.
11	17	SOUNDTRACK DUETS FESTIVAL
12	8	THE CORRS IN BLUE 143/LAVA/EASTWEST
13	12	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
14	14	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
15	16	CREED HUMAN CLAY EPIC
16	NEW	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA
17	15	SOUNDTRACK WHAT WOMEN WANT AF5
18	18	KYLIE MINOGUE LIGHT YEARS FESTIVAL
19	11	THE BEATLES 1 EMI
20	19	ANASTACIA NOT THAT KIND EPIC

ITALY		(FIMI) 02/19/01
THIS WEEK	LAST WEEK	SINGLES
1	1	GOODNIGHT MOON SHIVAREE CAPITOL/EMI
2	2	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL
3	4	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
4	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
5	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
6	5	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA
7	7	VIVRE LA VIE KELLY JOYCE UNIVERSAL
8	NEW	IF I EVER FEEL BETTER PHOENIX VIRGIN
9	14	NOT THAT KIND ANASTACIA EPIC
10	6	SUPREME ROBBIE WILLIAMS EMI
11	8	DON'T TELL ME MADONNA MAVERICK/WEA
12	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
13	11	CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA
14	12	VIVA EL AMOR! PAOLO & CHIARA COLUMBIA
15	9	THE CALL BACKSTREET BOYS JIVE/ZOMBA
16	15	AGAIN LENNY KRAVITZ VIRGIN
17	NEW	WALKING AWAY CRAIG DAVID EDEL
18	16	TROUBLE COLDPLAY EMI
19	13	I'M OUTTA LOVE ANASTACIA EPIC
20	17	BACK IN TIME EIFFEL 65 BLISS

HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA		SPAIN		
03/03/01					(AFYVE/ALEF MB) 02/16/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	2	MS. JACKSON OUTKAST LAFACE/ARISTA	1	1	LA OTRA ORILLA REINCIDENTES BOA MUSIC		
2	1	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE	2	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL		
3	NEW	DAYLIGHT IN YOUR EYES NO ANGELS POLYDOR	3	2	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC		
4	6	SEUL GAROU COLUMBIA	4	NEW	TU VENEND NATALIA OREIRO ARIOLA		
5	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/VARIOUS	5	NEW	SANTOS QUE YO TE PINTÉ LOS PLANETOS RCA		
6	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	6	NEW	DOBLE V VIOLADORES DEL VERSO ATRAS DOBLE V BOA MUSIC		
7	5	ROLLIN' LIMP BIZKIT INTERSCOPE	7	NEW	VESPA SPECIAL LUNA POP BLANCO Y NEGRO		
8	7	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	8	7	WE WILL SURVIVE WARP BROTHERS DOS OR DIE		
9	9	TEENAGE DIRTBAG WHEATUS COLUMBIA	9	10	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL		
10	NEW	HERE WITH ME DIDO CHEEKY/ARISTA	10	3	ALBUMS		
1	1	DIDO NO ANGEL CHEEKY/ARISTA	1	3	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC		
2	3	THE BEATLES 1 APPLE	2	1	JENNIFER LOPEZ J.LO EPIC		
3	2	JENNIFER LOPEZ J.LO EPIC	3	2	ESTOPA ESTOPA ARIOLA		
4	4	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE	4	5	THE BEATLES 1 EMI		
5	6	ANASTACIA NOT THAT KIND EPIC	5	4	M-CLAN SIN ENCHUFE DRO		
6	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	6	6	JOAQUIN SABINA NOS SOBTRAN LOS MOTIVOS ARIOLA		
7	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	7	7	CARLOS CANO 30 GRANDES CANCIONES SONY MUSIC MEDIA		
8	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	8	10	ALEJANDRO SANZ EL ALMA AL AIRE WEA		
9	10	TEXAS GREATEST HITS MERCURY	9	RE	SADE LOVERS ROCK EPIC		
10	RE	EROS RAMAZZOTTI STILELIBERO ARIOLA	10	RE	ANA GABRIEL 30 GRANDES EXITOS EPIC		

MALAYSIA			(RIM) 02/20/01		GREECE		
					(PricewaterhouseCoopers) 02/16/01		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	1	1	JENNIFER LOPEZ J.LO SONY		
2	NEW	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY	2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL		
3	2	SITI NURHALIZA SAFA SUWAH	3	3	EROS RAMAZZOTTI STILELIBERO BMG		
4	5	WESTLIFE COAST TO COAST BMG	4	6	DIDO NO ANGEL CHEEKY/BMG		
5	3	BACKSTREET BOYS BLACK & BLUE JIVE/BMG	5	4	ENYA A DAY WITHOUT RAIN WARNER		
6	5	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	6	9	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER		
7	NEW	ORIGINAL SOUNDTRACK MOHABBATEIN EMI	7	NEW	SUGABABES ONE TOUCH WARNER		
8	NEW	VARIOUS ARTISTS BEST OF NO. 1 HITS: VOL. 4 MUSIC STREET	8	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL		
9	10	M2M SHADES OF PURPLE WARNER	9	RE	CRAIG DAVID BORN TO DO IT EDEL		
10	8	JAMAL ABDILLAH, JAY JAY & HATTAN 3 DIMENSI POP LELAKI TERBAIK WARNER	10	15	HEVIA TIERRA DE NADIE EMI		

IRELAND			(IRMA/Chart Track) 02/16/01		BELGIUM/FLANDERS		
					(Promuvi) 02/21/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	6	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	1	1	LA PASSION EP GIGI D'AGOSTINO ALA BIANCA		
2	7	TEENAGE DIRTBAG WHEATUS COLUMBIA	2	5	MS. JACKSON OUTKAST LAFACE/ARISTA		
3	1	ROLLIN' LIMP BIZKIT INTERSCOPE	3	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER		
4	3	HUSH SWITCH WEA	4	3	WER BISTO TWARRES EMI		
5	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL	5	4	SKIN SYLVER BYTE		
6	4	TOUCH ME RUI DA SILVA ARIOLA	6	6	THINGS I'VE SEEN SPOOKS SONY		
7	5	KOMODO/SAVE YOUR SOUL MAURO PICOTTO VC RECORDINGS	7	9	GRAVEL PIT WU-TANG CLAN SONY		
8	NEW	HERE WITH ME DIDO CHEEKY/ARISTA	8	7	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL		
9	9	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA POSITIVA	9	8	ALL I NEED MACKENZIE FEATURING JESSY ANTLER/SUBWAY		
10	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO AM-PM	10	NEW	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL		
1	1	DIDO NO ANGEL CHEEKY/ARISTA	1	1	ADRIVALAN ORCHESTRA 50 TOP CLASSICS MOUSE		
2	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL		
3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	3	5	TEXAS GREATEST HITS MERCURY/UNIVERSAL		
4	4	COLDPLAY PARACHUTES PARLOPHONE	4	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER		
5	5	DAVID GRAY WHITE LADDER IHT	5	3	K3 ALLE KLEUREN ARIOLA		
6	6	TEXAS GREATEST HITS MERCURY	6	6	JENNIFER LOPEZ J.LO SONY		
7	7	THE BEATLES 1 APPLE	7	RE	EMINEM THE SLIM SHADY LP INTERSCOPE/UNIVERSAL		
8	8	DR. DRE DR. DRE—2001 INTERSCOPE	8	9	CRAIG DAVID BORN TO DO IT EDEL		
9	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	9	RE	ANASTACIA NOT THAT KIND SONY		
10	NEW	ANASTACIA NOT THAT KIND EPIC	10	NEW	DREAMLOVERS 15 HITS MOUSE		

AUSTRIA			(Austrian IFPI/Austria Top 40) 02/20/01		SWITZERLAND		
					(Media Control Switzerland) 02/20/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO BXR/MEDIA	1	NEW	DAYLIGHT IN YOUR EYES NO ANGELS POLYDOR/UNIVERSAL		
2	4	DAYLIGHT IN YOUR EYES NO ANGELS POLYDOR/UNIVERSAL	2	10	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG		
3	2	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	3	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA SONY		
4	3	OVERLOAD SUGABABES WARNER	4	1	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL		
5	5	HEY BABY DJ OETZI EMI	5	2	WHAT A FEELING DJ BOBO & IRENE CARA EMI		
6	6	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC	6	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER		
7	8	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	7	6	WHO LET THE DOGS OUT BAHAMEN EDEL		
8	15	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	8	5	OVERLOAD SUGABABES WARNER		
9	NEW	THINGS I'VE SEEN SPOOKS ARTEMIS/SONY	9	3	LOVE DON'T COST A THING JENNIFER LOPEZ SONY		
10	NEW	SONNE RAMMSTEIN MOTOR/UNIVERSAL	10	NEW	SEUL GAROU SONY		
1	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	1	1	GOTTHARD HOMERUN ARIOLA		
2	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	2	2	DJ BOBO PLANET COLORS METROVINYL		
3	2	HARNONCOURT/WIENER PHILHARMONIKER NEUJAHRSKONZERT 2001 WARNER	3	3	JENNIFER LOPEZ J.LO EPIC		
4	4	JENNIFER LOPEZ J.LO SONY	4	5	THE BEATLES 1 APPLE		
5	5	THE BEATLES 1 EMI	5	7	EROS RAMAZZOTTI STILELIBERO ARIOLA		
6	9	SUGABABES ONE TOUCH WARNER	6	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE		
7	6	SONNE MANNHEIMS ZION SONY	7	6	ANASTACIA NOT THAT KIND EPIC		
8	7	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	8	8	SUGABABES ONE TOUCH LONDON		
9	NEW	DIDO NO ANGEL CHEEKY/ARISTA/BMG	9	NEW	DIDO NO ANGEL ARIOLA		
10	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	10	NEW	MC SOLAAR CINQUI*ME AS EASTWEST		

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

A YEAR after his death from cancer, an all-star compilation album is to pay tribute to **Ian Dury**. *Brand New Boots and Panties!!* will be released on East Central One April 9, with a track listing that replicates Dury's classic 1977 album, *New Boots and Panties!!*. Highlights include **Paul McCartney** singing "I'm Partial to Your Abracadabra" and **Robbie Williams**' version of "Sweet Gene Vincent." Dury's old band, the **Blockheads**, who played on the original album, provide the backing on all but two tracks. Cover art is by **Peter Blake**, who created the Beatles' *Sgt. Pepper* montage, and other musical contributors include **Sinéad O'Connor**, **Billy Bragg**, **Madness**, and **Shane MacGowan**. "Ian always said no to a tribute album, because he wanted to live," says **Jamie Spencer**, who coordinated the project. "But he eventually gave his blessing on the grounds that it was a tribute to a classic set of songs rather than to the cult of personality." **NIGEL WILLIAMSON**

moment for us, and I had just finished mixing the track when the news came," Oscar says. Many others joined the tributes. "Getting to know Moses changed my life. Here was a gifted talent who was incredibly humble. It was a blessing just being able to work with him. He was very spiritual and meditated a lot, and it's hard to believe it happened this way," says TKZee's **Zwai Bala**, expressing the general shock about the news. The effect of his loss on South African music is immeasurable.

DIANE COETZER

THE SOUTH AFRICAN music scene is in a state of shock following the death of **Moses Molekwa**, one of the nation's brightest young talents. The pianist, 28, widely regarded as the natural succes-

AFTER the hugely successful Stiff Upper Lip world tour, **AC/DC** has returned to Australia in triumph to set a new attendance record at the Sydney Entertainment Center. The band's sixth show at the 10,000-capacity venue, Feb. 15, made it the most successful Australian act to appear there, beating the previous five nights notched up by **John Farnham** (1988, 1994, and 1996), **Midnight Oil** (1990), and **Cold Chisel** (1983). The only other act to perform six shows at the Entertainment Center in the past 10 years is **Neil Diamond**. The shows came as part of AC/DC's first Australian tour since 1996. **CHRISTIE ELIEZER**



MOLEKWA

sor to the country's most famous jazz musician, **Abdullah Ibrahim**, was found hanging in his Johannesburg office Feb. 13. The strangled body of his girlfriend and manager, **Florence Mtoba**, 35, was found in the same room. The press reported the case as a combined suicide and murder. Molekwa played with many of the giants of South African music, including **Hugh Masekela** and **Miriam Makeba**, and recorded his first solo album, *Finding One's Self* (B&W), in 1996. He followed it with the ambitious *Genes and Spirits* (Melt 2000), which combined jazz grooves, drum'n'bass, and traditional African rhythms. He had recently been working with the young *kwai* band **TKZee** and singer **Sibongile Khumalo** and was recording a solo piano album for release on Melt later this year. The last person to work with Molekwa was DJ/producer **Oscar** of the group **Brothers of Peace**. "He came to the studio four days before he died to play some piano for a new BOP track. It was a big

LTJ, aka Italian DJ/producer **Luca Trevisi**, is not a man in a hurry. After years spent producing and working as a DJ, he waited until he was 37 to release his debut album, *Moon Beat* (Irma), two years ago. Released in 1999 under the artist's name **LTJ X-Perience**, the set was well worth the wait. However, although it was well reviewed in both the U.K. and the U.S., it hardly set the charts afire. Now, two years later, he finds himself with a French radio hit following a remix by the **Pluton Kids** of "No Rhyme No Reason," one of the album's standout tracks, largely due to the support of Paris station Radio Nova. The track is a belligerent slice of retro funk with a grunge-laden, Prince-style groove underpinning a scorching vocal. "The interest has inspired us to push *Moon Beat* again," **Frank Siccardi**, Irma's international special projects manager, says. "It is one of the most seriously underrated Irma releases, and we'd like to change that." **GARY SMITH**

HAIKU, the ancient Japanese form of verse, is an integral part of *Haitek Haiku* (*See the World as a Plum*), the new 10-track set by 37-year-old Danish pianist **Niels Lan Doky** and singer **Gino Vannelli**, recently issued by Universal Music in Denmark. The album, Lan Doky's 19th, is the first where he has relinquished the production reins to someone else—in this case, Vannelli. "I felt totally secure with Gino," he says. "We'd worked together before, and I knew how his mind worked." Universal will release the album worldwide in March. **CHARLES FERRO**

Hannibal's 20-Year Worldwide Journey Continues

BY NIGEL WILLIAMSON

LONDON—"Eccentrically diverse" is Joe Boyd's own description of Hannibal Records, the label that he founded in 1981 and that has

since been responsible for some of the most interesting folk, world, and roots music albums of the past two decades.

Now the label is celebrating its 20th anniversary with an extensive reissue program and the April 14 release of *Music Fall Out of the Sky*, a triple retrospective CD set that reflects the full panoply of Boyd's musical interests with separate discs devoted to artists he has worked with from North America (including Kate and Anna McGarrigle and Maria Muldaur), the U.K. (including Richard & Linda Thompson and Norma Waterson), and the rest of the world (including Cubanismo!, the Hungarian



BOYD

singer Marta Sebestyen, and Ali Farka Toure).

Since 1999 Hannibal has been part of Chris Blackwell's Palm Pictures, after the former Island boss's new label bought Rykodisc, which in turn absorbed Hannibal in 1990. Yet the label's independent identity has always been maintained within the parent company.

"It's fascinating how everything goes full circle," Boyd says. "Hannibal was born following a conversation with Chris 20 years ago, and we had a distribution deal with Island for the first eight months. Now here we are together again."

Boyd recalls with clarity the moment when Hannibal was born. "At the time I'd retired from music and was concentrating on making films," he says. "But I was sitting in Chris' office in New York, and he

had a demo tape on his desk from Taj Mahal. He picked it up and said, 'What's happening with the record industry when someone like this doesn't have a recording deal?' The idea of starting a label with a modest budget and modest ambitions to



record people who deserved to be heard but were being ignored by the major labels was born right there."

But the cyclical nature of the Hannibal story doesn't end there. Boyd attempted to sign Taj Mahal at that time but failed, only to finally get his man 18 years later. The award-winning *Kulanjan*, the 1999 collaboration between the American bluesman and

(Continued on page 52)

Bon Jovi Plans Charity Concert Down Under

BY CHRISTIE ELIEZER

MELBOURNE, Australia—On its way to doing a Japanese tour in March, Bon Jovi will make a 48-hour detour to Australia to play a one-off show for charity.

The March 24 show at the Colonial Stadium here will be before an audience of 60,000, with all tickets set at \$50 Australian (\$26.50). The free-to-air Seven Network will screen the show nationally two weeks later.

The money raised will go to farmers in New South Wales who have been hit by severe flooding recently. The show is the brainchild of Paul Krige, managing director of Universal Music Australia, who has set up the Universal Appeal to handle the proceeds, and is being arranged by tour promoter Michael Chugg Entertainment.

Bon Jovi will donate its services free of charge, while the travel, production, accommodations, and security—reportedly costing \$1 million Australian (\$530,000)—will be underwritten by Universal Music Australia.

"The idea came about partly because we weren't going to have a full-blown tour from Bon Jovi," says Krige. "We put it to them that they come to Australia to do a one-off show, using the full production they were using for the Japanese dates."

The band's management, David Munns and Paul Korzilius, agreed. Plans for a full-blown tour of Australia to promote the band's current album, *Crush*—which has sold 180,000 copies here—had been axed due to bandleader Jon Bon Jovi's movie commitments. Suggestions that a second show be held at Sydney's 80,000-capacity Stadium Australia were abandoned because of time restrictions.

Says Krige, "They were genuinely disappointed they couldn't make it to Australia, because this is the only country in the world where every one of their albums has debuted at No. 1. Bon Jovi have sold a million units here."

Already announced for the Melbourne show are veteran rock/R&B singer Jimmy Barnes and New Zealand band Zed. Krige declined to name the two other acts that will complete the bill. But it's understood that among those asked are Transistor's Killing Heidi, Universal's Grinspoon, and Warner Music's Primary. It is hoped that at least \$1 million Australian will be raised for the farmers.

The U.K. Is Still Yielding To Temptations

Live Shows, Hits Set With Recent Material Raise Motown Act's Profile

BY PAUL SEXTON

LONDON—The "Emperors of Soul" have rewarded the patience of their international subjects, boosting their commercial profile in the process.

As the 40th anniversary approaches of the July 1961 U.S. release of the first single by the Temptations, the current lineup of the globally esteemed Motown group has just completed a successful trans-Atlantic campaign as a reminder that the marque represents more than mere nostalgia.

Still featuring original baritone Otis Williams alongside 18-year veteran Ron Tyson and newer members Harry McGilberry, Terry Weeks, and "Bo" Henderson, the Temptations played their first British dates in five years in late January and early February. The eight-date itinerary included a highly impressive Feb. 4 performance at the London Palladium, as the group reaped the benefits of the first concerted international label effort on its behalf in some years.

At *Their Very Best*, a two-disc, 40-track collection compiled for the U.K. that features countless classics from the group's '60s and '70s heyday, was released Jan. 15 by Universal Music TV (UMTV), the division headed by managing director Brian Berg (Billboard, June 17, 2000). The set also brings their story up to date by including songs from 1998's U.S. platinum-certified *Phoenix Rising* and last year's Grammy-nominated *Ear-resistable*, their 57th album release.

With a marketing campaign including TV spots—notably a performance Jan. 20 on the BBC's National Lottery show—and radio support including a Temptations Day at London oldies outlet Capital Gold, the album debuted at No. 30 on the official Chart Information Network (CIN) U.K. sales chart, climbing the following week to No. 28. At press time, in its fifth week in the top 75, U.K. sales are estimated by UMTV at 30,000. The TV campaign will be

renewed in the lead-up to Mother's Day (March 25) and on into Easter weekend (April 13-16).

It's the first time the Temptations' name has appeared on the British charts since 1992, when Motown was still distributed internationally by BMG. That year, a *Motown's Greatest Hits* collection reached No. 8, after the appearance of "My Girl" in the Macaulay Culkin film of the same name took that Tamla anthem to No. 2.



THE TEMPTATIONS

Remarkably, the last time an album containing current material by the group reached the U.K. top 30 was in 1973, when *Masterpiece* also reached No. 28. The more than respectable performance of *At Their Very Best* may be inspired chiefly by the indelible standards in the Temps' repertoire, but group, management, and label all acknowledge that it has sent an important message about the act's continuing prosperity.

"We're kind of overdue," says Williams. "It's been about 10 years since we've had some product out [in Britain], so it's a twofold reason we're here. Aside from the performing end, we needed to release some new product to waylay the other set of 'Temptations' that are not Temptations that have been coming here." (In December 1999, a U.S. federal judge granted a permanent injunction forbidding former member Dennis Edwards from using the group's name in advertising for his performances.)

"What I like about this album is that it brings forth the guys that are now in the Temps. We don't want to languish too long in the past. We have such a wonderful history, but here we are in

'01, a whole new millennium, with this set of guys, and they're doing a marvelous job of carrying the banner of what was created a long time ago," says Williams.

UMTV senior product and repertoire manager Sandra Skiba believes the new activity represents well-deserved exposure for the group, whose present-day success has heretofore been overlooked in Britain. After the recent visit, including the sold-out tour, the Temptations are developing a base for their new material in the U.K., she says.

Longtime group confidant/co-manager Shelley Berger of Star Direction traveled to the U.K. last year to set up the recent tour and album release with UMTV. He asserts that it is not merely the group's name that has been allowed to become set in the past tense in recent years but that of Motown itself.

"Motown in the United States is one thing—they catch it pretty hard on the corporate side," says Berger. "But the biggest problem is Motown internationally. I have to tell you, if it wasn't for Universal, this CD would not be out; we would not be here doing this tour. Motown in England, which was a very vibrant, vital organization, doesn't stand alone any more. [But] if you go down all the labels of most companies, there is no trademark that is bigger the world over."

Berger is enthused not only by the reaction to the group's overseas activity but by the inclusion of the Temptations' version of "Night and Day" (from 1995's *For Lovers Only* album) in the Columbia soundtrack to the Mel Gibson movie *What Women Want*.

"The head of soundtracks at Sony said, 'I never thought I would hear anything more than the four classic renditions of 'Night and Day' until I heard this version,'" says Berger. "You never know when something is going to come up and make another Temptations hit."

INTERNATIONAL EDITOR IN CHIEF

Adam White

INTERNATIONAL DEPUTY EDITOR

Thom Duffy

INTERNATIONAL EDITOR

Tom Ferguson

INTERNATIONAL NEWS EDITOR

Gordon Masson

Billboard London, Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ, United Kingdom. Phone: 44 207 420 6003; Fax: 44 207 420 6014.

ASIA BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Ozumu, Nerima-Ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

GERMAN BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; Fax: 49 4551 88 95 99.

NORDIC BUREAU CHIEF/EUROPEAN NEW MEDIA CORRESPONDENT

Kai R. Lofthus, Vetlandsveien 67C, NO-0685 Oslo, Norway; Phone: 47 91 81 12 08; Fax: 47 22 27 45 59.

AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media Int'l, 160 the Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 9499 6017; Fax: 61 3 9499 7786.

INTERNATIONAL CORRESPONDENTS

ARGENTINA - Marcelo Fernandez Bitar, Charcas 3397, 6 "A," Buenos Aires, 1425; Phone: 541 821 0629; Fax: 541 778 6713.

AUSTRALIA - Glenn A. Baker, P.O. Box 155, Kenthurst, NSW 2156; Phone: 61 2 9654 1999; Fax: 61 2 9654 1899.

AUSTRIA - Susan Ladika-Schuhmayer, Leystrasse 2-8/8/73, 1200 Vienna; Phone: 43 1 334 9608; Fax: 43 1 334 9609.

BELGIUM - Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082.

BRAZIL - Marcio Gaspar, Rua Desembargador Ferreira Franca, 40 - Apto. 171 C, 05446-050 São Paulo-SP; Phone: 55 11 866 8400.

CANADA - Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416 265 3277; Fax: 1 416 265 3280.

CHILE - Sergio Fortuño, El Tatío 1580, Las Condes, Santiago; Phone: 562 737 880.

CHINA - Maya Kovskaya, Chaoyang Qu 100028, Xibahe Bei No. 20 (Shekeyuan Sushe), 214 Fangjian, Zhuan Lu An Laoshi, Beijing; Phone: 86 108 425 3305.

CZECH REPUBLIC - Mark Adress, Londynska 8, Praha 2, 120 00; Phone: 42 02 22 51 4098; Fax: 42 02 22 51 3094.

DENMARK - Charles Ferro, Hardangergade 4, Ith, DK 2100 Copenhagen; Phone: 45 3369 0701; Fax: 45 3391 1613.

FINLAND - Jonathan Mander, Nylandsgrata 33B, 14., FI-00120 Helsinki; Phone: 35 8 9612 3008.

FRANCE - Millan Kang, 52 Rue de la Verriere, 75004 Paris; Phone: 33 1 48 87 15 99; Fax: 33 1 42 77 87 34.

GERMANY - Ellie Weichert, Will-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

GREECE - Cosmas Develigas, 17 Nountouritou Str., 15562 Holargos, Athens; Phone: 30 1 654 7902.

HONG KONG - Winnie Chung, Flat B/2/F Chun Hng Mansion, 19-21 King Kwong St., Happy Valley; Phone: 85 2 9275 8275; Fax: 85 2 2911 0402.

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JAMAICA - Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA; Phone: 212-477-0222; Fax: 212 533 3862.

MALAYSIA - Steven Patrick, No. 7, SS 3/26, Petaling Jaya, Selangor 47300; Phone: 60 37 876 9416.

MEXICO - Teresa Aguilera, Arena 52, Aquecuvot De Guadalupe, Mexico City, 07279; Phone: 525 391 4072; Fax: 525 202 2620.

NETHERLANDS - Robbert Tilli, Slodam 192, 1013 AS, Amsterdam; Phone/Fax: 31 20 672 2566.

NEW ZEALAND - David McNickle, P.O. Box 10, 266 Dominion Road, Auckland; Phone: 64 9 634 8969; Fax: 64 9 303 0414.

PHILIPPINES - David Gonzales, 1132 Julian Felipe Boulevard, Caridad, Cavite City; Phone: 63 46 431 1985; Fax: 63 46 504 0131.

RUSSIA - Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7812 225 3588; Fax: 7 812 545 0662.

Erkin Touzmoahammed, Apartment No. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8636.

SOUTH AFRICA - Diane Coetzer, Suite 217, Postnet X11, Craighall 2024, Gauteng; Phone/Fax: 27 11 442 7954.

SINGAPORE - Philip Cheah, Big O, P.O. Box 748, Marine Parade; Phone: 65 348 4007; Fax: 65 348 0362. Nazir Husain, Block 7, Everton Park, No. 03-23, 080007 Singapore; Phone: 65 224 2217.

SPAIN - Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; Phone: 60 37 876 9416.

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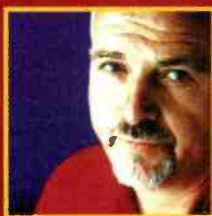
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Update

CALENDAR

FEBRUARY

Feb. 22-25, **By:Larm Convention**, Tromsø, Norway. 47-2335-6096.

Feb. 24, **How to Start and Run Your Own Record Label**, presented by Revenge Productions, New York Hotel, New York. 212-688-3504.

Feb. 25, **Music Career Expo and Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

Feb. 27, **41st Edison Music Awards**, Amsterdam Convention Factory, Holland. 31-35-6254422.

Feb. 28, **15th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-201-8867.

Feb. 28, **Hip-Hop, Gospel, and Ministry**, BMI, New York. 718-659-5269.

MARCH

March 2-4, **Building a Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society**

Awards Banquet, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 4, **Juno Awards**, Copps Coliseum, Hamilton, Ontario. 416-485-3135.

March 6, **The Digital Download: Public Access in a Digital World**, presented by the Consumer Electronics Assn., the Mayflower Hotel, Washington, D.C. 323-650-1328.

March 11-14, **43rd Annual National Assn. of Recording Merchandisers Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 15, **10th Annual Echo Awards**, International Congress Centre, Berlin. 49-40-581-935.

March 15-17, **Million Dollar Black College Radio and Music Conference 2001**, Doubletree Club Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

APRIL

April 1, **A Family Celebration**, Royce Hall, Los Angeles. 323-966-4669.

April 2-3, **Plug-In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578. plugin.jup.com.

April 18, **10th Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 323-469-9494.

April 18-21, **Seventh Annual College Urban Music Fest Spring Jam Celebration**, Atlanta University Center, Atlanta. 770-908-6102.

April 22-26, **Gospel Music Assn.'s Annual Convention**, Renaissance Hotel/Nashville Convention Center, Nashville. 616-963-3358.

April 23, **Hope and Harmony Gold and Tennis Classic**, presented by Billboard and the University of Miami's Diabetes Research Institute, Doral Golf Resort and Spa, Miami. 954-964-4040.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach, Fla. 646-654-4660.

April 25, **10th Annual Ella Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 616-963-3358.

MAY

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Holland. 31-35-6254422.

May 31-June 2, **Forte Riga International Music Industry Forum**, International Exhibition Centre, Riga, Latvia. forte.lv.

JUNE

June 6, **Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-681-7205.

June 20, **Getting Your Music Heard**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jpesselnick@billboard.com.

GOOD WORKS

LAUNCH PARTY: Trelujant Entertainment's launch party Feb. 28 at the Roxy in Los Angeles will also benefit inner-city youth. The event will include performances from such Trelujant acts as **Nikki Grier, Tamera, Krystal, Chozen Few, and Gemini** and will also serve to share information about the company's goals, which include training children for jobs in the entertainment industry. Contact: **Luji Shofu** at 818-508-8949.

WEEKEND WITH BYRD: Country recording artist **Tracy Byrd** hosts the Tracy Byrd Homecoming Weekend March 30-April 1 in Beaumont, Texas. Byrd will perform a concert March 30 with guest appearances by **Mark Chesnutt, Sammy Kershaw, Brad Paisley, and Bill Engvall**. He will also host a bass-fishing tournament March 31 and a golf classic April 1. This year's event will benefit Children's Miracle Network. Over the past six years, proceeds from the weekend have been donated to the March of Dimes and the Special Olympics, among others. Contact: **Melissa Miggo** at 615-329-0460.

FAMILY TIES: On April 1, the "A Family Celebration" will take place at Royce Hall in Los Angeles. This year's honorees include 'N **Sync, Sylvester Stallone, and Bob Newhart**. Former President and Sen. **Clinton** are the evening's honorary chairpersons, **David E. Kelly** and **Michelle Pfeiffer** are the dinner chairpersons, and **Carson Daly** will serve as host. The celebration will feature performances by 'N **Sync, Rod Stewart, Marc Anthony, and Clint Black** and the presentation of the Special Giving Award to President and Mrs. **Gerald R. Ford**. Proceeds raised from the

event will benefit a number of charities, including the Alzheimer's Lakeway Program, Broadway Cares/Equity Fights AIDS, Challenge for the Children, Locks of Love, and the Starlight Children's Foundation. Contact: **Marleah Leslie** at 323-966-4669.

CANCER CARE: Singer **Kassy Michaels** has donated the use of her song "Faith," which is featured on her March debut release on API Records, to the Valerie Fund. The song will be used to promote fundraising for cancer efforts. The fund supports health-care services for children with cancer and blood disorders. Contact: **Tim Keyes** at 908-753-1601.

LIFELINES

MARRIAGES

Joyce Appey to John Moyik Jr., Feb. 10 in New York. Bride is director of sales and marketing in new technologies at Sony Music Distribution.

DEATHS

Buddy Tate, 85, of cancer, Feb. 10 in Chandler, Ariz. Tate was a tenor saxophone player and a member of the Count Basie Orchestra in the '30s and '40s. He later played with the Texas Tenors and also formed his own group, which played at the Celebrity Club in Harlem for close to 20 years. Tate is survived by two daughters and several grandchildren.

George T. Simon, 88, of pneumonia, Feb. 13 in New York.

Simon played drums in the Glenn Miller Band in the late 1930s. He later wrote lyrics for Duke Ellington and Alec Wilder, sometimes using the pseudonym Buck Pincus. Simon additionally worked for several magazines and newspapers and wrote three books about swing—*The Sinatra Report* (1965), *The Big Bands* (1968), and *Glenn Miller and His Orchestra* (1974). He won a Grammy in 1977 for best album liner notes for *Bing Crosby: A Legendary Performer*. Simon had served as executive director of the National Academy of Recording Arts and Sciences and worked on the advisory board for the New York Jazz Festival. He is survived by his wife, a daughter, a son, and three grandchildren.

BERTELSMANN/RTL PACT

(Continued from page 38)

will continue to develop."

The share-swap agreement is subject to approval by the GBL board, Bertelsmann's board, and regulatory/antitrust authorities at local and European levels. Sources in Brussels tell Billboard the European Commission's competition department is likely to launch an investigation into the implications of the deal. BMG is currently in talks to merge its operations with EMI—a deal also requiring the green light from European Union authorities in Brussels.

However, Bertelsmann's plans are of concern to one of RTL's fiercest competitors, NRJ Group's chairman Jean-Paul Baudecroux, who runs one of Europe's most successful commercial radio operations. Baudecroux says that Bertelsmann, a German company, will become France's largest broadcaster at a time when NRJ is struggling to expand in Germany, due to that country's conservative media laws.

Baudecroux says, "It is now time for Europe to harmonize its legislation and give radio operators the same treatment regardless of the country."

He explains, "For years, we've been complaining that CLT [now RTL Group] was given frequencies in France, Germany, and Belgium by the bucketload without any sort of reciprocity for French or other European operators."

Baudecroux says the situation is particularly painful for NRJ, which has tried for years to establish a presence in Germany. "If RTL, owned by German group Bertelsmann, can operate three networks in France and own 450 frequencies reaching 125 million inhab-

itants, the least we can ask for is a reciprocal treatment in Germany."

Baudecroux says he has written to Dominique Baudis, president of French broadcast regulator the CSA, asking the body to raise the issue with its German counterpart and make access to licenses in Germany easier.

Baudecroux says Baudis has taken on his case and will put the issue forward during a meeting with all of Europe's regulatory bodies, due to take place in the next few weeks. The CSA says it will "carefully monitor the changes in shareholding affecting RTL Group and its consequences on the companies which have been granted broadcasting licenses in France—radio stations RTL, RTL 2, and Fun Radio and TV channel M6."

The CSA is expected to interview RTL Group executives imminently, prior to making a decision. If it decides there have been substantial changes in shareholding, it can begin the process of reallocating licenses.

The RTL Group was created in April 2000 through the merger of CLT-UFA, which combined the TV and radio arms of CLT and Bertelsmann and Pearson TV. It operates 22 TV channels and 18 radio stations in 11 countries.

RTL occupies leading positions in three of Europe's six largest media markets (Germany, France, and the Netherlands), reaching 120 million TV viewers and radio listeners a day.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg and Jon Heasman in London.

HAMBURG HOLDS THE UPPER HAND

(Continued from page 39)

band Rammstein (Motor), pop act Rosenstolz (Polydor), and another major name on the German hip-hop scene, EastWest's Ayman.

According to Norbert Masch, managing director of music publishing company Warner/Chappell, Hamburg is the epicenter of Germany's currently booming hip-hop scene. However, he adds that rock/pop and techno acts are just as much at home in the city. Masch says, "Hamburg is full of creative sources, and today—as in the past, for example, with dance—new styles are coming from here."

Masch suggests that "Hamburg is where you feel the heart of the world's music market beat the fastest."

The city authorities, represented by Mirow, calculate that Hamburg-based record companies employ a total of 10,000 people and generate annual revenue totaling 1.5 billion euros (\$1.36 billion), accounting for more than 50% of the entire German record market. According to the Hamburg Ministry of Economics, in 1999 the number of music firms there totaled more than 650, including 270 music publishers and 145 record companies.

Gerd Gebhardt, chairman of the German Phonographic Academy and president of Warner Music Northern and Central Europe, explains that more than 60% of all records marketed in Germany are released by Hamburg-based labels. Gebhardt says that the Hamburg music scene has become more creative than ever in the past few years. He suggests

that has happened because Hamburg is particularly sensitive to international influences, something that he reckons will not be the case for Berlin in the foreseeable future.

Gebhardt says, "Hamburg is the gate to the global music business. The Beatles... and a lot more started their career in Hamburg, since there is an open-minded atmosphere in the city."

Michael Haentjes, CEO of edel music, says he is particularly impressed by Hamburg's liberal, multicultural outlook, offering that as a reason why his company feels very much at home there.

Haentjes reckons that Berlin will take at least another 10 years to catch up with Hamburg or even the other German music cities, such as Cologne (home to EMI and Zomba) and Munich (BMG, Virgin), in terms of infrastructure, creativity, and experience with the global music market. "Hamburg has experience—a history—in the music business," he says. "In Berlin [they] have still to begin to get the experience of the market."

That view is shared by Michael Karnstedt, Hamburg-based president of publisher Peer Southern Europe. Karnstedt says he also does not expect Berlin to gain in importance as a center for the entertainment industry in the near future. All Germany's leading music industry associations and institutions are based in Hamburg, prompting Karnstedt to say, "There is no alternative to the music power of the Hamburg network."

BEST OF THE BRITS



A B I L L B O A R D I N T E R N A T I O N A L S P O T L I G H T

LONDON—Nobody said this job was easy.

The challenge of selling British music around the world, particularly the difficulty of breaking U.K. acts in America, has been richly debated in recent months on both sides of the Atlantic.

But talk to label chiefs and other executives at U.K. record companies about their artists and this much is clear: Nobody is complaining. They are making some great records. And they're not only back on the tour bus, they're racking up frequent-flyer miles around the globe to get their music heard.

As the British music industry convenes at London's Earl's Court arena Feb. 26 for the Brit Awards, this annual report on the international marketing of British music confirms:

- A global plan for U.K.-signed acts—beyond just a U.S. strategy—is more important than ever. International success is about the Atlantic Crossing—but also the Channel Crossing, the Pacific Crossing and more.

- British dance repertoire, including branded compilation packages, is an international marketing priority for the British business more than ever.

- A&R interest by U.S. labels in the British scene is certainly on the rise, prompted by the commercial success and promise of young U.K. acts such as Telstar's BBMak and Craig David, Cheeky/Arista's Dido, Parlophone/EMI's Coldplay, and David Gray, licensed from the Irish independent IHT label by Warner Music worldwide and ATO/RCA in America. The chart-topping fortunes of Radiohead's "Kid A" and the Beatles' "1" further prove the best of new and old British music can still conquer America.

Last autumn, Billboard presented its front-page report "The British Evasion: Why Can't U.K. Music Conquer U.S.?" (Sept. 9, 2000) and subsequently hosted the "Atlantic Crossing" event in London to further explore the issues involved in the special musical relationship between America and Britain.

The British music business "needs to continue to give time to artists to develop," says Tony Wadsworth, president/CEO of EMI Records Group U.K. and Ireland and chairman of the Brit Awards committee. "We have almost a two-speed music scene at the

U.K. Business Takes A Global View

International Plans, Dance, A&R Are Keys To Success

BY THOM DUFFY

moment. You've got the dance/pop market, but we also have an album market. And we need to make sure that we continue to keep both of those things vibrant.

"The U.K. industry went through a period of self-flagellation last year because there weren't that many of our artists showing up on charts," notes Wadsworth. "But I honestly thought it was a blip at the time, and I think that's turning out to be the case. We're now starting to see some genuine artists coming through."

BREAKING CAMPAIGNS, EGGS

Another international executive who is optimistic about the British talent flow is Sara Silver, VP of European marketing for BMG in London. "The real situation is not quite as bad as people make it out to be," she says. "But British music needs to be supported because it is the quintessence of creativity." It may be time, says Silver, for the U.K. music industry to collectively stage a "Best of British" talent campaign targeted at major U.S. industry trade events.

No one denies how key American success is to British acts. "I know how important it is to people's feelings that they've conquered the world," says Lorraine Barry, director of international marketing for the Virgin Music Group in the U.K. Virgin international marketing priorities include solo discs from the Spice Girls, Placebo, Atomic Kitten and classical singer Izzy. "But," says Silver, "do you let the rest of the world go cold while you break America?" Of course not, she adds.

Indeed, breaking in America is only



part—albeit a very crucial part—of the global task facing British acts.

"There's no way we can afford to put all our eggs in one basket with America," says Hassan Choudhury, director of international marketing at Warner Music U.K. Among Warner's key acts on the global trail this year are All Saints, Morcheeba, Catatonia, Sugababes and U.K.-signed Irish superstar Enya. "For us now, every market in the world is important," says Choudhury. "We treat every market with the same amount of respect."

At Universal Music U.K., the international department's priorities this year include current releases by U2, the Bee Gees, Mark Knopfler, Björk, Ronan Keating, S Club 7, Texas, PJ Harvey, Samatha Mumba and others. The U.S. is always a key target—but not to the exclusion of other international regions.

"We all want to sell records in

America; it's the biggest market," says Bernadette Coyle, senior VP of international at Universal. "But our artists sign worldwide deals. Our artists, by and large, are working all the time. You work your record wherever your interest and commitment is."

Examples abound. The Irish boy band Westlife, signed to RCA U.K., made a late-year journey to Singapore to promote its latest album. "With Westlife, we made a concerted effort to go to Asia first and set that market in stone," says Juliette Joseph, RCA U.K.'s head of international. RCA U.K. has global ambitions this year for Natalie Imbruglia, Five and rising act Ben. Sister label Arista Records U.K. has targeted Lisa Stansfield, Spiritualized, Death in Vegas, Faithless and newcomers Big Sur for international efforts.

BIG CULTURAL DIFFERENCES

Continental Europe is the logical first international step for U.K. artists. But it presents its own challenges. "It's inevitably a more disparate market than the U.S.," notes Mike Allen, VP of international marketing at EMI International. "From Finland to Italy, you're looking at some big cultural differences." As Radiohead, the Beatles and Coldplay chart for EMI in the U.S., the company also has given international priority this year to Robbie Williams, Geri Halliwell, Vanessa Mae, Fun Loving Criminals, Kylie Minogue, Neil Finn and promising newcomers Starsailor, among others.

Similarly, Sony U.K. looked first to Europe to gain an international foothold for acts like Toploader and A1, says international marketing VP

Catherine Davies. As it enjoys the success of Sade and Charlotte Church in America, Sony U.K. has international goals for the Manic Street Preachers and younger acts as well, including Super Furry Animals and Straw.

There is one point that international marketing executives and others at U.K. record companies agree upon unanimously:

"We are seeing stronger indicators than ever that dance music, including British dance music, could explode in America," says Mark Chung, senior VP, Sony Independent Network Europe. SINE can point back to the U.S. breakthrough of Fatboy Slim's first album on the Astralwerks label as a commercial confirmation of that trend.

"Dance is coming of age in America," says Jeremy Pearce, CEO of V2, which releases Underworld in the U.S. "We've noticed a much bigger acceptance that will translate into sales." V2 outside America has enjoyed considerable success with the Stereophonics, whose next album, "J.E.E.P.," is "on the top of the list for international," says Pearce.

But, as a genre, dance presents a different international marketing challenge than rock and pop. "You have to take these dance brands and treat them like a band," notes Catherine Davies at Sony, where the Gatecrasher albums are an example of that trend. Multinational dance brands have been nurtured through compilations or specialty labels—EMI U.K.'s Positiva and Melankolic labels; Virgin U.K.'s Dance Masters featuring Planet Funk and others; Arista U.K.'s NuLife, home to Trueteppers; BBC Radio One DJ Pete Tong's "Essential" albums through Warner Music, Paul Oakenfold's Perfecto albums via Mushroom U.K. and others.

"Ever since the advent of the Chemical Brothers and Prodigy, British dance artists have blurred [the boundaries of] the genre," says Julian Wright, head of international for Arista U.K.

"It's the English once again reinventing what was American in the first place," observes Korda Marshall, managing director of Mushroom Records U.K., noting the roots of today's U.K. dance music in American soul, disco and house sounds of the '70s and '80s.

Continued on page 48

U.K. ARTISTS ON A GLOBAL ROLE: FROM LEFT, BBMak, COLDPLAY, THE BEATLES, DIDO, CRAIG DAVID AND RADIOHEAD

BEST OF THE BRITS

U.K. ARTIST MARKET SHARE IN THE U.S.

Sometimes things aren't quite as bad as they seem.

For "The British Evasion" report last autumn (Sept. 9, 2000), and at our subsequent Atlantic Crossing conference in London, Billboard calculated British artists' share of the Billboard album chart between 1965 and 1999, using the year-end top 100 album rankings. By that measure, the U.K. share had dropped to a measly 0.2% by 1999. That figure sparked intense discussion and media coverage in the U.K.

Those calculations used year-end chart information to provide consistent historical data from the years prior to the introduction of SoundScan in 1991 through the 1999 chart year.

For this report, instead, Billboard has calculated the U.S. market share of albums featuring U.K. artists as a percentage of total Billboard 200 albums sold, using SoundScan data for the years 2000, 1999 and 1995.

By this measure, the share of albums featuring U.K. artists in the U.S. reached 6.2% in 2000. Not great. But not quite as dismal as 0.2%.

For purposes of comparison, we've also presented below the market share of albums by all European artists in the U.S. during these years. Given the significant sales of the Beatles' "1" album this past year, we also have broken out the market share for 2000 without counting the Fab Four.

For 2000, we also have listed SoundScan sales for the top 10 albums featuring U.K. artists in the U.S.

2000 MARKET SHARE

(SoundScan data for the year ending Dec. 31, 2000)

- U.K.: 6.3%
- European: 8.8%
- U.K. without the Beatles: 4.9%
- European without the Beatles: 7.4%

1999 MARKET SHARE

(SoundScan data for the year ending Dec. 31, 1999)

- U.K.: 3.10%
- European: 5.7%

1995 MARKET SHARE

(SoundScan data for the year ending Dec. 31, 1995)

- U.K.: 5.5%
- European: 8.8%

2000 TOP 10 U.K. ALBUMS IN U.S.

(SoundScan data for the year ending Dec. 31, 2000)

1. **THE BEATLES**, "1" (Apple/Capitol) (5.1 million)
2. **STING**, "Brand New Day" (A&M/Interscope) (2.2 million)
3. **SADE**, "Lovers Rock" (Epic) (1.7 million)



The Beatles

4. **B.B. KING & ERIC CLAPTON**, "Riding With The King" (Duck/Reprise/Warner Bros.) (1.6 million)
5. **DIDO**, "No Angel" (Arista) (1.2 million)
6. **CHARLOTTE CHURCH**, "Dream A Dream" (Sony Classical) (1.1 million)
7. **RADIOHEAD**, "Kid A" (Capitol) (660,000)
8. **BBMAK**, "Sooner Or Later" (Hollywood) (649,000)
9. **SARAH BRIGHTMAN**, "La Luna" (Nemo Studio/ Angel) (523,000)
10. **CHARLOTTE CHURCH**, "Voice Of An Angel" (Sony Classical) (505,000)

BRIT NOMINATIONS

The 13th annual Brit Awards, to be held Feb. 26 at London's Earl's Court arena, will highlight the continued creative vitality of the British music scene, with nominations for newcomers and veterans alike.

From the nominations below, winners are chosen by some 1,000 industry voters from record companies, music publishers, producers, artist-management companies, print and broadcast media and, in four categories, by the fans themselves.

Among the artists boasting multiple nominations this year are 19-year-old pop/R&B star Craig David (Wildstar/Telstar), Sonique (Serious/Universal), Coldplay (Parlophone/EMI), Radiohead (Parlophone/EMI), Toploader (S2/Sony), Robbie Williams (Chrysalis/EMI), Fatboy Slim (Skint/Sony), Badly Drawn Boy (XL/Twisted Nerve) and Artful Dodger (ffrr). Among international nominees, multiple nods have gone to Westlife (RCA), Ronan Keating (Polydor), Jill Scott (Hidden Beach/Epic) and Pink (LaFace/Arista).

"It's interesting that in the newcomers you have at least two artists [Craig David and Coldplay] who have sold more than a million albums already," says Tony Wadsworth, chairman of the Brit Awards committee and president/CEO of EMI Records Group U.K. "So what these nominations say to me is that we have a vibrant music scene at the moment that's developing album artists."

U2 will receive the annual Brit Award for an outstanding contribution to the British music industry and is due to perform at the event.

The British Phonographic Industry (BPI) has a deal with Britain's ITV television network to broadcast The Brit Awards (with sponsorship by Mastercard), the evening following the event and also the Classical Brit Awards on a subsequent date.

The Brit Awards raises funds for the Brit Trust, which promotes career training in the music industry and music-therapy efforts. To date, the Brit Awards have raised nearly 2£ million (\$3 million) for the trust.

From among the nominees in 14 categories, including those for international artists, here are some that highlight the best of British talent:

BEST BRITISH GROUP

- All Saints (London)
- Coldplay (Parlophone/EMI)
- Moloko (Echo)
- Radiohead (Parlophone/EMI)
- Toploader (S2/Sony)
- 2000 Winner: Travis

BEST BRITISH ALBUM

- Coldplay, "Parachutes" (Parlophone/EMI)
- Craig David, "Born To Do It" (Wildstar/Telstar)
- David Gray, "Lost Songs" (IHT)
- Radiohead, "Kid A" (Parlophone/EMI)
- Robbie Williams, "Sing When You're Winning" (Chrysalis/EMI)
- 2000 Winner: Travis, "The Man Who"

BEST BRITISH DANCE ACT

- Artful Dodger (ffrr)
- Craig David (Wildstar/Telstar)
- Fatboy Slim (Skint/Sony)
- Moloko (Echo)
- Sonique (Serious/Universal)
- 2000 Winner: The Chemical Brothers

BEST BRITISH MALE SOLO ARTIST

- Badly Drawn Boy (XL/Twisted Nerve)
- Craig David (Wildstar/Telstar)
- David Gray (EastWest)
- Fatboy Slim (Skint/Sony)
- Robbie Williams (Chrysalis/EMI)
- 2000 Winner: Tom Jones

BEST BRITISH FEMALE SOLO ARTIST

- Dido (Cheeky/Arista)
- Sade (Epic)
- PJ Harvey (Island)



PJ Harvey



Westlife

- Jamelia (Parlophone/EMI)
- Sonique (Serious/Universal)
- 2000 Winner: Beth Orton

BEST BRITISH NEWCOMER

- A1 (Columbia)
- Atomic Kitten (Innocent/Virgin)
- Lolly (Polydor)
- Point Break (WEA)
- Richard Blackwood (EastWest)
- Coldplay (Parlophone/EMI)
- Toploader (S2/Sony)
- Muse (Mushroom)
- Badly Drawn Boy (XL/Twisted Nerve)
- Death In Vegas (Concrete/BMG)
- Craig David (Wildstar/Telstar)
- DJ Luck & MC Neat (Red Rose)
- Sweet Female Attitude (WEA)
- Architechs (Go Beat)
- MJ Cole (Talkin' Loud)
- Artful Dodger (ffrr)
- Sonique (Serious/Universal)
- Shaft (Wonderboy)
- Oxide & Neutrino (EastWest)
- Chicane (Xtravaganza)
- 2000 Winner: S Club 7

BEST BRITISH SINGLE

- (Chosen by listeners of independent commercial radio)
- All Saints, "Pure Shores" (London)
- Coldplay, "Yellow" (Parlophone/EMI)
- Craig David, "7 Days" (Wildstar/Telstar)
- David Gray, "Babylon" (EastWest)
- Moloko, "The Time Is Now" (Echo)
- Sonique, "It Feels So Good" (Serious/Universal)
- Spiller, "Groovejet (If This Ain't Love)" (Positiva/EMI)
- Sugababes, "Overload" (London)
- Toploader, "Dancing In the Moonlight" (S2/Sony)
- Robbie Williams, "Rock DJ" (Chrysalis/EMI)
- 2000 Winner: Robbie Williams, "She's The One"

BEST BRITISH VIDEO

- (Chosen by viewers of The Box)
- All Saints, "Pure Shores" (London)
- Coldplay, "Yellow" (Parlophone/EMI)
- Craig David, "7 Days" (Wildstar/Telstar)
- Jamelia, "Money" (Parlophone/EMI)
- Moloko, "The Time Is Now" (Echo)
- Robbie Williams, "Rock DJ" (Chrysalis/EMI)
- Sonique, "It Feels So Good" (Serious/Universal)
- Texas, "In Demand" (Mercury)
- Toploader, "Dancing In the Moonlight" (S2/Sony)
- Travis, "Coming Around" (Independiente)
- 2000 Winner: Robbie Williams, "She's The One"

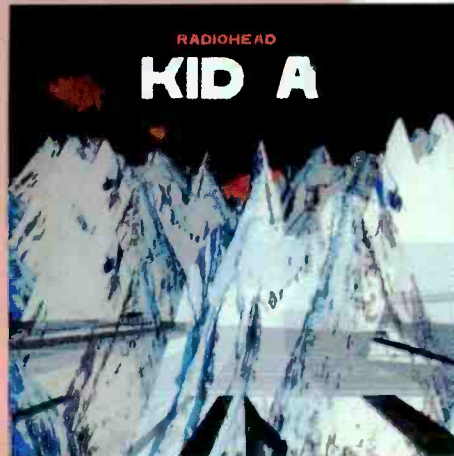
BEST POP ACT

- (Chosen in a poll by CD:UK and The Sun newspaper)
- Ronan Keating (Polydor)
- S Club 7 (Polydor)
- Britney Spears (Jive)
- Steps (Ebul/Jive)
- Westlife (RCA)
- 2000 Winner: Five

EMI Records Group UK. Taking our slice of the american pie.



The Beatles - 1
Released by Capitol.
#1 in the Billboard 200 for 6 weeks.
Certified 7 x platinum in US



Radiohead - Kid A
Released by Capitol.
#1 in the Billboard 200.
Certified platinum in US.
Grammy nominated for Album Of The Year.
Grammy nominated for Best Alternative Music Album.



Coldplay - Parachutes
Released by Naxos/Capitol.
Certified gold in US.
Completely sold out US tour.
'Yellow' top 5 modern rock.
'Yellow' MTV Buzzworthy.
Saturday Night Live, April 7.



doves - lost souls
Released by Astralwerks.
Touring North America
through March.
Coman O'Brien, Feb 28.
L.A. Late Show with
Craig Kilborn, March 12.



Idlewild - 100 Broken Windows
Released by Capitol March 13.
Touring North America
through March.
USA Today's
'band to watch 2001'.



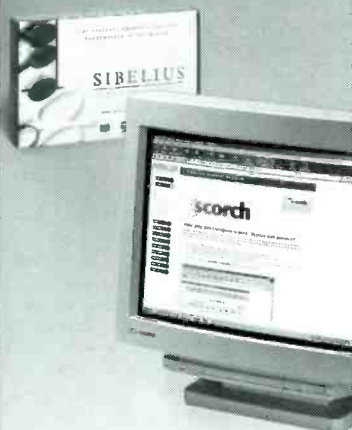
Gorillaz - Gorillaz
Released by Virgin April 25.
Visit Gorillaz at
www.gorillaz.com.

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BEST OF THE BRITS

GLOBAL VIEW

Continued from page 45

GLOBAL DANCE SCENE

Ministry of Sound is one of the U.K. labels credited with pioneering the concept of an international dance brand. Following its U.S. success last year with the "Trance Nation America" album, MOS will release three albums in America this year, beginning in April with "Club Nation," mixed by Tall Paul and Johnny Vicious. "Bringing two of the biggest DJs from both sides of the Atlantic, we really wanted to demonstrate what MOS is about, the global dance scene," says Barney Glover, head of international business development for the company.

In America, traditional media "simply does not support the [dance] genre," says Glover. "The real beacon for dance acts, DJs and clubs are the new technologies and, of course, the Web that enables an entire community and industry to exist that is less

3.5 million in international sales for his "Born To Do It" album outside the U.S. Hollywood has sold more than 650,000 copies of "Sooner Or Later" from Telstar's BBMak. ATO/RCA has reached gold status with the "White Ladder" album by David Gray, who formed the IHT label with manager Rob Holden and then cut licensing deals for his releases.

BUILDING ROSTERS

One prominent U.S. music attorney, Fred Davis, has described a renewed interest by U.S. labels and A&R executives as the reason his firm, Davis, Shapiro & Lewit, is opening a branch in London (Billboard, Jan. 27, 2001).

"Everybody has been away for a few years," remarks Korda Marshall at Mushroom U.K. "They think maybe there's something growing in London." On the strength of its deals with Ash, Muse, Paul Oakenfold, Timo Maas and Garbage (outside the U.S.), Mush-



S Club 7

reliant on traditional media."

What's more, U.K. executives note that America has finally awakened to the income-generating value of the compilation business (Billboard, Nov. 25, 2000), and compilations are heavily driven by dance repertoire.

When music executives debate the reasons why British acts, since the mid-'80s, have seen less success in America than in the two previous decades, there is no shortage of theories. Here's one more:

With the growth of the multinational record companies in the 1970s, artists routinely signed deals with a single company for the world. This guaranteed major U.S. labels first crack at any U.K. acts signed by their British affiliates.

But some say privately that the "global deal" policy also killed a competitive A&R climate, which once forced U.S. labels to more actively seek and sign U.K. artists on their own—artists to whom they may have been more committed as a result. Despite the policy, some British managers have sought to place artists outside their "home" company to get a greater U.S. commitment.

Recent signings and releases by U.S. labels point to a new American confidence in British talent. Arista Records licensed Dido from Britain's independent Cheeky Records (which subsequently was acquired by BMG U.K.) and has sold more than 1 million copies of her "No Angel" album. Atlantic Records has snapped up Telstar's Craig David in the wake of

room is building its U.K. roster with promising releases from Jan Johnston, Wilt and others.

"There is interest [from the U.S.]," says Steve Lewis, CEO of the Chrysalis Group, who has been in discussions with American labels to release Moloko and Feeder, two of the most promising U.K. acts from its Echo label. "But I want real commitment." Lewis expects both acts to have a U.S. deal within the year.

The enduring strength of indie-label repertoire in the U.K. fuels Sony Independent Network Europe, which channels indie British (and European) acts through its worldwide Sony affiliates. Among SINE's priorities this year are new releases by Oasis, Travis, the Lo-Fidelity All-Stars, Suede, Public Domain, X-Press 2 and the attention-grabbing JJ72.

Aside from the Stereophonics and Underworld, V2 continues its independent path with U.K. artists such as Heather Nova, Nitin Sawhey, Rino-cerose, Elbow, One Minute Silence, Ben Christophers, Mo-ho-bish-o-pi, Alex Gopher and Aphrodite.

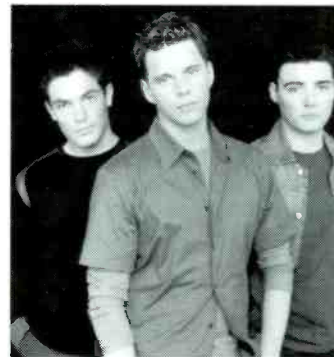
As British artists and their labels look toward the international challenge of 2001, they certainly may take inspiration from one U.K. band—Radiohead. The group proved what is possible for a uniquely talented British act as it debuted at No. 1 on the Billboard 200 with "Kid A" in October, despite a decision to forgo a single, conventional video and immediate U.S. tour.

With the band due to release its followup to "Kid A" this year, Chris Hufford

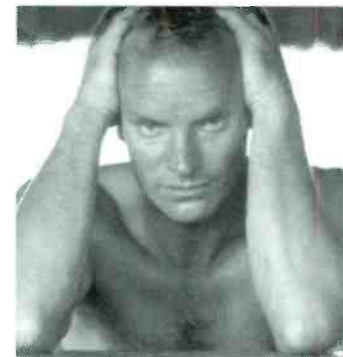
BRITS IN THE U.S.A.

BY KEITH CAULFIELD

While U.S. chart success continues to be a challenge for many British artists, releases by a handful of newcomers and veterans still rank among the best-selling titles of the past year. The following recap of top titles by British acts (or acts signed to U.K. labels) during the 2000 chart-year highlights the sales of rising artists such as BBMak, Sonique and Dido and the endurance of vets such as Eric Clapton, Sting and Led Zeppelin.



BBMak



Sting

TOP SINGLES BY U.K. ACTS IN THE U.S.

(Data for the chart year ending with the issue of Nov. 25, 2000)

1. **BBMak**, "Back Here"
2. **Sonique**, "It Feels So Good"
3. **Sting Featuring Cheb Mami**, "Desert Rose"
4. **Robbie Williams**, "Angels"
5. **Elton John**, "Someday Out Of The Blue"

TOP ALBUMS BY U.K. ACTS IN THE U.S.

(Data for the chart year ending with the issue of Nov. 25, 2000)

1. **Sting**, "Brand New Day"
2. **B.B. King & Eric Clapton**, "Riding With The King"
3. **Charlotte Church**, "Charlotte Church"
4. **Bush**, "The Science Of Things"
5. **Dido**, "No Angel"
6. **BBMak**, "Sooner Or Later"
7. **Led Zeppelin**, "Early Days: The Best Of Led Zeppelin: Volume One"
8. **Radiohead**, "Kid A"
9. **Eric Clapton**, "Clapton Chronicles: The Best Of Eric Clapton"
10. **Phil Collins**, "Hits"

TOP HEATSEEKER ALBUMS BY U.K. ACTS IN THE U.S.

(Data for the chart year ending with the issue of Nov. 25, 2000)

1. **S Club 7**, "S Club 7"
2. **Dido**, "No Angel"
3. **Travis**, "The Man Who"
4. **David Gray**, "White Ladder"
5. **BBMak**, "Sooner Or Later"
6. **Groove Armada**, "Vertigo"
7. **Morcheeba**, "Fragments Of Freedom"
8. **Paul Oakenfold**, "Perfecto Presents Another World"
9. **Sasha & John Digweed**, "Communicate"
10. **William Orbit**, "Pieces In A Modern Style"

and Bryce Edge, who co-manage the band (as well as Supergrass) for Courtyard Management, were asked if Radiohead's experience held any lessons for the British business.

"There are creative artists, then there are marketing artists," says Hufford. "The creative artists do their stuff, and you try to make sense of it. The marketing artists are made for the market. We've always tried to look at

every record and look at what makes sense for that record—and not what makes sense for the record companies or radio. Hopefully, we've proven that's right."

Edge echoes that view, in a lesson every British music executive can take to heart. "I do think the rules only apply if you don't have a good idea," he says. "If you've got a good idea, you can bend the rules." ■

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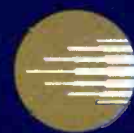
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Victory, AdrenaMail Offer Secure Music Sampling Service

BY DYLAN SIEGLER

NEW YORK—The major labels are moving into digital-music distribution services slowly, partly because they're being sidetracked by legal battles to protect their copyrights from controversial file-swapping technologies. But some indie labels aren't waiting for a resolution to the Napster debate to roll out their own sanctioned alternatives to free peer-to-peer Internet distribution networks.

Chicago-based punk/hardcore label Victory Records, for one, is already offering a secure music-sampling service that is Napsteresque in its functionality and provides an E-commerce option.

Victory, home to such genre stalwarts as Hatebreed and Snapcase, is partnering with Baltimore-based software company AdrenaMail on a streaming subscription service called "Planet Victory." The service allows subscribers to listen to any tracks on its roster, but instead of receiving a downloadable file, they get an on-demand stream. The advantage of the streaming format, say label executives, is that it prevents the music from being easily copied, thus eliminating most of the copyright issues that arise when files are downloaded onto a user's hard drive Napster-style.

Users of the service can also exchange instant messages with other members and even create their own multimedia messages featuring videos, graphics, and animation. Additionally, the music featured on Planet Victory is also available for purchase on CD through Victory's online store.

"Streaming is an elegant way for exposing users to new and exciting music," says AdrenaMail head David Evgey. "As soon as the user wants to own the music, they can do it on the spot."

The service, which is provided on the Victory Web site (victory

records.com), went live last December and is currently free to users who want to register for a subscription. The label is still considering whether to charge consumers a usage fee.

According to label head Tony Brummel, the impetus for Planet Victory was the frequency with which Victory artists' fans mentioned having "Napstered" the artists' material rather than buying it, despite Victory's wide retail availability through major and indie distributors and the label's online store.

The growing popularity of Napster, coupled with the fact that major labels are beginning to experiment with alternate forms of digital delivery and subscription programs—most notably Bertelsmann, which entered into a strategic alliance with Napster in late 2000—led Victory to partner with AdrenaMail.

"Honestly, it sends a message that even a small company like Victory can keep up with the big guys, though we're a totally different economic animal, without the funding [major labels] have," says Brummel. "We've always used the Internet for our guerrilla marketing tactics, and we've found this under-the-radar way to exploit technology like [the majors] are. It's not rocket science."

And with Napster's future now in doubt, Victory isn't alone in its interest in exploring how to fill the void and profit from digital-music streaming and subscriptions. According to Evgey, more than 114 music companies have expressed interest in using AdrenaMail as their digital distribution tool. "We strongly believe that the free services like Napster are a temporary situation," he says. "[They] will not last for long."

But how quickly Victory and others can attract users for such serv-

ices remains to be seen. Victory executives, who claim that around 150 individuals currently use the subscription service, say they will assess the system's effectiveness in mid-spring.

Brummel says he is skeptical about the subscription service's potential as a money-maker in and of itself. Instead, he believes it has the potential to "generate an additional revenue stream" while heading off fans who might otherwise be sharing files over Napster for free.

Brummel emphasizes that Victory's partners at traditional retail remain essential to the label's con-

tinued success. "The way we put it together won't offend retail. It's for a core fan base that can't get enough of our bands," he says.

And Jason Rudolph, Victory's director of promotions, confirms that the label will still work with digital-download provider EMusic.com for download purchases, which is independent of the Planet Victory network. "They have 100% exclusive digital download rights to our music. We have our deal with them, so [customers] can't download it in other ways," he says.

Rudolph adds that one of the benefits of the service will be the

opportunity to offer special member benefits, like the ability to sample music in advance of the release date. The label will also be able to deliver multimedia presentations to fans on the network.

"The real benefit is fan-based," says Brummel, noting that users of the service mirror the label's devoted core customer base. "If you're into Snapcase or Earth Crisis, if you videotape one of their shows, you could share that with someone in the network or put together a presentation and share that with other people in the network. It's way beyond what Napster does."

Your Vote Really Does Count At Gazm.org

Site Visitors Pick Favorite Albums, Which Then Go On Sale At HMV Stores

BY TRUDI M. ROSENBLUM

NEW YORK—The decision of what albums to put on sale at record stores is usually determined by store owners, along with input from record labels. But starting next month at HMV, customers will make the call by voting for their favorites at the Web site Gazm.org.

Dubbed the "living chart," the chart will automatically be updated each time someone casts a vote, so it will continually change. The top vote-getters each week will be put on sale at HMV's 14 U.S. stores, with endcaps promoting Gazm.org.

"It's a win-win situation," says Ken Feldman, U.S. director of marketing for HMV. "The consumer wins because they see that their vote counts. Once they've affected the chart, the reward is that their favorite title is on sale at HMV. The Web site is getting traffic and hits, and we're driving people into our store. There was no downside to it. If it turns out there's no interest in it, we haven't lost anything. And to

be honest, I thought it would be really cool to see what shows up based on popular consensus and what effect it would have on sales, if there's a spike in those titles."

Gazm.org is the brainchild of Jacob Schwartz, a 21-year-old college graduate who was "frustrated by sites out there targeting my demographic. They called themselves communities, but really they were just second-rate magazines telling me what's cool," he says.

So, two years ago, he set about creating a site that would "be a medium of communication," he recalls. "It was a long road raising the money, especially for someone with no track record, but we have a committed group of angel investors who believe in what we're doing."

The theme of the site is user control, communication, and interactivity. Visitors to the site can cus-

tomize the appearance of the site and how they navigate it. The content focuses on soliciting opinions. In addition to the HMV chart, the site offers users the ability to rate and comment on its advertising.

"We're able to give our advertisers something no one else can—what users actually thought of the ad, not just the number of people who click on it," Schwartz says.

In addition to organizing the chart, Gazm.org will give away 20,000 promotional postcards in HMV stores and plans to do some live Webcasts of in-store performances at HMV.

The chart doesn't compete with existing charts because it is not based on sales, and it's not exactly scientific. As Schwartz readily notes, "People can vote often and can get their friends to vote." But, as Feldman observes, "if someone goes to the effort of rallying their friends together to make something No. 1 on this chart, then you know what? They deserve to get a little discount on it."



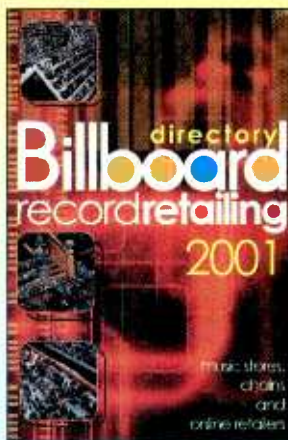
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WAL-MART is teaming with digital-media software company Real Networks to promote CD sales at E-commerce site walmart.com. Visitors to the Wal-Mart site will have access to streaming 30-second RealAudio samples of every track from every CD for sale on the site, as opposed to audio samples of selected tracks from an album.

BEST BUY is teaming with Internet radio service NetRadio to provide streaming music programming for BestBuy.com. NetRadio will provide Best Buy with 20 originally programmed channels for use on the site. Best Buy will also program two channels of its own that can be coordinated with company promotions. BestBuy.com will pay NetRadio for its streaming media services and will purchase and control all advertising on all the channels featured on the site.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS is again offering a special \$50 registration rate for displaced industry members who want to attend the trade group's March 11-14 convention in Orlando, Fla. The Career Opportunities Program is open to industry professionals who have lost their jobs due to cutbacks, mergers, or bankruptcies.

CD WAREHOUSE has closed nine company-owned retail stores in Florida, Colorado, California, and Oklahoma. The closings, which occurred prior to the end of the 2000 fiscal year, will result in a one-time charge against earnings of \$450,000 in the company's fourth-quarter 2000 results. CD Warehouse will continue to own and operate 64 stores; 245 stores are owned and operated by its franchisees. The company has also brought back Doyle Motley as CFO, a position he previously held from 1996 to September 2000.

MUSIC CLUB, a U.K.-based reissue label, has signed a deal with DNA for distribution in the U.S. The label was previously distributed in North America by Koch International. Koch continues to handle Music Club's Canadian distribution.

THRILL JOCKEY RECORDS is sponsoring a display-making contest at independent record stores in support of the new Tortoise album, *Standards*. The creator of the best original Tortoise display, as judged by the band, gets a pair of tickets to U.K. alternative music festival All Tomorrow's Parties, to be held April 6-8 in Camber Sands. Tortoise is "curating" the event.

MYPLAY has fired 22 employees, or 41% of its work force, in an effort to cut spending and conserve funds. The Redwood City, Calif.-based online music-storage service now has 31 full-time staffers. Among those pink-slipped were New York-based director of communications Cathy Halgas. No executives above the director level were affected.

MP3.COM has licensed much of the catalog of Japan-based label BMF. Songs from the label will be available for streaming on the MyMP3 music storage service and the Web firm's subscription service. The BMF roster includes Kuraki Mai, Japan's top-selling artist last year, according to the label.

THE INTERNET UNDERGROUND MUSIC ARCHIVE (IUMA) has effectively shut down. The Web site, which offers streams and downloads from unsigned artists, is still up and running but is not being updated and has no operational staff. IUMA was acquired by EMusic in June 1999. In a letter on the site, IUMA says, "Severe cutbacks in funding from EMusic in early January have made it impossible to maintain the quality and consistency of many IUMA services." The letter adds that at the time of the acquisition, EMusic agreed to fund IUMA through 2000. An EMusic spokesman says the decision to suspend IUMA's funding was part of a January restructuring in which the company decided to focus on selling downloads at EMusic.com and on earning advertising revenue from Rollingstone.com. At the time, eight IUMA employees were let go. The spokesman says two IUMA staffers at EMusic's Redwood City, Calif., offices are working to secure new funds for the site.

LAUNCH MEDIA has signed a deal with wireless communications company Qualcomm to develop a version of its streaming radio service for mobile phones and other devices. MP3.com unveiled a similar deal with Qualcomm, saying it intends to develop a system for delivering music to wireless devices. Qualcomm recently introduced a new open-technology platform that aims to standardize wireless Internet applications. The services are expected to roll out later this year.

HANNIBAL'S 20-YEAR WORLDWIDE JOURNEY CONTINUES

(Continued from page 42)

African *kora* player Toumani Diabate, is now one of the most successful re-releases in the Hannibal catalogue.

Boyd, now 57, had already enjoyed and given up one musical career before he set up Hannibal. In the late 1960s and early 1970s he produced Pink Floyd, the Incredible String Band, and Fairport Convention, among others. But he moved into films and by the mid-1970s was hardly listening to music at all. "I remember Dave Gilmour [of Pink Floyd] bringing me a tape of a young female singer in about 1976 and telling me she was brilliant. I said I wouldn't even listen because I didn't want to be tempted or distracted from making movies. The first time I heard her was two years later when she was all over radio," he admits ruefully. The singer was Kate Bush.

Hannibal's first signings included Joe Bowie's Defunkt, the McGarrigle sisters, and Richard & Linda Thompson, whose 1982 album *Shoot Out the Lights* was Hannibal's first big seller. But the release also highlighted the difficulties of running a small independent label. "We had the classic paradox of a small label having a big record and not being able to keep up with the demand. That record put Hannibal on the map, but we under-sold it because people would order it and we couldn't supply enough copies," Boyd recalls.

Hannibal's first venture into world music came after Boyd heard Sebestyen at the Cropredy festival in Oxfordshire, England, in 1985. "I was stunned by the east European melodies she was singing," he says. "Then she told me she was going to a big, important festival in Bulgaria and invited me to come. I agreed on the spot."

Boyd made his first visit to eastern Europe the following year. "I heard some of the most wonderful stuff I'd ever heard, and it opened up a whole world for me. I didn't care whether it sold or not. I was so overwhelmed by the music I had to record it." Within a year, Hannibal was releasing albums by Ivo Papasov, the Trio Bulgarka, and Sebestyen with Muszikas.

Soon he was expanding his horizons, licensing the Spanish nuevo flamenco group Ketama and recording the first solo album of Diabate. Then he put the two together and made the 1988 album *Songhai*, one of the most influential world music fusion albums of recent years. "You start with naturally rooted and authentically traditional rhythms, and you don't alter that foundation. You explore the links between different traditions, but you honor their diversity and differences," Boyd says.

In 1987 Boyd was one of a small band of record label executives who met above a pub in Islington, north London, and invented the phrase "world music." In retrospect, he suggests, "I think that was the greatest promotional leverage ever dreamed up in the history of the music business. All our discs were going into different sections in record shops. It was very fragmented—every store

'You explore the links between different traditions, but you honor their diversity and differences.'

—JOE BOYD, HANNIBAL RECORDS—

had a different name for it, and it wasn't very sexy. We wanted our own bin in record stores, and we needed something to call it."

Those varied labels came up with the term "world music" and employed a public-relations firm to promote it. A month later a story appeared in the color supplement of the U.K. newspaper *The Sunday Times* with a headline using the phrase for the first time. "Nobody has ever called it anything else since, and now every record store has a world music section," Boyd says.

In addition to running Hannibal, Boyd moonlighted in the 1980s, producing albums by R.E.M., 10,000 Maniacs, and Mary Margaret O'Hara. But despite the burgeoning world music movement and the success of *Songhai*, Hannibal was struggling, and in 1990 Boyd made a deal with Rykodisc. "They came along, and it seemed a good idea to absorb myself into that," he explains. "They had a legal department and an accounts department, so I didn't have to do my own contracts and royalty statements, and everyone got paid on time—all that stuff I had fallen behind on."

Boyd also used the muscle of Rykodisc to repackage some of his own back catalog and released superb boxed sets by the likes of Richard Thompson and Sandy Denny and revamped the Nick Drake catalog. But there were also new signings, most notably Cubanismo!, which he first recorded in Havana in 1995 before Buena Vista Social Club, and Toure's collaboration with Ry Cooder on *Talking Timbuktu*, which he licensed from British label World Circuit for the U.S. and which won a Grammy in 1995.

Hannibal also released the self-titled debut solo album from the doyenne of British folk singers, Norma Waterson. The album found her singing contemporary material for the first time and was runner-up behind Pulp's *Different Class* (Island) for the 1996 Mercury Music Prize as best British or Irish album of the year. Boyd says it was "one of the proudest nights of my life."

More recently, Boyd has signed the Brazilian diva Virginia Rodrigues, and this February Hannibal released *Music Typewriter*, the debut album from Moreno Veloso. "He's [Brazilian artist] Caetano Veloso's son, and he's like his dad—a songwriter with a great voice and beautiful lyrics," Boyd enthuses. "He's a very appealing character, and there's a frisson among all the women in the room when he comes onstage."

Hannibal's anniversary marketing and promotional campaign will center around the three-CD set *Music Fall Out of the Sky* and other re-releases, including best-of compilations from Diabate and Sebestyen and the two *Songhai* albums packaged for the first time as a double-album. Boyd has also compiled a single CD as a free cover-mount with the April issue of *Songlines*, the quarterly U.K.-based world music magazine.

After that Boyd isn't sure what the future holds for Hannibal. "But I like it like that," he says. "Most things in Hannibal's first 20 years happened by luck, so I'm not planning anything. We'll know what's next when it happens."

ZOMBA

(Continued from page 38)

Festival Mushroom Group (FMG).

However, he swiftly hit problems when, in April 1999, Festival brought an interlocutory injunction in the Supreme Court of New South Wales against Murphy and Zomba, claiming the former managing director had taken 13 MDS staffers with him to the new label.

That measure prevented Zomba from soliciting Mushroom staff—or labels that the company distributed—and from releasing any records. Although Zomba Australia was able to release its first product in May that year, it would be a further 12 months before the legal dispute with FMG was settled. At that point (Billboard, May 13, 2000), the two companies announced closer ties, including a distribution deal. Since July that year, Zomba has been distributed by BFM Distribution, FMG's joint-venture company with BMG Australia, replacing a similar arrangement with Sony.

Murphy's position will not be filled. Effective March 1, the Australian operation will be headed by GM Paul Paoliello, who also joined the company at its start-up. Paoliello, who will move to Melbourne from Zomba's Sydney office, previously served as marketing manager for Zomba's Asia/Pacific regional office in Singapore. He reports directly to Watson.

According to Paoliello, Zomba Australia attained a 3.5% market share in its first full year of operation. It is, he claims "now poised for increased growth in 2001." Murphy suggests the company's current market share is around 4%.

In related restructuring, Zomba Australia CFO Tony Smith is promoted to director of finance and administration, and sales manager Will Heine becomes director of sales. Karl Richter remains director of A&R.

Assistance in preparing this story was provided by Tom Ferguson in London.

New Distributor Emerge Gets A Good Portion Of DNA's Labels; The Mighty Moreells Return

EMERGING LABELS: Emerge Distribution's first release book has just hit the streets, clearing up some uncertainty about which labels will be repped by the newly instituted company.

You may recall that in January, DNA in Woodland, Calif., announced the formation of Emerge as a second distribution brand under the Valley Media umbrella (Billboard, Jan. 20). The new unit was established as an enclave for niche-genre and catalog-oriented labels.

At present, it appears that about 70 labels out of DNA's roster of around 120 will now be handled through Emerge.

The most prominent labels listed in Emerge's premiere book (for the company's March 13 release date) include Accurate, Arhoolie, Blood & Fire, Celestial Harmonies, Delmark, Folk Era, JSP, Louisiana Red Hot, Magnum Music, Norton, Ripete, Taang!, Topic, Water Lily Acoustics, Westbound, and Zeit.

Emerge's catalog orientation is telegraphed by the graphic on the cover of the first release book: a shot of Elvis Presley, keyed to TKO/Magnum's release *Playing With Fire: At the Louisiana Hayride*.

Some dedicated Emerge personnel are already on board in Woodland: Sales manager **Michelle Haunold** (a seven-year Mordam Records veteran) joined about a month ago, and **Donald Bell** has been hired as production coordinator. The company's first release book was produced by communication coordinator **Lisa Baraya**.

Haunold says that at this juncture, it's uncertain if Emerge will bring on its own field sales staff. Currently, DNA salespeople are making calls with Emerge books under their arms.

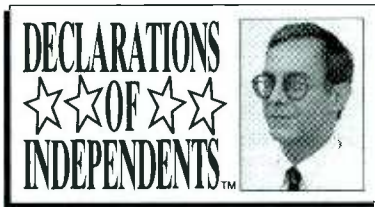
"We're leaving it totally up to the accounts to decide what's best for them," Haunold says. "We're taking it day by day to see what people want."

She says that the labels that have made the shift are welcoming the new distribution entity: "The labels have been excited about having somebody here to help them."

Haunold adds, "There's a lot of really amazing music that falls through the cracks... I'm a music fan, and I'm excited about giving these labels a chance they would not have had otherwise."

Haunold is well-equipped to handle both sides of the label/distributor equation: She also runs her own independent imprint, the punk/garage outlet Gearhead Records. "I know what these labels are up against," she says.

QUICK HITS: The indestructible **Ike Turner** will release *Here and Now*, his first album in many a moon, May 22 through IKON Records (an imprint of Memphis-



by Chris Morris

based Bottled Majic, which also operates Rooster Blues and Okra-Tone). Guitarist Turner, who still sports a hot hand, is assisted on the album by such blues and R&B vets as **Lamont Dozier**, **Little Milton**, **Andrew Love of the Memphis Horns**, and producer **Joe Bihari** (who, with his late brothers **Jules** and **Saul**, operated Modern and RPM Records, which employed Turner as an A&R man and house bandleader during the '50s)... Palm Pictures' Rykovering is releasing *Man in the Sand*, a video/DVD documentary about the making of *Mermaid Avenue*, the lovely 1998 collection of **Woody Guthrie** songs recorded by **Billy Bragg** and **Wilco**. The DVD will include five bonus audio tracks of Bragg's demos... **North Mississippi All Stars** fans, take note: That marvelous band's **Luther** and **Cody Dickinson** will back **Widespread Panic** keyboardist **John Hermann** on his solo debut, *The Smiling Assassin*, due this summer from Oxford, Miss.-based Fat Possum Records.



MOREELLS

FLAG WAVING: Yes! Springfield, Mo.'s mighty **Moreells** return, after a 19-year absence, March 13 with a new self-titled album from Crane, Mo.-based Slewfoot Records.

Very little has changed since the top-flight roots-rock combo cut its now-legendary album *Shake and Push* on its own Borrowed Records imprint in 1982. The front line of bassist **Lou Whitney** and guitarist **D. Clinton "Donnie" Thompson** remains in place, as does drummer **Ron Grep**. Only keyboardist **Marialie**—the ex-Mrs. Lou Whitney—has exited the picture. **Joe Terry**, who played piano with the band for two years in the early '80s, now completes the quartet.

Even the back cover of *The Moreells* harks back to the original album: Its tray card bears an image of the Chestnut Expressway inter-

section in Springfield where the hamburger joint Red's—celebrated in a memorable *Shake and Push* tune and depicted on the old album's cover—once stood.

If most of the personnel sound familiar, it's because the members of the Moreells have gone by several names, including **the Skeletons**, whose lineup included Whitney, Thompson, and Terry throughout most of the '80s and '90s.

"The Skeletons thing wound down for a number of reasons, not the least of which was lack of interest," says Whitney, who remains one of the funniest men in rock-'n'-roll.

While Terry and drummer **Bobby Lloyd Hicks** hit the road with **Dave Alvin's Guilty Men**, Whitney and Thompson busied themselves in Springfield, doing sessions at Whitney's studio, the Studio, and playing with the group **Combo.com**, as well as backing a Delmore Records recording artist named **Diana Darby**.

"Delmore came to the table and said, 'Let's do a record,'" says Whitney. "It just wound up being a Moreells thing... There was no need to invent a new name—we had a trademark."

With Nashville-based Delmore's blessing, Slewfoot brought the record to market.

The Moreells also sports the band's trademark sound—crisp, unmannered, and effortlessly rocking. In addition to a couple of Whitney and Terry originals and a pair of tunes written or co-penned by the band's old pal **Ben Vaughn**, the album tips its hat to a pair of Springfield's local heroes. **Wayne Carson**, author of the **Box Tops'** "The Letter" and "Neon Rainbow," is saluted with a cover of "Double Crossin' Liquor," while homage is paid to **Ronnie Self** (of "Bop-A-Lena" and "Waitin' for My Gin to Hit Me" fame) with versions of the late songwriter's "Hair of the Dog" and "Home in My Hand."

Maybe the album's greatest source of delight is the tireless imaginative playing of Thompson, who gets his own showcase with a cover of **Roy Buchanan's** "Roy's Blues." Whitney says of his longtime bandmate, "He's one of the better guitar players out there. Years from now, people'll be looking for his stuff like they would for **Django Reinhardt's**."

Though some members continue to take other commitments (Terry still works with Alvin, while Grep drums for **the Ozark Mountain Daredevils**), the Moreells plan to tour in the spring after the album is released.

"In early April, we're gonna kick it into gear," says Whitney. He says that even if the members' other gigs interfere, "we've got substitutes, and we can keep the torch going."

Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1 WHO LET THE DOGS OUT 24 weeks at No. 1	
1	1	30	BAHA MEN 5 CURVE 751052/ARTEMIS (11.99/17.98) HS	WHO LET THE DOGS OUT
2	NEW		FREDO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
3	2	11	FUNKMASTER FLEX LOUD 1961* (12.98/18.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	
4	3	4	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
5	NEW		STEPHEN MALKMUS MATADOR 444* (16.98 CD) HS	STEPHEN MALKMUS
6	4	13	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
7	5	14	CAPONE - N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
8	7	14	PRODIGY OF MOBB DEEP INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
9	NEW		JONATHA BROOKE BAD DOG 608011/KOCH (17.98 CD) HS	STEADY PULL
10	8	5	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH
11	9	58	SLIPKNOT I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
12	NEW		RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME
13	6	2	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) HS	SING LOUD SING PROUD
14	11	2	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) HS	GHETTO THEATER
15	10	36	THREE 6 MAFIA WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	
16	13	18	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
17	14	37	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
18	15	19	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
19	NEW		RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID
20	16	44	NICKELBACK ROADRUNNER 8586 (11.98/17.98) HS	THE STATE
21	19	20	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
22	RE-ENTRY		TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD) HS	WATER'S EDGE
23	25	58	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
24	12	2	PROPAGANDHI FAT WRECK CHORDS 617* (14.98 CD) HS	TODAY'S EMPIRES, TOMORROW'S ASHES
25	28	4	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
26	27	13	LOS TIGRES DEL NORTE FONOVISA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
27	20	15	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
28	RE-ENTRY		TIM JANIS TIM JANIS ENSEMBLE 1102 (17.98 CD) HS	DECEMBER MORNING
29	NEW		DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD) HS	AUDIO UNDER GROUND
30	35	9	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) HS	GOOD TIME
31	23	7	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
32	22	16	TRIPLE 6 MAFIA KINGS OF MEMPHIS: UNDERGROUND VOL. 3 S.M.O.K. OUT 9997/STREET LEVEL (11.98/16.98)	
33	21	19	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
34	RE-ENTRY		RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE
35	34	21	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
36	18	13	DOGGY ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!
37	30	16	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
38	26	45	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
39	32	58	KITTIE NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
40	RE-ENTRY		BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
41	36	19	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
42	40	13	LOS ANGELES DE CHARLIE FONOVISA 6096 (8.98/12.98) HS	UN SUENO
43	RE-ENTRY		DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD) HS	PARTY TIME 2001
44	41	22	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
45	29	8	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
46	24	15	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
47	NEW		FAT PAT WRECKSHOP 1113 (15.98/20.98)	GREATEST HITS
48	31	20	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
49	RE-ENTRY		MARCO ANTONIO SOLIS FONOVISA 0521 (9.98/14.98) HS	EN VIVO
50	43	16	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **(G)** Albums with the greatest sales gains this week. **(R)** Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). **(P)** RIAA certification for net shipment of 1 million units (Platinum). **(D)** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **(C)** Certification for net shipment of 100,000 units (Oro). **(P)** Certification of 200,000 units (Platino). **(M)** Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

National Record Mart Posts Weak Numbers; Warehouse, Amplified Negotiate Over Site

FOLLOWING A DOWNTURN in its fortunes this year, National Record Mart (NRM) managed to eke out a profit in its fiscal third quarter, posting a net income of \$603,000, or 12 cents a share, on sales of \$39.8 million for the period that ended Dec. 23, 2000. But that's down from the \$2.7 million in net income, or 53 cents a share, on sales of \$48.8 million the company turned in for the same time frame in the previous year.

For the 39-week period that ended Dec. 23, NRM lost \$8.5 million, or \$1.68 per share, on sales of \$97.3 million, vs. a profit of \$694,000, or 14 cents a share, on sales of \$109.7 million in the same time frame in 1999.

Sales for the third quarter of 2000 were down 18.4% from the total in 1999, and most of that was attributed to a 16.1% drop in comparable-store sales. For the 39-week period, sales were down 11.3%, of which 11.1% was due to a same-store sales drop.

In the company's 10-Q filing with the Securities and Exchange Commission, management attributed the drop in same-store sales to competition from mass merchants, which it says are loss-leadering product.

Gross profit for the third quarter, as a percentage of net sales, decreased to 38.5%, down from the 38.8% the company achieved in the corresponding period in 1999. Selling, general, and administrative (SG&A) expenses, meanwhile, decreased slightly, by \$274,000, compared with the corresponding period in 1999. But expressed as a percentage of sales, SG&A increased dra-

matically to 30.3% in 2000, compared with 25.3% in 1999.

For the 39-week period, gross profit was 36.9%, compared with 38.9% for the corresponding period a year earlier; while SG&A expenses increased to 37.6% from 33.8%, respectively, for those two time frames.

During the first nine months of fiscal 2000, the company had net cash provided by operating activities of \$5.2

million, but that was for the period that ended Dec. 23 and before NRM withheld January payments to the majors, which increased its cash on hand significantly. Billboard estimates that NRM owes the five majors about \$20 million in January payments.

In another aspect of NRM's credit situation, the chain's five-year, \$35 million, secured, revolving credit facility, which expires June 10, 2003, had \$28.4 million drawn down Dec. 23, according to the filing. Also, during the quarter, the company received a waiver in the cash-flow covenant from its lender.

NRM has another problem that is looming large—\$15 million in notes come due April 16, according to the filing. In the past, **Bill Teitelbaum**, NRM's chairman, has told Retail Track that the \$15 million in notes have a rollover option, which buys the company time. But the filing makes no mention of that option.

The filing does say that NRM management believes that cash flow from operations and amounts available under the credit facilities will be sufficient to meet the company's current liquidity and capital needs at least through March 31. But after that date, NRM's liquidity and capital needs are dependent on the company's ability to refinance the \$15 million of senior subordinated notes due April 16, the filing says. NRM executives didn't return calls for comment.

WITH THE cessation of Checkout.com as a commercial site (due to its recent acquisition by Amplified.com), the Warehouse.com online store affiliated with it has been put in mothballs for at least 30 days while Warehouse management negotiates with Amplified for the technological support it will need to bring the store back up, according to sources. The length of the closure and the hoped-for subsequent relaunch depends upon whether negotiations are successful.

Amplified announced that it had signed a letter of intent to acquire Checkout in mid-January and announced Feb. 21 that the deal closed. The Atlanta-based company hopes to offer music retail clients a fully integrated hosted platform for online stores to reduce their costs while at the same time enhancing their technological offerings.

In other Amplified news, **Jim Swindell**, who had the post of president, has left the company as part of its restructuring out of the music-download business into a technological service provider.

DAY IN COURT: MCM Distributors, which filed a lawsuit against Universal Music and Video Distribution (UMVD) Dec. 15, 2000, is asking for a preliminary injunction, enjoining UMVD from suspending MCM from timely delivery of product and interfering with its cooperative advertising funds from UMVD's labels.

MCM's lawsuit alleges that the major engages in unfair trade practices and is seeking to cause intentional injury to the wholesaler's business.

The lawsuit, filed in the U.S. Eastern District Court of New York, is in reaction to UMVD shipping new releases to MCM on street date instead of the traditional delivery Friday before street date, apparently in punishment for an alleged MCM street-date violation, which the wholesaler denies.

Also, MCM alleges that while punishing MCM, UMVD has failed to take any action against Canadian exporters, who are selling Universal albums in the U.S. before street date and for cheaper prices than MCM pays.

Universal and MCM executives were unavailable for comment.

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RETAIL TRACK

by Ed Christman



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Will Gnutella Technology Make A Legitimized Napster Moot?

NAPSTER AND BERTELSMANN may now have a formal plan for how they want to legitimize the popular music-file-swapping service and ensure payment to the major labels, but even if the company can create a for-pay business model that everyone can agree on, don't count on consumers actually going along with the plan any time soon, Internet analysts say.

With Napster on the verge of either going legit or going out of business, the shift to alternative free services like BearShare, which is based on the more decentralized—and from a legal standpoint, more slippery—Gnutella file-sharing technology, is about to get under way, according to **Eric Scheirer**, an analyst with Forrester Research.

“Bertelsmann's plan to convert Napster to a subscription service can succeed only if it offers more music with a better user interface than Gnutella does—and a great customer experience,” he says.

That may prove to be a tall order if the majors continue to hold back on embracing the service. Scheirer notes that BearShare, created by Florida-based start-up Free Peers, makes searching for and downloading music on Gnutella far easier than it has been in the past. And if Gnutella can achieve wide distribution among consumers, the file-sharing experience will be as good as the Napster system, he believes.

That's potentially bad news for the major labels, given their current crusade against Napster. Scheirer insists that the Gnutella network can't be easily targeted by industry lawsuits because of the way it is constructed. Not only is the technology being developed by anonymous open-source programmers (of which many are located outside the U.S.), but Gnutella—unlike Napster—has no central database of files. Instead, queries in the Gnutella network spread from user to user until the requested file is found.

MINIMAL WILLINGNESS TO PAY: Meanwhile, recent studies by Forrester indicate that while consumer interest in digital music is high, willingness to pay for it remains low.

Forrester estimates that 52% of all online consumers have downloaded music. And of that group, almost half (49%) are Internet novices with less than six months spent surfing the Web. What's more, the downloading population extends well beyond under-30 consumers—59% of those who have downloaded music are more than 34 years old, and 35- to 54-year-olds make up 49% of all online music downloaders.

More questionable is how much any of that group is willing to pay for digital music. Forrester

reports that among consumers surveyed who have downloaded music, 75% say they would be unlikely to pay to download music in the future. And if they do have to pay, 59% of download consumers favor unlimited monthly subscription models over a la carte downloads. On average, they are willing to pay a monthly price of \$5.28 for a subscription—a figure in line with what Napster is proposing.

‘Bertelsmann's plan to convert Napster to a subscription service can succeed only if it offers more music with a better user interface than Gnutella does—and a great customer experience.’

—ERIC SCHEIRER, FORRESTER RESEARCH

In its survey, Forrester categorizes music consumers into four major categories: “groupies,” core fans who are interested in music quality and want access to content and are willing to pay for digital music; “spectators,” casual music consumers who are willing to pay for digital content but tend not to buy much music; “bootleggers,” avid fans who are not interested in paying for digital music; and the mass of users who don't listen to digital music often and don't want to pay for it.

Forrester estimates that the biggest consumer category is the last one: those who mostly don't use and don't want to pay for digital music. They make up 60% of the download market and are followed by bootleggers, who constitute 30%. Therefore, only 10% of download consumers—the so-called groupies and spectators—appear to be willing to pay for digital content at this point.

But that doesn't mean all hope is lost for the music industry, even if the argument holds that free file-sharing is impossible to completely thwart. Some argue that services like Napster and Gnutella actually promote CD sales.

In addition, Forrester suggests that a subscription model aimed at just core music fans who are willing to pay today could generate more than \$400 million a year. And additional income ultimately could be tacked on by drawing out other consumer segments through aggressive marketing and by offering different subscription packages tailored to meet different consumer needs.

SITES + SOUNDS

by Brian Garrity

However, Scheirer notes that such potential subscription offerings are not the same thing as a Gnutella-like peer-to-peer (P2P) distribution model and do not necessarily take the place of free file sharing.

While P2P file sharing will always provide the most cost-effective service for the “average” music fan, “peer-to-peer won't be a content business model,” Scheirer argues.

Instead, he says, subscription services must offer what free services can't: quality downloads and customer service—elements that preclude the use of a peer-to-peer model.

Adds Scheirer, “The important value-adds for a legitimate service—quality and customer service—are easier to provide from a centrally served location than through a P2P network.”

BITS & BYTES: RioPort, an

online music service based in San Jose, Calif., is opening a Tokyo-based subsidiary, KK RioPort.com Japan. The operation is to be funded by venture capital firms JAFCO and Softbank, RioPort says.

RioPort will also soon announce that it has received an investment from digital rights management firm Macrovision. The two companies are to collaborate on the creation of secure software for the commercial delivery of digital

tion with Mondo Media, a creator and syndicator of animated entertainment on the Web—can be viewed on the GetMusic and Mondo sites. The first season of “Absolute Zero” launched in mid-September 2000 and totaled 12 episodes. New episodes will air every Thursday on GetMusic. The season is expected to comprise 13 episodes.

MUSICLUB, Sony Electronics' re-launched digital music site, ranked as the top destination for download sales on the Liquid Audio network for January. According to Sony, the site was first among Liquid Audio affiliate retailers in revenue generated, number of paid downloads purchased, number of free titles downloaded, and total streams.

MUSICMAKER.COM, the shuttered custom-compilation E-commerce site, has approved a cash payout of \$3 per share to existing shareholders. Musicmaker's board of directors has not yet decided the company's ultimate fate. While a plan for complete liquidation of the company is under review, alternate strategic alternatives are being considered. Continued operation of Musicmaker.com as a public company has not been ruled out.

While a plan for complete liquidation of Musicmaker.com is under review, alternate strategic alternatives are being considered.

music to Internet-connected home appliances and stereo devices.

GETMUSIC has launched a second season of its music-themed animated series “Absolute Zero.” The series—produced in conjunc-

TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS	
1. mp3.com	3,337
2. mtv.com	2,368
3. sonicnet.com	1,719
4. rollingstone.com	1,598
5. launch.com	1,286
6. vh1.com	916
7. bmg.com	808
8. billboard.com	473
9. country.com	414
10. nsync.com	391

AT-HOME VISITORS	
1. mp3.com	2,381
2. mtv.com	2,052
3. sonicnet.com	1,371
4. rollingstone.com	1,070
5. launch.com	1,028
6. vh1.com	652
7. bmg.com	584
8. billboard.com	390
9. nsync.com	329
10. pollstar.com	327

AT-WORK VISITORS	
1. mp3.com	984
2. mtv.com	626
3. rollingstone.com	528
4. launch.com	438
5. vh1.com	404
6. sonicnet.com	391
7. bmg.com	224
8. billboard.com	217
9. country.com	121
10. checkout.com	85

Source: Media Metrix, January, 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

MARCH 3, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	3	7	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK	15
<div style="display: flex; justify-content: space-between;"> NO. 1 1 week at No. 1 </div>					
2	2	14	1 ▲ APPLE 29325/CAPITOL	THE BEATLES	2
3	1	7	IN BLUE ● 143/LAVA/ATLANTIC 83352/AG	THE CORRS	69
4	NEW		STEADY PULL BAD DOG 60801/KOCH HS	JONATHA BROOKE	192
5	7	22	NO ANGEL ▲ ARISTA 19025 HS	DIDO	4
6	4	4	ALL THINGS MUST PASS ▲ APPLE 30474/CAPITOL	GEORGE HARRISON	—
7	8	13	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	24
8	6	14	LOVERS ROCK ▲ EPIC 85185	SADE	6
9	RE-ENTRY		LITTLE SPARROW SUGAR HILL 3927	DOLLY PARTON	110
10	10	12	WHITE LADDER ▲ ATO 69351/RCA HS	DAVID GRAY	42
11	9	16	ALL THAT YOU CAN'T LEAVE BEHIND ▲ INTERSCOPE 524653	U2	35
12	12	17	GREATEST HITS ▲ VIRGIN 50316	LENNY KRAVITZ	7
13	NEW		THE HOUSTON KID SUGAR HILL 1065	RODNEY CROWELL	—
14	16	7	HOTSHOT ▲ MCA 112096*	SHAGGY	1
15	RE-ENTRY		PARACHUTES NETTWERK 30162/CAPITOL HS	COLDPLAY	58
16	RE-ENTRY		CROUCHING TIGER, HIDDEN DRAGON SONY CLASSICAL 89347	SOUNDTRACK	96
17	NEW		STEPHEN MALKMUS MATADOR 444* HS	STEPHEN MALKMUS	124
18	NEW		BIRTH OF THE COOL BLUE NOTE 30117/CAPITOL	MILES DAVIS	—
19	RE-ENTRY		MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	33
20	20	5	SAVE THE LAST DANCE ▲ HOLLYWOOD 162288	SOUNDTRACK	3

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

Home Video

MERCHANTS & MARKETING

Harry Potter Is Star At Int'l Toy Fair

BY ANNE SHERBER

NEW YORK—Judging by the way Hollywood courted potential licensees at 2001's American International Toy Fair, held Feb. 12-15 in New York, you'd never know that toy sales fell by 1.4% last year, according to the Toy Manufacturers of America. Sales of licensed merchandise from film and TV properties also took a tumble.

It was announced at the confab that Dallas-based Lyrick Studios, which controls the Barney character, would be acquired by Hit Entertainment. The U.K.-based Hit, which produces the

popular kids program *Bob the Builder*, will buy Lyrick for \$275 million.

According to Dorian Langdon, executive VP of Hit, the company will now control two of the biggest preschool properties on the market, which is a rare feat. *Bob the Builder* has spawned a No. 1 pop song in the U.K. and scored the highest ratings ever on Nick Jr. for its Jan. 15 premiere, according to the cable channel.

Hit plans to make Lyrick's Dallas headquarters its U.S. base. Langdon says that Lyrick's day-to-day operations will be largely

unaffected, although about 80 people in Lyrick's publishing division are to be laid off. No other layoffs are planned. The publishing division "wasn't a profit center," says Langdon.

Hit has made a licensing agreement with Scholastic and has acquired publishing rights to the Barney brand. Langdon says Hit will also retain its small, Los Angeles-based office.

While Barney was making some noise at the annual confab, the clear winner for powerhouse license of the year is Harry Potter. Although a limited number of licensed Harry Potter items were available on the market during



Merchandise featuring Storm and the Blob, characters from *Evolution*, the upcoming sequel to *X-Men*, is expected to be a hot licensing property this year.



fourth-quarter 2000, the floodgates will open wide during the first half of this year.

As the November release of the Warner Bros. film adaptation of the popular novels approaches, a

wider range of products, licensed by Warner Consumer Products, will become available. The division also plans to coordinate re-promotions of the products in conjunction with the film. (Continued on next page)

Melissa Manchester Gives A Hand To New 'Lady And The Tramp' Movie

Grammy Award winner Melissa Manchester is adding another credit to her long résumé. The versatile singer/songwriter/composer paired with Norman Gimbel to write songs for the direct-to-video and DVD animated feature *Lady and the Tramp II: Scamp's Adventure*, arriving in stores Feb. 27 from Walt Disney Home Home Video.

Manchester, who made history in 1980 as the first artist to have two Academy Award-nominated movie themes in a given year (from *Ice Castles* and *The Promise*), discusses what it was like to write songs for the loveable dogs in the film.

How was scoring an animated feature different from live action?

It was really like writing a musical, because you're helping move the story along through songs. When you're writing pop songs, you're sort of pulling them out of the air. When you're writing a theater score, suddenly you're in a world of purpose. It was great.

What was it like working with Norman Gimbel?

We were fortunate to be in the very beginning meetings, so we could spot the songs ourselves. There was an opening scene we thought could be incorporated into a song, which would move the story along quicker, musically.

Basically, we did that for the entire score. They would give us a blueprint of what they wanted the song to accomplish, and Norman would work on a lyric, and I would set it to music.

Did you run into any problems?

Well, the creative team didn't see the necessity for an 11th-hour song. In theater, that's the song toward the end of the show that helps resolve the conflict or underscore the resolution.

I explained to the Disney folks that if you didn't have this, people would start throwing tomatoes at the screen without knowing why they were angry. And Disney got it. The song

"Always There" really underscores the importance of family, which is the essence of the story.

You began as a singer/songwriter. Is one aspect more challenging than the other?

Oh, yeah, facing a white piece of paper is real challenging. It's terrifying! Sometimes, though, you are given gifts of ideas.

You attended Paul Simon's songwriting class at New York University. What did you learn from it?

That was back in 1969. It was a very simple class. He said, "I don't know what I'm going to teach, and I don't know what I'm going to learn. Your only assignment is to write a song a week."

It was extraordinary because he would also write a song, and we could see his process. He was not just a teacher who never made it and was sharing his cynicism and frustration. He was a professional who was in the trenches and was sharing his cynicism and frustration.

Was there a single lasting lesson you learned from the class?

As a songwriter, you don't have much time to tell your story. And all the stories have been told. The only thing you have is your sense of authenticity.

So what are you working on now?

I'm writing furiously for a new CD that I hope to have out by the end of the year. I'll make the record first and then shop [for] a label, because I don't need to be reinvented at this point. This CD will be reflective of where I am now and will certainly be more authentic than in a while.

I'm very philosophical about this CD, because there was a period when I got so disheartened [with the music business]. I couldn't stand the nonsense. I actually considered stopping, which was very painful because I have no "B" plan in my life. This is what I do. CATHERINE CELLA



MANCHESTER

For DVD Chronicle Of Pearl Jam Tour, Band's Web Site Has It Before Stores Do

PEARL JAM PART 1: The first Pearl Jam DVD chronicling the band's 48-city U.S. tour will be released April 10 by Epic Records, a division of Sony Music. But if fans can't wait until the DVD hits stores, they can purchase it at the band's Web site, beginning April 3. The disc, *Pearl Jam: Touring Band 2000*, is priced at \$15.98, and consumers must register as a Ten Club member to buy it.

The DVD program was produced by the band, which hired a crew to film each of the concerts using six different cameras, according to Pearl Jam manager Kelly Curtis. A total of 28 songs are on the disc, as well as a couple of music videos that have not been released in the U.S., including "Oceans."

Using DVD's multi-camera-angle technology, the disc has a "Mattcam" feature that allows fans to focus solely on drummer Matt Cameron. A single camera recorded Cameron's performance at each of the shows. "If you wanted to, you could click on the Mattcam and just watch him drum," says Curtis.

Footage from the European tour, backstage interviews, and 5.1 surround sound highlight the other bonus features.

The DVD release is part of a three-stage release strategy for material from last year's U.S. tour. Two audio programs from the tour are also in the works. The first is now available on the band's Web site, with a retail release set for Tuesday (27). A second collection will be released on the band's Web site Monday (26), with a follow-up retail release March 27.

Advertising for the DVD and audio releases will be minimal. "With our fan base, we don't need to do a lot of promotion or advertising," says Curtis.

'MADCASH' SYNDROME: For the next month, the Video Software Dealers Assn. (VSDA) and Pepsi are putting a full court press on fans of the NCAA Basketball Tournament.

During February, which is one month prior to the NCAA tournament, dubbed "March Madness," more than 7.5 million Pepsi product bottle caps with the name of a college printed inside the twist-off cap were distributed to retail. Consumers win

if the college in their bottle cap makes it to the final four of the championship. Winning caps are awarded \$10 in "MadCash," which is a check that can be used as payment for videos, music, or sporting goods at participating retailers. Consumers can also win if their cap has the word "wild" printed inside.

Pepsi is making 240,000 certificates available for the video element of the promotion and began promoting the game in February. Advertising for the game will continue through the end of March. Video checks can be used at any retailer that displays a decal saying "We accept VideoCash." Consumers have until Sept. 30 to redeem winning bottle caps.

The VSDA has conducted three other VideoCash promotions since last year.

HOOKEO ON DVD: Redwood City, Calif.-based RentMyDVD.com has started three new subscription plans to accommodate fans with different viewing habits.

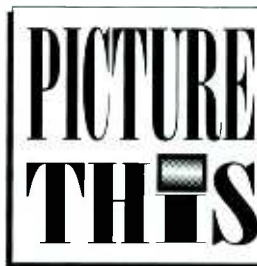
Under the "Double Feature" plan, consumers pay \$13.95 a month and can rent two films at a time based on a wish list submitted by the user. The company continually sends new titles to the customers and will alert them when their list needs to be updated.

"Movie Marathon" consumers pay \$23.95 a month to rent four films at a time. Like the first plan, consumers fill out a list of DVDs they want to rent, and RentMyDVD replenishes them.

For \$49.95 a month, consumers can rent 10 films at a time based on list submitted to RentMyDVD. As with the other plans, RentMyDVD will ship a new batch of films based on the consumer's wish list.

All the plans include shipping and handling fees.

ALL SOLD OUT: Anchor Bay Entertainment sold out of a limited-edition *Manhunter* DVD 11 days after its street date. The film, which is the prequel to *The Silence of the Lambs*, was released as a two-disc set in conjunction with the theatrical release of *Hannibal* Feb. 9. The supplier manufactured 100,000 units of the limited edition.



by Eileen Fitzpatrick



Warner Vid Gets Head Start On 'Josie And The Pussycats'

WHAT'S NEW, PUSSYCATS? The highly promoted feature film *Josie and the Pussycats*, starring **Rachael Leigh Cook, Tara Reid, and Rosario Dawson**, won't hit theaters until April 6, but Warner Home Video is already jumping on the *Pussycats* bandwagon.

On March 27, the company will release two compilations from the animated 1970s Saturday-morning TV series that inspired the movie. The original *Josie* property was an *Archie* comic book series.

The VHS compilations, *The Melody Memory Mix-Up* and *Chile Today, Hot Tamale!*, are each priced at \$14.95 and feature four episodes starring the titular crime-busting female rock group.

An insert included in each video offers a \$3 rebate for consumers who purchase either title. The rebate offer will also be included in copies of the Kid Rhino *Josie* audio CD featuring songs from the original TV series. The CD arrives this summer.

Warner is mounting a national print ad campaign in such kid- and family-targeted publications as Nickelodeon, People, and Archie Comics. An online promotion will run on the Cartoon Network's Web site, targeting kids ages 4-11. (The cable network re-aired the *Josie* series from 1998 to 1999.)

Radio promotions are in the mix as well, with promos in the top 40 U.S. markets targeting both kids and adults who've had exposure to *Josie and the Pussycats*.

The 95-minute titles are available in both slipsleeve and clamshell packaging. Warner is making 12- and 24-unit merchandisers available to retailers.

EAT UP: There's a new Veggie Tales release from Big Idea Pro-

ductions coming March 27, titled *Lyle, the Kindly Viking*.

The title marks the first time a VeggieTales program will be launched simultaneously in the Christian and mainstream markets. Previously, the Christian market had an exclusive window on new VeggieTales titles prior to their release to mass merchants.

In another first, *Lyle the Kindly Viking* will be released on DVD as well as VHS. Extras on the disc include a hilarious interview with the series' creator and *Lyle's* director, along with a widescreen version of the series' ever-popular *Silly Songs With Larry the Cucumber*.

The VHS is priced at \$12.99, and the DVD retails for \$14.99. Big Idea has partnered with fast-food chain Chick-Fil-A to support the release.

Approximately 650,000 copies of the video will include a coupon good for a free Kid's Meal, and 1.6 million *Lyle* bag stuffers will be included in Chick-Fil-A's Kid's Meals. Big Idea will be running TV and print ads as well as online promotions, including an Internet sweepstakes event with some 1,500 VeggieTales items as prizes.

EAT UP, PART TWO: Ebullient superstar chef **Emeril Lagasse** and Broadway star **Heather Headley** (*The Lion King*) cook up a storm on Sony Wonder's latest *Sesame Street* direct-to-video release, *Elmo's Magic Cookbook*. The 50-minute title will be served in stores beginning March 13 and is priced at \$12.98.

In an out-of-the-ordinary slice of exposure for a children's video, the program will air on Lagasse's popular Food Network show during April. The Food Network will also promote the show via on-air spots



by *Moira McCormick*

two weeks prior to its debut.

Sony Wonder will launch a national TV ad campaign throughout April, during which time Loews Cineplex will run in-theater ads on 1,800 screens across the country.

The April issue of *Sesame Street Parents* magazine will carry a full-page ad and a \$1 coupon good toward purchase of the video. The coupon will also be packed in 300,000 Fisher Price toys. Online promotions will also be part of the marketing mix, involving the Sesame Street and Food Network Web sites.

In *Elmo's Magic Cookbook*, the sweet little red monster Muppet and his pals come across a jewel-encrusted, genie-inhabited cookbook. When opened, it leads them to an enchanted kitchen.

As they whip up ice cream and "food creatures," the Sesame Street critters are then visited by Lagasse, who gives them the low-down on making pizza.

Headley, who played the grown-up Nala in *The Lion King* on Broadway, gives them a look at pocket-bread meals from around the world. She also treats the Muppets to a song.

ALL IN THE FAMILY: 20th Century Fox Home Entertainment has added four re-priced titles to its Family Features line and lowered the list price of the

entire 12-title line.

The new titles are *Far From Home: The Adventures of Yellow Dog*, *Once Upon a Forest*, *Bushwacked*, and *Dunston Checks In*. They feature the talents of **Faye Dunaway, Rupert Everett, Jason Alexander, and Daniel Stern**. All titles in the line are now priced at \$9.98.

WINGS OF THE DOVE: New Line Home Video is releasing a trio of family-edited films, each featuring the Dove Foundation's Family Edited Seal, April 24.

The newly edited titles are *The*

Bachelor (starring **Chris O'Donnell**), *Blast From the Past* (starring **Brendan Fraser**)—each priced at \$14.98—and *Lost in Space* (starring **William Hurt, Heather Graham, and Matt LeBlanc**), priced at \$9.94.

Each has been edited to "guarantee parents safe, quality entertainment for their children," according to a New Line statement. In the same statement, Dove Foundation president **Dick Rolfe** says that "there's a significant market for family-edited product, and New Line is the only studio releasing major titles in this format."

Billboard®

MARCH 3, 2001

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
No. 1				
1	1	7	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37235	2000 19.96
2	3	3	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyrick Studios 2139	2001 12.99
3	2	7	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999 26.99
4	14	7	POKEMON: THE MOVIE 2000 Warner Home Video 18620	2000 22.96
5	7	4	THE ROAD TO EL DORADO DreamWorks Home Entertainment 83669	2000 24.99
6	4	6	SAILOR MOON: THE LEGEND BEGINS DIC Entertainment/A.D.V. Films 707303	2000 12.98
7	11	15	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000 14.95
8	6	36	INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510	1996 19.98
9	8	11	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000 26.99
10	18	2	BARNEY: BE MY VALENTINE Barney Home Video/The Lyons Group 2047	2001 14.95
11	10	2	BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173	2000 19.96
12	16	14	VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000 12.99
13	5	7	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658	2000 14.95
14	20	15	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000 14.95
15	9	14	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000 24.99
16	12	13	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000 24.99
17	17	8	THOMAS AND THE MAGIC RAILROAD Columbia TriStar Home Video 5563	2000 22.96
18	24	6	BE MY VALENTINE, CHARLIE BROWN Snoopy's Home Video Library/FoxVideo 15369	1985 12.95
19	21	6	BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000 19.95
20	22	22	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36859	2000 19.96
21	NEW ▶		DIGIMON: THE MOVIE FoxVideo 2001138	2001 19.98
22	15	17	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000 14.95
23	13	7	THE POWERPUFF GIRLS: DREAM SCHEME Warner Home Video 1661	2000 14.95
24	NEW ▶		LAND BEFORE TIME VII: STONE OF COLD FIRE Universal Studios Home Video 843555	2000 19.98
25	25	8	FLINT: THE TIME DETECTIVE — BLAST FROM THE PAST A.D.V. Films 7101	2000 14.98

◆ 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.

HARRY POTTER IS STAR AT INT'L TOY FAIR

(Continued from preceding page)

tion with the film's video release to give Harry Potter a year-round sales opportunity for licensees.

Warner Consumer Products is also taking a similar extended marketing approach with the *Lord of the Rings* trilogy. The first of the trilogy, from Warner's New Line Cinema division, will have follow-ups in 2002 and 2003.

"Harry Potter is crossing all lines of play—girls, boys and entertainment," said a representative for Mattel, the master toy licensee for the books and film.

In addition to promoting its Harry Potter line of products, Mattel also announced it is entering the home video market.

At the show, Mattel debuted *Barbie's Nutcracker*, a CGI animated video of the ballet, choreographed by New York City Ballet's Peter Martens and starring Barbie in dual roles as Clara and the Sugar Plum Fairy. The company has not yet announced a distributor for the title, but a representative for the company says, "This

will put Barbie in the video aisle, where she's never been before."

According to industry experts, there are a number of other properties on the horizon that could yield lucrative licensing deals.

For example, Saban Consumer Products, *Los Luchadores* was heavily promoted at the confab. The series recently debuted on the Fox Kids Network, where it has been posting high ratings. If the program continues to perform well, a fourth-quarter video release may be scheduled, a Saban representative says. But Saban must first secure a video distributor, which Saban executives say they are close to announcing.

Other properties that seem sure to spawn monster merchandising efforts include the films *X-Men: Evolution*, *Jurassic Park III*, *Spiderman*, *Monsters Inc.*, *Star Wars: Episode II, Eloise*, and *Jimmy Neutron*. The latter title which will be released during fourth-quarter 2001 and then morph into a weekly animated

series on Nickelodeon.

Warner Consumer Products also licenses many of its video properties and cross-promotes properties, such as Scooby Doo, the Powerpuff Girls, and Batman, with their corresponding videos.

"Our objective is to maximize everyone's opportunities, to maximize return on our huge retail presence across many product categories," says Ewa Martinoff, VP of family entertainment marketing for Warner Home Video.

In fact, Martinoff notes that video releases are often timed to take advantage of promotional efforts of its merchandising partners.

Warner Consumer Products is also looking for licensees for the new direct-to-video film *Scooby Doo and the Cyber Chase* and a new Mary-Kate and Ashley Olsen direct-to-video release.

Martinoff says that sales of the Olsen twins' doll line outsells all other talent-based lines, based on the strong retail sales of their videos.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	3	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
2	2	27	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
3	4	5	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
4	3	4	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
5	7	12	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
6	6	10	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
7	9	3	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
8	15	5	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
9	20	14	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
10	10	8	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
11	19	13	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
12	16	2	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
13	5	20	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
14	21	38	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
15	8	12	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
16	13	3	HIGH FIDELITY	Touchstone Home Video Buena Vista Home Entertainment 21901	John Cusack Jack Black	2000	R	19.99
17	32	51	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	9.98
18	36	2	AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	2000	NR	14.98
19	28	13	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
20	NEW ▶		GUNDAM WING: THE MOVIE — ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
21	25	33	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
22	11	10	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
23	22	19	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
24	38	12	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
25	12	14	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
26	18	18	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
27	37	113	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
28	14	5	JUBEI-CHAN THE NINJA GIRL: VOLUME 4	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98
29	17	7	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
30	24	18	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
31	26	13	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
32	29	8	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
33	33	12	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
34	40	3	BATMAN BEYOND: RETURN OF THE JOKER	Warner Home Video 18173	Animated	2000	NR	19.96
35	23	22	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
36	31	16	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
37	NEW ▶		ANY GIVEN SUNDAY	Warner Home Video 18322	Al Pacino Dennis Quaid	2000	R	19.95
38	30	4	E.	Interscope Video Universal Music & Video Dist. 60819	Eminem	2000	NR	19.95
39	34	13	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
40	27	15	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	5	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
2	3	12	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
3	4	6	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
4	2	2	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
5	7	4	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
6	5	6	HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
7	13	5	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
8	NEW ▶		DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
9	18	3	CECIL B. DEMENTED (R)	Artisan Home Entertainment 10835	Melanie Griffith Stephen Dorff
10	8	2	DISNEY'S THE KID (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21426	Bruce Willis
11	NEW ▶		DINOSAUR (PG)	Walt Disney Home Video Buena Vista Home Entertainment	Animated
12	9	4	BATTLEFIELD EARTH (PG-13)	Warner Home Video 18566	John Travolta Barry Pepper
13	6	10	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie
14	11	4	AUTUMN IN NEW YORK (PG-13)	MGM Home Entertainment 1001430	Richard Gere Winona Ryder
15	14	4	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
16	16	18	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
17	15	8	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
18	17	12	CHICKEN RUN (G)	DreamWorks Home Entertainment 85754	Mel Gibson
19	10	2	BAIT (R)	Warner Home Video 18804	Jamie Foxx
20	12	6	THE ART OF WAR (R)	Warner Home Video 18871	Wesley Snipes

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst
2	4	13	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
3	2	3	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
4	1	3	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
5	NEW ▶		GET CARTER (R) (19.98)	Warner Home Video 18583	Sylvester Stallone
6	3	4	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
7	NEW ▶		BLESS THE CHILD (R) (29.99)	Paramount Home Video 327964	Kim Basinger
8	5	5	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
9	6	11	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
10	19	2	MANHUNTER (NR) (39.98)	Anchor Bay Entertainment 11692	William L. Petersen Kim Greist
11	11	74	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
12	9	7	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
13	13	17	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
14	NEW ▶		MICHAEL JORDAN TO THE MAX (NR) (19.98)	FoxVideo 2001283	Michael Jordan
15	10	4	DISNEY'S THE KID (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19690	Bruce Willis
16	12	9	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
17	15	9	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green
18	RE-ENTRY		BAIT (R) (19.98)	Warner Home Video 18804	Jamie Foxx
19	14	10	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
20	NEW ▶		THE ADVENTURES OF ROCKY & BULLWINKLE (PG) (26.98)	Universal Studios Home Video 20927	Robert De Niro

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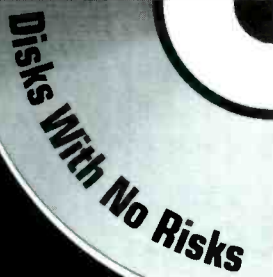
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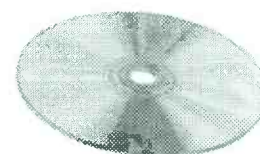
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EMI VETERAN EXEC LEONARD WOOD RECALLED AS 'GREAT MUSIC MAN'

(Continued from page 8)

Wood also served on the board of the International Federation of the Phonographic Industry (IFPI). He was chairman of the IFPI council from 1968 to 1973, when he became IFPI president until 1976.

But Wood is most associated with the emergence of the Beatles and the British music explosion that followed, although he later confessed he did not at first realize the popularity of the Fab Four. In an interview in 1994, Wood said, "In July [1963], I saw that there was a Beatles record coming out towards the end of August called 'She Loves You,' for which the marketing men had put in a manufacturing order of 350,000. I couldn't believe it. I mean, we're talking 350,000, extraordinary in those days!"

Wood argued with his marketing team and consented to the manufacture of 250,000 records. By the end of 1963, "She Loves You" had sold in excess of 1.3 million copies.

Acts signed to EMI during Wood's time as managing director included Cliff Richard, the Shadows, Frank Ifield, Gerry & the Pacemakers, Billy J. Kramer & the Dakotas, and, of course, the Beatles. In 1963, those acts occupied the No. 1 spot on the British singles chart for 45 of 52 weeks.

Responsibility for recording these acts, and hundreds more, rested with Wood's appointed team of now legendary A&R men/house producers: George Martin, Norrie Paramor, Norman Newell, and Walter J. Ridley.

Wood's endorsement of Martin's

desire to record the Beatles in 1962 and Wood's own personal negotiations with manager Brian Epstein was eclipsed five years later by the much more onerous task of ensuring that the band's contract with EMI was renewed. The negotiations took 18 months to complete, and Wood was justifiably proud of it.

Martin says, "Len was sales manager at the time I joined EMI, and I never actually worked directly for him until he became managing director of EMI Records, by which time I was running Parlophone. Contrary to what a lot of people said, he never signed the Beatles, of course. I did."

Martin adds, "He was an extraordinary man in that he was one of the old school and was very upright, very honest, and a little bit conservative. He was incredibly loyal to EMI."

"We had our little ups and downs, but even after I left in 1965, I was always fond of him, and we always kept in touch," Martin continues. "In his latter years after he retired, we used to correspond, and my wife sometime went to visit him. And wherever we were in the world, we sent him stamps that we had not seen before, because he was a great stamp collector."

Born June 12, 1910, in Harlington, West London, Mr. Wood (as he was addressed by his staff throughout his working life) joined the Gramophone Co. in 1929 in the order department of the label's Oxford Street headquarters. Moving "upstairs" to the sales department in 1936, Wood became involved in radio and the newly invented television, consid-

'He was a good man and one of the greats of the recording business.'

—GEORGE MARTIN

ered by the company at the time to be of much greater importance than gramophones and records. In 1931, the company changed its name to EMI through a merger with its rival, the Columbia Gramophone Co.

In September 1939, Wood was briefly called to service with the war reserve police and subsequently as a flying control officer in the Royal Air Force. In 1946, he returned to EMI and was reinstated as home sales manager for the company's three main labels, HMV, Columbia, and Parlophone.

In 1950, he became assistant GM of EMI's Records Division, moving to GM in 1957. Two years later, he became managing director of EMI—a position he held until 1966.

This was a time of extraordinary change for the music business in general and EMI in particular. With the advent of rock'n'roll, major American companies became more aware of the importance of overseas markets. RCA and Columbia, both previously licensed through EMI, decided to set up their own identities in the U.K., leaving EMI with a gaping hole in its American repertoire.

Wood took it upon himself to lure replacement American companies to EMI, with Liberty Records and United Artists becoming the first of many. He was also responsible in 1963 for signing a licensing deal with Motown Records in America, an association that lasted 25 years.

In December 1965, Wood was appointed to the parent board of EMI Ltd., a position he held until his retirement in September 1980. From 1966-78, he was group director of EMI Music.

Wood is also credited, in association with book publisher Paul Hamlyn, with introducing budget-price albums to the "legitimate" record industry through the "Music for Pleasure" series.

His knowledge and keen interest in all aspects of the music industry is illustrated by other offices held: president of the International Federation of Producers of Phonograms and Videograms, 1973-76; chairman of Record Merchandisers Ltd., 1975-81; deputy chairman of Phonographic Performance Ltd., 1967-80; and governor of the British Institute of Recorded Sound, 1974-78.

Wood was made a Commander of (the Order of) the British Empire, an honor known as a CBE, for services to exports and the British music industry in the 1978 New Year's Honors list.

He was married for 42 years to Christine Florence Reason, who died in 1978.

CHARLES TRENET DIES

(Continued from page 8)

WEA that led to his final studio album, issued in 1999. Most of his recordings are part of EMI's catalog, although indie label Fremaux & Associates plans a complete boxed-set survey of his work.

In recent months, Trenet was affected by health problems, and he suffered a stroke in April of last year. One of his last public appearances was last October, when he attended a concert by Aznavour.

Following Trenet's death, French TV and radio stations dedicated their programming to the singer, airing his songs and special tributes. Alain Tibolla, director of artistic services at leading full-service station RTL, explains, "Even if they [were] record-

ed a long time ago, Trenet's songs still retain a modernity. He was a unique talent, a master who reached through to all generations."

Tributes came from all corners of French society. Prime Minister Lionel Jospin noted that Trenet "managed to catch the trends which dominated the century." Former minister of culture and current minister of education Jack Lang, who had established a friendship with the artist over the years, added, simply, "His songs will survive the test of time."

Trenet will be buried Feb. 26 in his hometown of Narbonne, next to his mother. A service is to take place in Paris Feb. 23 at the Madeleine Church.

BITTERSWEET ANTICIPATION FOR NEW WEST'S FINAL SHAVER SET

(Continued from page 10)

gets old sometimes.

"I just hope everybody appreciates Eddy, 'cause he was a good one. I couldn't have afforded him if he wasn't my kid."

LONE STAR

For all its emotional impact, *The Earth Rolls On* is not without its lighthearted moments, none more humorous than "Leavin' Amarillo," a not-too-flattering take on the Texas burg that sees Shaver cast aspersions on everything from the city's remoteness to the relative honesty of its promoters. Along the way, he manages to take a shot at Nashville's "cookie-cutter" music business.

Shaver is unapologetic. "There ain't nothing out there [near Amarillo] unless you slide sideways and go to Lubbock for God knows what reason," he says. "There ain't nothing between Amarillo and the North Pole but a barbed wire fence, and it's down. I took a punch at just about everybody in that song. It's all in good fun, but I meant it."

In the hangdog "I Don't Seem to Fit Anywhere," Shaver laments, "Nobody quite got the drift of my songs/Like me, they're a bit overdone." He admits that his reception in Nashville has been mixed for years. "I feel like they ain't quite got it yet. They might eventually. You're easier to manage when

'I just hope everybody appreciates Eddy, 'cause he was a good one. I couldn't have afforded him if he wasn't my kid.'

—BILLY JOE SHAVER

you're dead, like Hank Williams."

Shaver knows he has brought many of his problems upon himself. "I know I'm not manageable—a few have tried over the years, and they don't need to feel bad about it," he says. "My grandma who raised me died when I was 12, and nobody sent me after a 'switch' after that."

BIG BAND

Instead of Shaver's traditional, stripped-down approach, *The Earth Rolls On* features a beefed-up studio band that includes Wilco members Ken Coomer and Jay Bennett on drums and keyboards, respectively, along with E Street Band bassist Garry Tallent and guitarists Doug Lancio, Kenny Vaughan, and Ray Kennedy. The result is a full-band sound that adds punch even to Billy Joe Shaver chestnuts like "Evergreen

Fields" and "Restless Wind," recut for this album.

The label was more than pleased with the result. "[Producer] Ray Kennedy and I wanted a different flavor from the Shaver road band, and Billy Joe and Eddy were going through some changes, too," says Cameron Strang, president of Los Angeles/Austin-based New West.

"Our goal was to feature Billy Joe and Eddy and the songs," Cameron adds, "and Ray picked a lineup for each song that worked best. I try not to judge records, but I think this is the strongest stuff they ever did for us. Billy Joe and Eddy together were one of a kind. The music was so honest that it cut to the bone, as Billy Joe likes to say. I'm proud to have worked with them."

Shaver will tour to promote the record, and New West plans to shoot a video for the debut single, "Love Is So Sweet," which goes out to radio the last week in March. "We'll take the record to secondary and tertiary markets and then to [roots] once it gets its feet back on the ground," Strang says. "Billy Joe and Shaver have a cult following, and we want to find their fans at radio, which has never been mainstream radio."

Indie retail outlet Cactus Music and Video in Houston will reprise its regular hosting of Shaver in-stores around release date. "Billy

Joe is an artist close to our hearts, a touchstone for our business," says Quinn Bishop, GM at Cactus (which recently notched its 25th anniversary). "The confessional tone of Billy Joe's records weighs heavily with people. He's one of the best things Texas has got, and we've got a lot."

Billy Joe regrets Eddy's star was never allowed to fully rise, but he believes in his son's legacy. "He was

fixing to record on Jan. 2 with Dickey Betts, and he was really looking forward to it," he says. "Eddy had so many great songs that nobody got to hear, and as a guitar player, he kicked ass. I had been carrying his guitars around, and I finally [had them taken out] to Willie Nelson's to put in the vault with Willie's guitars. They'll be safe there. I got tired of dragging them around—they're too precious."



Sound Celebration. A recent surround sound demonstration at New York's Carnegie Hall was the setting for Teldec Classics International and Warner Music Group to mark the release of a Beethoven symphony cycle on DVD Audio by conductor Daniel Barenboim and the Berlin Staatskapelle. Pictured, from left, are Arthur Moorhead, VP of associated labels, Atlantic Records; Barenboim; Jordan Rost, Warner Music Group senior VP, new technology; Claude Nobs, managing director of Warner Music Switzerland; Gene Kelsey, VP/GM of audio and DVD for Panasonic; and David Mount, chairman/CEO of WEA Inc.

Programming

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Music Radio Hurt By Fall Election

News/Talk Ratings On Par With 1995's O.J. Simpson Trial

BY SEAN ROSS

NEW YORK—The music played on, much like the presidential election tallying, and that meant more people were switching their radios to news/talk radio (N/T). The information formats fared better than '96's less contentious election or '98's Monica-gate madness. And it was on par with '95's O.J. Simpson trial.

N/T was up sharply (15.7-16.9 12-plus) in last fall's national Arbitron numbers, compiled by Billboard from the ratings service's 92 continuous measurement markets. That number was only even with the format's 15.5-16.9 boost during fall '95, when the Simpson verdict was announced, and only one-tenth of a share better than fall '96 or '98.

Unlike that book, N/T's rise and the disruption of normal listening habits had the impact you might expect on other formats, particularly at the upper end, but not of the magnitude that you might expect. AC, the No. 1 music format, was flat at 13.5 12-plus, followed by R&B (13.2-12.8), top 40 (10.3-9.8), country (8.8-9), Spanish (6.8-7), album rock (6.4-6), oldies (5.6-5.4), classic rock (5.2-5.3), modern rock (4.1-3.9), adult standards (flat at 2.9), jazz (flat at 2.8), and classical (1.6-1.7).

N/T was up at least half a share in all adult demos; its biggest rise was in 35-64, where it was up 17.3-

18.7. So you might expect it to have taken a piece out of AC this fall, but that format had its own fall book event, specifically the number of stations that went all-Christmas (or played primarily holiday music) from Thanksgiving on. AC also had primary possession of a rare event record, NewSong's "The Christmas Shoes." And as proof that mainstream and soft ACs were driving the bus this time, it's worth noting that hot AC/adult top 40 outlets, when broken out separately, are down 5.4-5, which is possibly the result of increased competition from the new all-'80s stations.

MORNINGS HELP R&B HOLD OWN

At No. 3, R&B stations also lost the boost they traditionally get in the summer when the teens are out of school, but they are still ahead of fall 1999's 12.1. When we calculate R&B's total number, we include mainstream and adult R&B outlets, as well as R&B oldies stations. (While one might not think of those as all one format, this is done to remain consistent with when the numbers were first calculated 12 years ago and the format hadn't yet fragmented.) Broken out separately, R&B oldies stations are off 2.7-2.5, while adult R&B stations held flat at 3.1. (This means that mainstream R&B was also down by two-tenths of a share.)

Adult R&B holding its own this fall is significant. While N/T radio has always had a strong African-American audience, and while the election was certainly an event that galvanized that audience, adult R&B was down only one-tenth of a share in the upper demos—the audience that you'd expect to spend more time with N/T stations. One possible explanation is that the format's morning shows, particularly ABC's *The Tom Joyner Morning Show*, helped serve the role of N/T radio for black listeners in a manner that you might less expect from a mainstream R&B's morning show.

TOP 40: WAS IT THE MUSIC?

Top 40 lost ground last fall, as it does in most autumns, but it's still nearly a share ahead of where it was a year ago. The format was down a few tenths everywhere but teens (36.3-36.6); however, its

biggest drop was in 25-54 (8.3-7.8) and in women (10-9.3).

PDs polled about the fall numbers cite factors that range from the rise of "extreme" music to the possible decline of the teen acts (Backstreet Boys, Britney Spears, etc.), to the election/World Series effect and an increased amount of in-format competition. Certainly, the election could have affected the format, but you would have expected the damage to get bigger as the listeners get older. Instead, the 35-64 drop (5.4-5), was actually a little less than 25-54.

So was it all the teen acts? If that was the case, you'd expect the 18-34 drop (15.3-15) to be worse than 25-54, since moms are still a little more into the teen acts than big sisters. But it wasn't. The size of the female adult and 25-54 hits might reinforce the "extreme" music theory, but rhythmic top 40s, broken out separately, were off as well, and their listeners were expecting to hear Eminem and DMX. So perhaps it was just that top 40 didn't have as many event records than it did in the spring.

COUNTRY GETS YOUNGER, MANLIER

During its 1990-94 boom, country could be counted on for consistent growth whenever these numbers were calculated. From 1995-99, it

(Continued on page 64)

newsline...

LYRICS DRAW FIRE. The Canadian Broadcast Standards Council (CBSC) has found that modern rock CIOX (X-FM) Ottawa violated the Canadian Assn. of Broadcasters code of ethics by airing Dynamite Hack's "Boyz in the Hood." The CBSC says the song's lyrics promote and glamorize violence against women. "The juxtaposition of lyrics such as 'Gotta get my girl to rock that body' with such violent imagery as, 'I reached back like a pimp, and I slapped the ho,' clearly perpetuate the link between women in a sexual context and women as victims of violence," the CBSC wrote in its decision. In a separate incident, top 40 CIGL Belleville, Ontario, was under investigation by the CBSC for airing "The Bad Touch" by Bloodhound Gang. It came after a Girl Guide group leader complained she had to explain to her 11-year-old troop members what the word "horny" means. The council reviewed the song, and although it agreed that it makes several sexual references, it feels they all are innuendo and therefore do not violate Canadian broadcasting codes.

TRISTANI TO EXIT FCC. Federal Communications Commission (FCC) commissioner Gloria Tristani plans to leave the agency by the year's end. In an interview with the *Albuquerque Tribune*, Tristani says she plans to return to New Mexico to run for office; she won't say if she intends to run for the U.S. House or Senate. Politics is in the lifelong Democrat's blood: Her grandfather, the late Sen. Dennis Chavez, represented New Mexico for more than 30 years in Congress. Her term with the FCC expires in 2003.

NOTED. Feed the Monster Media, which created a number of Web sites for Infinity stations, has filed for Chapter 11 bankruptcy protection. Last October, it shut down operations after it was unable to find a partner or a source of funding. A number of laid-off employees are suing for back pay... The first satellite-ready radios will be appearing in stores soon. Kenwood has shipped its first batch of Sirius Satellite Radio receivers to Circuit City, Good Guys, and Tweeter Home Entertainment. There are nine models, starting at \$300... WorldSpace says the Kenyan radio outlet Kiss FM will lease space on its satellite radio system to broadcast the station to all of Kenya and much of sub-Saharan Africa. Forty other broadcasters worldwide are also broadcasting via WorldSpace.

With reporting by Frank Saxe in New York.

NATIONAL FORMAT SHARE

FORMAT	FALL 1999	SUMMER 2000	FALL 2000
NEWS/TALK	20.7%	15.7%	16.9%
ADULT CONTEMPORARY	13.1%	13.5%	13.5%
R&B	12.1%	13.2%	12.8%
TOP 40	9%	10.3%	9.8%
COUNTRY	8.2%	8.8%	9%
SPANISH	7.1%	6.8%	7%
ALBUM ROCK	6.6%	6.4%	6%
OLDIES	5.3%	5.6%	5.4%
CLASSIC ROCK	4.3%	5.2%	5.3%
MODERN ROCK	4.1%	4.1%	3.9%
JAZZ	2.6%	2.8%	2.8%
ADULT STANDARDS	2.4%	2.9%	2.9%
RELIGIOUS	2.1%	2.5%	2.6%
CLASSICAL	1.7%	1.6%	1.7%
REMAINING FORMATS	0.6%	0.7%	0.6%

Persons 12-plus Monday - Sunday
6 A.M. - Midnight SOURCE: Arbitron

A New Business Model For Webcasting

Supertracks' BridgePort Aims To Make Profit From Streaming Playlists

BY FRANK SAXE

NEW YORK—"The more listeners you have, the better you are doing" is the axiom taught to programmers. But for bean-counters in the Internet space, that rule no longer is true. Many Webcasters that have successfully attracted listeners have found that their bandwidth costs quickly exceeded their advertising revenue.

The latest victim was Broadcast-America, which streamed 400 radio stations, many of which ranked among the most-listened-to on the Internet. Yet in mid-December, it was forced to cease operations after it fell behind in payments to its streaming providers, including RealNetworks and WorldCom (Billboard, Feb. 24).

Consider recent research, which found the cost of streaming is \$47 per thousand listeners, while advertising revenue only brings in \$20 per thousand—a serious shortfall. The

new-media start-up Supertracks believes it has found a solution for that problem, and for a radio station in its hometown of Portland, Ore., the Internet has ceased being a place for red ink.

After downloading its program, surfers can use Supertracks' streaming technology to listen to Web-based audio cached on their hard



drives. Its BridgePort media player works by temporarily storing an encrypted stream of content to a secure cache on listeners' hard drives. This local cache then streams audio content to the desktop player. When the listener logs on to the Internet, the cache fills with music that plays only when summoned by a Supertracks-enabled playlist.

That means a streamer only pays to stream the song to a user once, not every time the song is aired. Another upside is that because the music comes from the PC's hard drive, streaming troubles such as buffering, skips, and dropouts are no longer a problem. "Our system is immune to that," says Adam Sexton, Supertracks chief marketing officer. And while BridgePort may take up as much as 700 megabytes of space on a computer hard drive, he points out that "hard drive space is not as big an issue as we once thought it was, because today most people have huge amounts of space left on their hard drive."

The way the system is set up, users must go back to the Internet site every few days or weeks, depending on how the users set up their versions, to update music and music licensing and to retrieve new commercials. The number of ads

(Continued on next page)

Alien Ant Farm's blend of intelligence and humor comes across in its new single, "Movies," which is No. 23 on this issue's Modern Rock Tracks chart.

"I think it's just a love song, and we tried to be as funny as possible at relating movies with relationships," says vocalist Dryden Mitchell. "The music is really smart and mature. The song sounds simple, but it's not. I don't think it's an average, poppy thing."

Neither did Papa Roach, who signed the band to its New Noize label via DreamWorks. "We'd been friends for a long time before either of us had any industry success," says Mitchell. "We traded shows for the past three

years and talked about if we had signed, bringing them with us, and vice versa."

The group wasn't sure it would ever get signed, says Mitchell, which explains the name



of its first album—an independent project titled *Greatest Hits*—and its current album, *ANTthology*, which features the "Movies" track. Mitchell explains, "This was just for a

joke. We thought about our first record maybe being our only record, so why don't we make it our greatest hits? In a sense it kind of is. You have your whole life to make your first record and maybe a year to do your second one. We thought to follow up *Greatest Hits* with *ANTthology* would be funny."

The band's humorous and more thought-provoking sides are also reflected in the group's name. Mitchell says, "Alien Ant Farm comes from this theory that maybe the earth was created by aliens, and then they went afar to watch us build our cities and stuff. I don't think any of us necessarily believe it or not believe it. It's just something to think about."

A NEW BUSINESS MODEL
(Continued from preceding page)

heard per hour is also up to the user, who can choose as few as two or three per hour and still enable the Webcaster to turn a profit.

As for privacy, Sexton says, while BridgePort is able to track what users have listened to, it is never able to identify users in any way.

THE BETA IS JAMMIN'

Rhythmic top 40 KXJM (Jammin' 95.5) Portland has been promoting its Jam Player, and although its goal was to register 1,000 users by the end of the first month, in the first two weeks 2,100 people have downloaded the software—significant since about half used 56K lines, meaning the download time was a whopping five hours.

"We would be happy with half that number," says Sexton.

"It's been stellar," says Rich Carr, KXJM director of national and digital sales, who has spearheaded the station's efforts with Supertracks. "We had tinkered about with other kinds of streaming, but we weren't making money, so rather than just have a new 'wow' factor, we were looking for something that we could sell."

The station has had early success selling the Jam Player to advertisers, including local dotcoms and sites of brick-and-mortar retailers. Also, Elektra Records placed a link to Tamia's new video for "Stranger in My House" in its ad. Carr won't say if it's profitable yet, although he will say the Jam Player has brought money in—something the station's old streaming source was never able to do.

KXJM PD Mark Adams says the online outlet is currently carrying a playlist of about 100 titles, primarily of music airing on KXJM already. "I want it to reflect the feel of the station," says Adams. If the test goes well, he foresees adding side channels to offer additional music options, such as underground hip-hop or European house.

WHAT'S NEXT?

Supertracks' business model also calls for the creation of a premium, subscription-based service, where users could avoid commercials for a monthly fee.

In the meantime, the company is meeting with several other radio groups in hopes of selling them on their technology. Yet its pitch comes at a time when many owners are scaling back their Internet plans in the wake of dotcoms going under and initiatives that failed to become profitable.

"If you can't demonstrate a business model, that's the right response," says Michael Hudson, Supertracks chief technology officer. "The reason that we're going forward now is that this does demonstrate a business model with a capped cost."

Sexton adds, "We understand we have to prove it, and we're confident we can. Quite frankly, it does make it more of a challenge in terms of selling this application, since they've heard it before. But the old pitches were built when it was never about building a business model; it was about getting eyeballs and branding. This is about profit and selling."

Billboard® MARCH 3, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	6	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
2	2	2	21	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	3	3	12	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAINED WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
4	5	7	9	BREAKDOWN TANTRIC	TANTRIC MAVERICK
5	4	6	25	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
6	8	8	8	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
7	6	4	37	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
8	7	5	28	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
9	9	9	15	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
10	10	10	13	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
11	11	11	34	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
12	15	23	4	INNOCENT SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
13	14	15	9	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
14	12	12	15	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
◀ AIRPOWER ▶					
15	17	33	3	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL
16	13	14	26	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
◀ AIRPOWER ▶					
17	18	16	12	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
◀ AIRPOWER ▶					
18	23	29	3	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
◀ AIRPOWER ▶					
19	28	—	2	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS
20	20	18	44	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
21	21	22	6	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
22	16	13	24	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
23	26	32	6	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
24	29	30	4	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
25	24	25	6	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
26	NEW ▶	1	—	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
27	37	—	2	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
28	32	31	5	GRACE TO GRACE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
29	22	19	14	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
30	31	28	23	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
31	NEW ▶	1	—	SUPERMAN INSIDE REPTILE	ERIC CLAPTON DUCK/REPRISE
32	27	24	10	WARNING WARNING	GREEN DAY REPRISE †
33	30	20	12	LET SALLY DRIVE (RIDE SALLY RIDE) TEN 13	SAMMY HAGAR CABO WABO/BEYOND
34	25	21	14	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
35	34	36	4	VENT BLENDER	COLLECTIVE SOUL ATLANTIC
36	40	—	2	WASTE NEW KILLER AMERICA	SKRAPE RCA
37	NEW ▶	1	—	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS
38	NEW ▶	1	—	WHAT A DAY STATEMENT	NONPOINT MCA
39	36	39	4	BLEEDER VIOLENCE	NOTHINGFACE TVT
40	39	35	24	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard® MARCH 3, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	2	2	14	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
2	3	4	15	OUTSIDE AARON LEWIS OF STAINED WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
3	1	1	16	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
4	6	7	18	SOUTH SIDE MOBY FEATURING GWEN STEFANI PLAY	V2 †
5	8	8	7	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
6	4	3	19	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
7	5	5	22	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
8	7	6	14	YELLOW PARACHUTES	COLDPLAY CAPITOL †
9	9	9	28	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
10	13	15	9	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
11	10	12	9	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
12	14	17	5	INNOCENT SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
13	12	14	20	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
14	11	11	15	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
15	17	19	6	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
16	15	10	14	WARNING WARNING	GREEN DAY REPRISE †
17	18	20	6	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK
18	16	13	31	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
◀ AIRPOWER ▶					
19	21	24	5	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DJMG †
20	20	18	11	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
21	24	36	3	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL
22	37	—	2	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
23	28	31	4	MOVIES ANTHOLOGY	ALIEN ANT FARM DREAMWORKS
24	19	16	24	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
25	29	38	3	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
26	22	23	24	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
27	26	27	10	ONE ARMED SCISSOR RELATIONSHIP OF COMMAND	AT THE DRIVE-IN GRAND ROYAL/VIRGIN †
28	27	26	10	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
29	25	25	8	I CAN'T MOVE EAT AT WHITEY'S	EVERLAST TOMMY BOY †
30	31	37	3	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA
31	32	34	4	LIFE SPIRITUAL MACHINES	OUR LADY PEACE COLUMBIA
32	NEW ▶	1	—	OPTICON VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE
33	NEW ▶	1	—	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS
34	23	22	15	BREATHE THE STATE	NICKELBACK ROADRUNNER
35	40	—	2	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
36	33	28	20	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
37	34	35	7	HELLO TIME BOMB BEAUTIFUL MIDNIGHT	MATTHEW GOOD BAND ATLANTIC †
38	39	—	2	I DON'T HAVE ANYTHING MUSIC FOR PEOPLE	VAST ELEKTRA/EEG
39	NEW ▶	1	—	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN AWARE/COLUMBIA
40	30	21	13	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	22	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 9 weeks at No. 1
2	2	2	20	SHAPE OF MY HEART	BACKSTREET BOYS
3	3	4	26	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
4	4	3	30	BACK HERE HOLLYWOOD 164040 †	BBMAK
5	6	7	15	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
6	5	5	23	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
7	7	6	48	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
8	9	8	25	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
9	8	9	43	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
10	12	10	57	BREATHE WARNER BROS. 16884 †	FAITH HILL
11	13	12	11	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
12	10	11	73	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	11	13	77	AMAZED BNA 65957 †	LONESTAR
14	15	15	52	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
15	14	14	71	THAT'S THE WAY IT IS 550 MUSIC 79473* EPIC †	CELINE DION
16	18	21	4	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
17	16	16	21	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
18	17	20	7	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
AIRPOWER					
19	21	25	4	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
20	19	18	16	BY YOUR SIDE EPIC ALBUM CUT †	SADE
21	22	23	10	EVERYTHING IS DIFFERENT NOW WARNER BROS. ALBUM CUT †	DON HENLEY
22	24	27	4	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
23	23	26	6	THIS COULD BE HEAVEN LONDON-SIRE SOUNDTRACK CUT †	SEAL
24	25	29	3	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
25	27	30	3	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	22	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 11 weeks at No. 1
2	2	2	21	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	3	5	15	THANK YOU ARISTA 13922* †	DIDO
4	5	4	29	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
5	4	3	27	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
6	6	6	22	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
7	8	9	11	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
8	7	7	28	PINCH ME REPRISE 16827 †	BARENAKED LADIES
9	10	10	25	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
10	9	8	21	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
11	12	12	33	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
12	13	16	6	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
13	17	17	17	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
14	18	21	5	JADED COLUMBIA ALBUM CUT †	AEROSMITH
15	11	11	26	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
16	16	14	45	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
AIRPOWER					
17	19	19	5	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
18	14	13	33	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
19	15	15	34	WONDERFUL CAPITOL 58870 †	EVERCLEAR
20	21	22	7	I DID IT RCA ALBUM CUT †	DAVE MATTHEWS BAND
21	23	24	11	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
22	24	25	13	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
23	22	23	12	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
24	20	18	22	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
25	25	27	8	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Track service. 78 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

MUSIC RADIO

(Continued from page 62)

showed an almost continuous decline. These days, its numbers look a lot like they did in 1989, up or down by one-tenth or two-tenths in either direction each week. Then again, being up was particularly good news for an upper-demo format that could've been hit by the election.

Two demo numbers stand out here. One is 18-34, which was up 7.4-7.9. The other is males, which was up 8.2-8.6, while female adults were flat at a 10. While country has seen those numbers at various points over the past year or so, the increases in younger listeners and males bodes well for the format, which has been trying to acknowledge those cells a little more over the last year. So maybe having a little more Montgomery Gentry and Travis Tritt this fall made a difference as well.

ALBUM'S WORST HOLIDAY EVER

By contrast, album rock radio was down to a 6 during the fall, its lowest national number ever. And that number includes a share of triple-A listening (which was off 1.1-1 by itself).

Besides being a natural target for N/T this fall, album rock has seemed particularly susceptible to wobbles, as reinforced by its 6.6-6.1-6.5-6.4-6 history of the last year. And with classic rock up 5.2-5.3 in fall 2000, the gap between the two formats is the narrowest that it's ever been. Additionally, over the last several ratings periods a mainstream rocker or two decided to drop their remaining few currents and re-image around classic rock.

Modern rock has also bounced around over the last year, 4.1-3.8-3.9-4.1-3.9. In its 18-34 target, it has gone 8-7.5-7.7-7.8-7.7, making it essentially flat this time.

'80S HELPS ROCK WIN WOMEN

Classic rock could also have been down in fall 2000, and in 35-64, it was (6.8-6.6). But that format seemed to get some help from the addition of the new all-'80s outlets to the mix. We're treating most of those stations as classic rockers, rather than oldies outlets, since most play virtually no R&B or rhythmic music, concentrating instead on John Mellencamp, Bruce Springsteen, Pat Benatar, and early MTV/alternative rock gold.

Coleman Research's first study of the '80s formats finds that half of its numbers are 25-34, and that's reflected in the format's 8.8-9.1 rise. And the '80s outlets also gave classic rock a 3.4-3.7 boost in women.

In other fall-ratings news, Spanish-language stations, which were finally cooling down after a period of phenomenal growth, were back up. That probably reflects the rebound of New York's WSKQ-FM, as well as Spanish-language talk outlets like WQBA Miami, which also had a strong book (especially since the biggest gain was 35-64). Oldies stations were off 5.6-5.4, with a big hit in 35-64 (8.8-8.3), suggesting that it was the election, not the '80s outlets, that had the biggest impact.

Assistance in preparing this story was provided by Jonathan Kurant in New York.

Top 40 Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	14	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ 5 weeks at No. 1
2	3	3	11	ANGEL MCA	SHAGGY FEATURING RAYVON
3	2	2	16	AGAIN VIRGIN	LENNY KRAVITZ
4	4	4	21	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
5	7	9	13	CRAZY MCA	K-CI & JOJO
6	6	8	13	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
7	5	7	20	HE LOVES U NOT BAD BOY/ARISTA	DREAM
8	12	18	6	BUTTERFLY COLUMBIA	CRAZY TOWN
9	8	5	22	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
10	13	16	9	THANK YOU ARISTA	DIDO
11	10	14	6	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
12	9	6	19	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
13	11	10	27	WITH ARMS WIDE OPEN WIND-UP	CREED
14	17	17	6	JADED COLUMBIA	AEROSMITH
15	14	13	13	MS. JACKSON LAFACE/ARISTA	OUTKAST
16	15	11	22	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
17	16	15	32	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
18	19	21	5	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
19	18	12	26	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
20	20	20	10	YOU MAKE ME SICK LAFACE/ARISTA	PINK
21	22	26	9	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
22	23	31	4	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
23	26	27	5	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
24	21	19	15	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
25	30	33	5	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
26	24	23	24	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
27	27	29	5	THE CALL JIVE	BACKSTREET BOYS
28	NEW		1	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
29	25	24	21	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
30	36	39	3	STUTTER JIVE	JOE FEATURING MYSTIKAL
31	28	25	23	THIS I PROMISE YOU JIVE	'N SYNC
32	38	40	3	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
33	33	37	3	THANK YOU FOR LOVING ME ISLAND/DJMG	BON JOVI
34	31	38	4	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
35	34		2	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
36	37		2	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
37	NEW		1	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
38	29	22	14	MY EVERYTHING UNIVERSAL	98 DEGREES
39	32	28	16	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/DJMG	LUDACRIS FEATURING SHAWNA
40	35	32	26	PINCH ME REPRISE	BARENAKED LADIES

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 242 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming
 1235 W. Street, NE
 Washington, D.C. 20018

- 1 Monica, Just Another Girl
- 2 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 3 Ludacris, Southern Hospitality
- 4 Jill Scott, A Long Walk
- 5 QB Finest, Oochie Wally
- 6 Eve, Who's That Girl?
- 7 Trick Daddy, Take It To Da House
- 8 Silk The Shocker, That's Cool
- 9 112, It's Over Now
- 10 Joe, Stutter
- 11 Iconz, Get Crunked Up
- 12 R. Kelly, A Woman's Threat
- 13 Sade, King Of Sorrow
- 14 City High, What Would You Do
- 15 Tania, Stranger In My House
- 16 Memphis Bleek, Do My...
- 17 Shaggy, It Wasn't Me
- 18 Dave Hollister, One Woman Man
- 19 Spooks, Sweet Revenge
- 20 Mystikal Feat. Nivea, Danger
- 21 Jaheim, Could It Be
- 22 Jagged Edge, Promise
- 23 Tank, Maybe I Deserve
- 24 OutKast, Ms. Jackson
- 25 Memphis Bleek, Is That Your Chick
- 26 Jon B., Don't Talk
- 27 Public Announcement, Man Ain't
- 28 Mr. C The Slide Man, Cha-Cha Slide
- 29 Lil Bow Wow, Bow Wow (That's My Name)
- 30 Lil Bow Wow, Puppy Love
- 31 Case, Missing You
- 32 Lil' Zane, None Tonight
- 33 Erykah Badu, Didn't Cha Know
- 34 Jay-Z, I Just Wanna Love U
- 35 Koffee Brown, After Party
- 36 Jay-Z, Change The Game
- 37 Master P, Bout Dat
- 38 Olivia, Bizouance
- 39 Snoop Dogg, Lay Low
- 40 Shyne, Bonnie & Shyne
- 41 Project Pat, Chickenhead
- 42 Snoop Dogg, Snoop Dogg
- 43 The Transitions, Ghetto Laws
- 44 Musiq., Just Friends (Sunny)
- 45 Jurassic 5, W.O.E. Is Me
- 46 K-Ci & JoJo, Wanna Do You Right
- 47 Tela, Bye Bye Hater
- 48 Wu Tang Clan, I Can't Go To Sleep
- 49 Ginuwine, There It Is
- 50 Mil, Ride Out

NEW ONS

India.Arie, Video
 DMX, Ain't No Sunshine
 Outkast, So Fresh, So Clean
 Shaggy, Angel



Continuous programming
 2806 Opryland Dr.
 Nashville, TN 37214

- 1 Keith Urban, But For The Grace Of God
- 2 Jamie O'Neal, There Is No Arizona
- 3 Soggy Bottom Boys, I Am A Man Of...
- 4 Carolyn Dawn Johnson, Georgia
- 5 Jessica Andrews, Who I Am
- 6 Gary Allan, Right Where I Need To Be
- 7 Diamond Rio, One More Day
- 8 Joe De Messina, Burn
- 9 Mark McGuinn, Mrs. Steven Rudy *
- 10 Darryl Worley, A Good Day To Run
- 11 Lee Ann Womack, Ashes By Now
- 12 Rascal Flatts, This Everyday Love
- 13 Dwight Yoakam, What Do You Know About Love
- 14 Alison Krauss, Maybe
- 15 Dixie Chicks, Without You
- 16 Toby Keith, You Shouldn't Kiss Me...
- 17 Patty Loveless, The Last Thing On My Mind *
- 18 Clay Davidson, Sometimes *
- 19 Nickel Creek, When You Come Back Down *
- 20 Sherrie Austin, Jolene *
- 21 George Strait, Don't Make Me Come Over... *
- 22 Montgomery Gentry, She Couldn't Change Me *
- 23 Meredith Edwards, A Rose Is A Rose *
- 24 Terri Clark, No Fear *
- 25 Kenny Chesney, Don't Happen Twice *
- 26 Travis Tritt, It's A Great Day To Be Alive *
- 27 Billy Gilman, Oklahoma
- 28 Toby Keith, How Do You Like Me Now? *
- 29 Jolie & The Wanted, Boom
- 30 Collin Raye, Couldn't Last A Moment
- 31 Aaron Tippin, Kiss This
- 32 Steve Holly, The Hunger
- 33 Sara Evans, Born To Fly
- 34 Lee Ann Womack, I Hope You Dance
- 35 Clint Black W/Steve Wariner, Been There
- 36 Billy Gilman, One Voice
- 37 Kenny Chesney, I Lost It
- 38 Faith Hill, Breathe
- 39 Reba McEntire, I'll Be
- 40 Eric Heatherly, Flowers On The Wall
- 41 Dixie Chicks, Cowboy Take Me Away
- 42 Dixie Chicks, Goodbye Earl
- 43 Vince Gill, Feels Like Love
- 44 Terri Clark, A Little Gasoline
- 45 Travis Tritt, Best Of Intentions
- 46 Trent Sumner, It Never Rains...
- 47 Shedaia, Lucky 4 You
- 48 Rascal Flatts, Prayin' For Daylight
- 49 LeAnn Rimes, I Need You
- 50 The Kinleys, I'm In

* Indicates Hot Shots

NEW ONS

Alan Jackson, When Somebody Loves You
 Chris Cagle, Laredo



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, Love Don't Cost A Thing
- 2 Dream, He Loves U Not
- 3 Crazy Town, Butterfly
- 4 Limp Bizkit, My Way
- 5 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 6 Eve, Who's That Girl?
- 7 Linkin Park, One Step Closer
- 8 Dido, Thank You
- 9 OutKast, Ms. Jackson
- 10 Ricky Martin W/Christina Aguilera, Nobody Wants...
- 11 Ludacris, Southern Hospitality
- 12 Mystikal Feat. Nivea, Danger
- 13 Madonna, Don't Tell Me
- 14 Backstreet Boys, The Call
- 15 Lifehouse, Hanging By A Moment
- 16 Joe, Stutter
- 17 Coldplay, Yellow
- 18 Jagged Edge, Promise
- 19 K-Ci & JoJo, Crazy
- 20 Lenny Kravitz, Again
- 21 Black Eyed Peas, Request Line
- 22 Aaron Lewis W/Fred Durst, Outside
- 23 Incubus, Drive
- 24 Green Day, Warning
- 25 Jay-Z, I Just Wanna Love U
- 26 Trick Daddy, Take It To Da House
- 27 Snoop Dogg, Snoop Dogg
- 28 Fuel, Innocent
- 29 Aerosmith, Jaded
- 30 Tania, Stranger In My House
- 31 Pink, You Make Me Sick
- 32 Mya, Free
- 33 Nelly Furtado, I'm Like A Bird
- 34 Jill Scott, A Long Walk
- 35 31W, No More
- 36 At The Drive-In, One Armed Scissor
- 37 Moby, South Side
- 38 R. Kelly, I Wish
- 39 112, It's Over Now
- 40 Xzibit, X
- 41 Souldecision, Ooh It's Kinda Crazy
- 42 Marilyn Manson, The Fight Song
- 43 The Corrs, Breathless
- 44 O-Town, Liquid Dreams
- 45 Mudvayne, Dig
- 46 Koffee Brown, After Party
- 47 Dave Hollister, One Woman Man
- 48 98 Degrees, My Everything
- 49 Shaggy, It Wasn't Me
- 50 BBMak, Still On Your Side

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Madonna, Don't Tell Me
- 2 Matchbox Twenty, If You're Gone
- 3 U2, Beautiful Day
- 4 Lenny Kravitz, Again
- 5 Jennifer Lopez, Love Don't Cost A Thing
- 6 Dido, Thank You
- 7 The Corrs, Breathless
- 8 Fuel, Hemorrhage (In My Hands)
- 9 Lifehouse, Hanging By A Moment
- 10 Moby, South Side
- 11 Bon Jovi, Thank You For Loving Me
- 12 Creed, With Arms Wide Open
- 13 Don Henley, Everything Is Different Now
- 14 David Gray, Babylon
- 15 Everclear, AM Radio
- 16 Barenaked Ladies, Too Little Too Late
- 17 Ricky Martin W/Christina Aguilera, Nobody Wants...
- 18 Aerosmith, Jaded
- 19 Dave Matthews Band, I Did It
- 20 Uncle Kracker, Follow Me
- 21 Rod Stewart, I Can't Deny It
- 22 Destiny's Child, Independent Women Pt. I
- 23 Evan & Jaron, Crazy For This Girl
- 24 Jill Scott, A Long Walk
- 25 Nelly Furtado, I'm Like A Bird
- 26 Green Day, Warning
- 27 Sade, By Your Side
- 28 K-Ci & JoJo, Crazy
- 29 Backstreet Boys, Shape Of My Heart
- 30 Josh Joplin Group, Camera One
- 31 B.B. King & Eric Clapton, Riding...
- 32 Dave Matthews Band, Ants Marching
- 33 Semisonic, Chemistry
- 34 Barenaked Ladies, Pinch Me
- 35 Faith Hill, The Way You Love Me
- 36 Michael Jackson, Don't Stop 'Til You Get Enough
- 37 Michael Jackson, Thriller
- 38 Dave Matthews Band, What Would You Say
- 39 Dave Matthews Band, Crash Into Me
- 40 Third Eye Blind, Semi-Charmed Life
- 41 Sheryl Crow, My Favorite Mistake
- 42 Brian McKnight, Back At One
- 43 Chris Isaak, Wicked Game
- 44 Aerosmith, Crazy
- 45 Dave Matthews Band, Crush
- 46 Whitney Houston & George Michael, If I...
- 47 Red Hot Chili Peppers, Californication
- 48 No Doubt, Simple Kind Of Life
- 49 Joe, Stutter
- 50 Janet, Doesn't Really Matter

NEW ONS

No New Ons This Week

Music Video PROGRAMMING

'All Access' Gives An Earful Of Live Music World In IMAX

IMAX IN CONCERT: Does anyone make great concert films anymore? Yes, and in IMAX, no less. The Eye recently had the pleasure of seeing an advance screening of *All Access: Front Row. Backstage. Live!* Presented by Certs, a great documentary that bows April 6 in IMAX theaters throughout North America.

Most films made for the giant-screen IMAX format revolve around science fiction or nature. But the 64-minute *All Access* is a concert film, one that doesn't focus on just one performer but on a diverse group of artists. Most of the film consists of electrifying concert

program bows March 5. R&B/hip-hop program *The Underground Video Show*—based in Muskegon Heights, Mich.—will go national as of Thursday (1), via a deal with the American Independent Network (AIN). AIN is a satellite TV subsidiary of Hispanic Television Network. *The Underground Video Show*, which began as a program seen in Michigan and neighboring regions, will now have a national audience of approximately 17.5 million households, according to executive producer **Paul "Allen" Billings**. The program will air Saturdays at 10:30 p.m. on AIN.

footage, interspersed with artist interviews.

Highlights include energized performances by **Kid Rock**, **Macy Gray**, **Dave Matthews Band** with **Al Green**, and **Santana** with **Rob Thomas** of **matchbox twenty**. Other performers include **Sting** with **Cheb Mami** and **George Clinton** with **Mary J. Blige**, as well as the **Roots**, **B.B. King**, **Phish's Trey Anastasio**, **Sheryl Crow**, and **Moby**. The only artist not shown performing in concert is **Crow**, who, in a nice contrast, is filmed alone in a rehearsal space.

A finer point of *All Access* is the editing, with the weave exerting a powerful effect. The film could have provided more behind-the-scenes stories and insight into what the performers are like offstage, but the dynamic concert footage is worth the price of admission.

All Access was directed by **Martyn Atkins** and co-produced by brothers **Jon** and **Peter Shapiro** for Ideal Entertainment. Jon has produced the films *Richie Rich* and *Curious George*, and Peter is the owner of venerable New York nightclub **Wetlands Preserve**.

Even those who don't frequent concerts will be impressed by *All Access*. It manages to accomplish the rare feat of bringing the intense magic of live music to the (very) big screen, making it come alive again.

THIS & THAT: As part of a convergence with **BET Interactive**, **BET's** new music video show, *BET.com Countdown*, will feature online interaction with viewers. The new daily



by Carla Hay

Devin Sarno—a former senior director of video production at **Epic Records**—has joined the **Revolver Film Co.** as a part-time executive producer. He will also continue to work as a freelance music video commissioner.

Basem Wasef has exited **Disney Channel** as manager of alternative programming to pursue new opportunities as a music-video director. He recently directed his first music video, **LaRue's** "Jaded," which was produced through **Squeak Pictures**. Wasef is seeking representation as a director. He can be reached by E-mail at basemw@aol.com. Meanwhile, **Disney Channel's** music programming will primarily be handled by its manager of music programming, **Cyd Ziegler**.

LOCAL SPOTLIGHT: This issue's spotlight is on the **Eugene, Ore.-based** hard rock/heavy metal show **Hard Times**.

TV affiliates: **Eugene TV** outlets **KEVU-TV**, **KLSR-TV**, and **AT&T Cable**.

Time slot: various.
 E-mail address: hardvideo@aol.com.

Key staffer: **Stephen Woodward**, executive producer.

Following are five videos from the episode for the week ending Feb. 24:

1. **Godsmack**, "Voodoo" (Republic/Universal).
2. **Kittie**, "Charlotte" (Ng/Artemis).
3. **A Perfect Circle**, "Judith" (Virgin).
4. **Disturbed**, "Voices" (Giant/Reprise).
5. **Papa Roach**, "Last Resort" (DreamWorks).

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 3, 2001.



Continuous programming
 1111 Stewart Ave.
 Bethpage, NY 11714

- Lenny Kravitz, Black Velveteen (NEW)
 Silk The Shocker, That's Cool (NEW)
 Fuel, Innocent
 Eve, Who's That Girl?
 American Hi-Fi, Flavor Of The Weak
 Monica, Just Another Girl
 Green Day, Warning
 Jay-Z, Change The Game
 Limp Bizkit, My Way
 Mya, Free
 Crazy Town, Butterfly
 Ja Rule F/Lil' Mo & Vita, Put It On Me
 Godsmack, Awake
 Aaron Lewis With Fred Durst, Outside
 Jennifer Lopez, Love Don't Cost A Thing
 OutKast, Ms. Jackson
 Moby Feat. Gwen Stefani, South Side
 Pink, You Make Me Sick
 Coldplay, Yellow
 Matthew Good Band, Hello Time Bomb



Continuous programming
 3800 W. Alameda Ave.
 Burbank, CA 91505

- 3LW, No More (Baby I'ma Do Right)
 Aaron Carter, That's How I Beat Shaq
 Dream, He Loves U Not
 BBMak, Still On Your Side
 Backstreet Boys, Shape Of My Heart
 Britney Spears, Stronger
 'N Sync, This I Promise You
 Plus One, Last Flight Out
 Samantha Mumba, Baby Come Over
 Nelly Furtado, I'm Like A Bird



Continuous programming
 1515 Broadway
 New York, NY 10036

- Dave Matthews Band, I Did It
 Aerosmith, Jaded
 Disturbed, Voices
 Sunna, I'm Not Trading
 Trick Daddy, Take It To Da House
 3 Doors Down, Duck And Run
 Uncle Kracker, Follow Me



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Aerosmith, Jaded (NEW)
 Daft Punk, One More Time (NEW)
 3 Doors Down, Duck And Run (NEW)
 Dave Matthews Band, I Did It (NEW)
 Jaheim, Could It Be (NEW)
 Joe, Stutter
 Shaggy, It Wasn't Me
 Jennifer Lopez, Love Don't Cost A Thing
 Nelly Furtado, I'm Like A Bird
 OutKast, Ms. Jackson
 Madonna, Don't Tell Me
 Our Lady Peace, In Repair
 Snow, The Plumb Song
 Souldecision, Gravity
 Baby Blue Soundcrew, Money Jane
 The Tea Party, Walking Wounded
 Matthew Good Band, The Future Is X-Rated
 Green Day, Warning
 Backstreet Boys, The Call
 Eminem Feat. Dido, Stan



Continuous programming
 Hawley Crescent
 London NW18TT

- Stereophonics, Mr. Writer
 Craig David, Rendezvous
 Eminem Feat. Dido, Stan
 OutKast, Ms. Jackson
 Red Hot Chili Peppers, Road Trippin'
 U2, Stuck In A Moment
 Texas, Inner Smile
 Daft Punk, One More Time
 Ricky Martin W/Christina Aguilera, Nobody Wants...
 Crazy Town, Butterfly
 Dax Riders, People
 Coldplay, Trouble
 Jennifer Lopez, Love Don't Cost A Thing
 Shaggy, It Wasn't Me
 Robbie Williams, Supreme
 Madonna, Don't Tell Me
 Run-DMC, Rock Show
 Die Artze, Yoko Ono
 Turntablerockers, No Melody
 Zebrahead, Playmate Of The Year



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Selby Tigers, Droid
 The Weakerthans, Watermark
 Wolfpack, Humpty Dance
 Donnas, 40 Boys In 40 Nights
 Bare Jr., Brainwasher
 Josh Joplin Group, Camera One
 Uncle Kracker, Follow Me
 Slash's Snakepit, Mean Bone
 Grandaddy, The Crystal Lake
 Incubus, Drive
 Marilyn Manson, The Fight Song
 Green Day, Warning
 Coldplay, Yellow
 Nelly Furtado, S**t On The Radio



24 hours daily
 32 E 57th Street
 New York, NY 10022

- Bare Jr., Brainwasher
 Barenaked Ladies, Too Little Too Late
 Black Eyed Peas F/Macy Gray, Request Line
 Crazy Town, Butterfly
 Grandaddy, The Crystal Lake
 Incubus, Drive
 Kenny Chesney, Don't Happen Twice
 Limp Bizkit, My Way
 Monica, Just Another Girl
 Nelly Furtado, S**t On The Radio
 Our Lady Peace, In Repair
 PJ Harvey, Good Fortune
 Radiohead, Idioteque
 Sarah Harmer, Basement Apt.
 Semisonic, Chemistry
 Souldecision, Ooh It's Kinda Crazy
 Supreme Beings Of Leisure, Never The Same



1/2 hour weekly
 46 Gifford St
 Brockton, MA 02401

- Lifehouse, Hanging By A Moment
 Limp Bizkit, My Way
 Marilyn Manson, The Fight Song
 J Mascis + The Fog, Where'd You Go
 Disturbed, Voices
 New Found Glory, Better Off Dead
 Mudvayne, Dig
 A Perfect Circle, 3 Libras
 Josh Joplin Group, Camera One
 Incubus, Drive
 Aaron Lewis With Fred Durst, Outside
 Coldplay, Yellow
 Kathy Fisher, I Will Love You
 Fuel, Innocent
 Everclear, When It All Goes Wrong Again
 They Might Be Giants, Boss Of Me

REVERBERATIONS IN D.C.

(Continued from page 1)

a lot of support, despite the music industry's much larger lobbying budget.

"There is a deep tension between the two industries," says Peter Jaszi, a prominent copyright law professor at American University and co-founder of the Digital Future Coalition, which includes nonprofit educational, scholarly, library, and consumer groups, as well as trade associations representing the consumer electronics, telecommunications, computer, and network-access industries.

"I can understand where they are," adds Jaszi. "Historically, copyright holders made the decisions where their product will be placed. Rights holders are reluctant to let go of those decisions. The business solution that's visible in the [Napster and] BMG agreement, for example, entails a loss of control. It is shifted to consumers, who get choices—they can choose to buy one song or 12 songs. These are categories of decisions once controlled by the companies. That's gone with file-sharing."

The often stated public-face mantra of all parties is, "Why can't we all get together and make money together?"

The question is purposely ingenuous and illustrates all too well that both sides are trying to minimize their real agendas—which are, in the case of the new online companies, to establish a beachhead at any cost (even if it involves infringement-lawsuit casualties, as with MP3.com and Napster) and, for record companies, to protect the homeland (and their valuable assets) from the mongrel hordes.

Stripped of all artifice and public-relations puffery, the reason the two sides won't "get together" is that neither is willing to do so without the assurance that it can succeed—and have the upper hand.

The question for the federal government is, If the private marketplace will not (or refuses to) function equitably, how can one best balance the rights of artists, consumers, copyright owners, and new-technology businesses to achieve fairness? In dealing with this issue, the main driving force for change in Congress may be the E-music companies, but the snap-to response by lawmakers has been a result of the ultimate player on Capitol Hill—the consumer. Or, more precisely, the constituent, the most important citizen to a member of Congress.

"The lasting legacy of Napster when people look back will be as the event that began the mobilization of consumers in music and media," says Jaszi. "That's never going back in the box, and it's also changed congressional views. It's permanent. Lawmakers ultimately respond to their constituents. That's the nature of the sea change."

The overall Capitol Hill game plan of the E-music companies, according to insiders, might take up to two years. Of course, a tactical breakthrough or a more conciliatory position by the music industry toward E-music companies could quickly reshape or drastically change the plan or render it redundant.

As it stands, initially Congress will hold hearings on the problems this session. Then, perhaps next session, the E-music companies will seek legislation, particularly to obtain relief from what they view as slow, inefficient licensing procedures—with some version of a compulsory license, as well as

Analysts Envision Napster's Hurdles

Some See Technological Challenges To A Subscription Service

BY PAUL VERNA

NEW YORK—As Napster unveiled its long-awaited business plan and floated a settlement proposal to the record companies it has been battling in court, industry leaders offered a mixed—and complex—assessment of the technical challenges in the company's quest to transform itself from a maverick, underground service to a legitimate player in the music business (see

story, page 1).

Beyond the legal obstacles that Napster faces in the coming months, many technological challenges stand in the way of the MP3 file-sharing pioneer. While Napster and its supporters express confidence that those challenges can be overcome, some industry observers are skeptical.

"I think there's a significant challenge for the people running Nap-

ster," says Talal Shamoon, senior VP of media for digital rights management (DRM) provider InterTrust. "How do you turn Napster's 58 million users into a paying-service community à la AOL? How do you stop it from being a venue for stolen content, short of going in there and taking out all the copyright-protected material, which would defeat the purpose of Nap-

(Continued on page 76)

expansion of the Copyright Act's fair-use sections and the rights given to copyright-owner companies in the Digital Millennium Copyright Act (DMCA).

For their part, the record companies and music publishers do not plan to offer any legislation this session (Billboard, Dec. 23, 2000). They will continue to tell lawmakers they believe that the laws that are in place are sufficient, that the marketplace is working, and that it will work better with a new agreement between the parties once a technologically and economically feasible system is created that provides easy consumer access to music at reasonable fees.

It hasn't happened yet. One lobby-

ist says, "There probably isn't anybody connected with all this that isn't scratching their head daily to try to come up with something. But a system's got to have all these components: security, the ability to handle a high volume of very small transactions, accounting software, tech [protection] controls, and, most importantly, ease of operation. There are very experienced companies out there that could do this—I don't think this is going to come from some kid."

Congress is also expecting a report Feb. 28 by the National Telecommunications and Information Administration and the Copyright Office. The agencies jointly heard testimony from the parties back in November on

whether changes to fair-use and first-sale sections of the Copyright Act are needed.

Online officials believe the DMCA's first-sale doctrine, which gives a consumer who purchases a CD the right to sell it, should extend to digital downloads. They also believe that the DMCA's section allowing consumers to copy computer software for archiving or backup should be extended to certain temporary copies in streaming music and video. The online officials argue that consumers shouldn't have to pay an extra royalty for a temporary copy.

Music publishers argue such a change would effectively deny the "reproduction" right claimed by such

LABELS RESIST NEW DEAL

(Continued from page 1)

technology or digital rights management (DRM) that will accurately pay labels. The technologies, though, are in the works, according to company CEO Hank Barry. "We have a business model and technology model to keep the Napster community in place and to settle the lawsuit," he says.

Equity stakes in the company are also part of the deal. Bertelsmann, which partnered with Napster in October, has the option to purchase a majority stake in the company, but Barry says Bertelsmann is willing to share its stake with other labels.

Yet the labels also point out that the settlement offer doesn't address damages for past infringements or publishing issues. Napster has been embroiled in a copyright-infringement lawsuit filed by the Recording Industry Assn. of America (RIAA) and music publishers. On Feb. 12, the 9th U.S. Circuit Court of Appeals upheld that the music-file-swapping company was guilty of infringement. A modified injunction that would remove the copyright material from Napster directories is being written by the lower court (Billboard, Feb. 24).

Many labels are upset with Napster's latest tactic, calling its public settlement offer "an act of desperation" and posturing. "They [Napster and Bertelsmann] are under so much pressure to do something as a result of the October announcement," says one music executive. "But they don't have anything and can't let go of this because they're in too deep."

Other labels issued statements blasting Napster for smoke-and-mirror tactics. "Napster continues operation of their current service although

the 9th Circuit Court upheld that they were clearly in violation of the law," said Sony Music Entertainment in a statement. "Further, they still have not answered the questions we have about a secure system which prevents unauthorized trading or about how they intend to create a business model that respects the rights of record companies, artists, and publishers."

EMI Recorded Music and Warner Music Group echoed that assessment. As expected, BMG Entertainment, the music division of Bertelsmann, described the announcement as a "positive step."

Barry admits the company needs the label content to make the new Napster work but hasn't had any luck striking licensing deals for several months. He accuses the labels of being vague about the terms required to make a deal. "We have received no statement [from the labels] on what would be acceptable," he says.

RIAA president/CEO Hilary Rosen urges Napster to take a more professional negotiating approach. "This should be negotiated like a business deal and not treated like a PR stunt," Rosen says. "Every label has wanted to find a way to work with them, and now Napster is trying to make this a silly embarrassment to the labels. It's unproductive."

Barry says the company decided to go public with the billion-dollar offer to let its users know it is trying to settle with the labels.

Barry says the labels have expressed doubt that many current Napster users are willing to pay for the service. Napster's conservative estimate predicts that between 1.5 million

and 5 million users would convert to a paid model over a five-year period. The more aggressive model puts the subscriber rate between 5 million and 17 million over the same time frame.

According to the new Napster subscription model, the pool to pay label royalties will be funded by users signing up for one of two plans. While the bulk of the money for the pool to pay labels will come from subscriptions, Barry says the company will sell additional equity in the company to private partners.

The \$2.95-\$4.95 monthly plan allows consumers to get a limited amount of downloads. A premium membership of \$5.95-\$9.95 allows for an unlimited amount of file-sharing. It has not been determined yet how many files could be swapped in the limited plan.

Other features of a new Napster include an improved player, a personal jukebox, and instant messaging.

Should the labels accept Napster's offer, it hasn't been determined if it would fund the \$150 million pool up front or be allowed to funnel money into it as new subscribers sign up. Barry says, "We haven't had the which-comes-first discussion yet."

There are, however, a few restrictions on users under both plans. For instance, no file with a byte rate over 128 kilobits could be transferred. This restriction is meant to avoid super-high-quality files from being passed around, Barry says. There will also be additional fees for burning a CD.

"If we get shut down, it's because the media companies won't take our customers' money," Barry says.

If the labels are to be believed, secured technology is a major element

content providers as music publishers.

More recording artists may decide to weigh in with their views on the post-Napster E-music phenomenon this session, according to sources. Senate lawmakers have made the first announcements about upcoming hearings this session.

After signaling their intent after last year's hearings on the issue near the end of the 106th Congress, Sens. Orrin Hatch, R-Utah, and Patrick Leahy, D-Vt., took to the Senate floor to announce hearings to study changes to the fair-use section of the Copyright Act to determine the Napster ruling's impact on online music markets and consumers (Billboard, Feb. 24). The tone of their remarks showed much more sympathy for the problems of artists, consumers, and E-music companies than for the so-called content-provider industries.

On the House side, sources say that Rep. James Sensenbrenner, R-Wis., the new chairman of the House Judiciary Committee, has met with staff and plans to announce soon a legislative calendar that will include hearings on similar issues.

Rep. Rick Boucher, D-Va., has said that he will soon reintroduce a bill that would revise the Copyright Act to make the MP3.com business model legal (Billboard, Feb. 24).

According to several lobbyists, the Boucher bill may serve as a trial balloon for other legislation later in the Congress that is broader in scope.

in striking a deal. At Napster, such technology remains in the concept stage. Barry says Napster is developing in-house DRM technology. He would not elaborate on how it will work.

Napster entered a consulting deal with Liquid Audio last summer for a DRM system but has apparently abandoned any further discussions with Liquid.

Prior to Napster's settlement offer to the labels, its partner Bertelsmann announced that it had tapped its in-house technology division, Digital World Services (DWS), to develop a security system for Napster.

The technology, which also remains in the concept stage, will attempt to provide wrapped music files in a secured environment. When the file is transferred to another computer, the user will be required to obtain a key to open it. Rules to unlock the file would be determined by the labels, according to DWS director of marketing Trish Naudon. "Our issue is to try to secure MP3 songs in the Napster environment," she says.

Napster's task will be delivering the DRM and security technologies by July, when the new Napster subscription model is scheduled to launch.

TVT Records president Steve Gottlieb says that although he has not been presented with the technology, he is confident Napster will deliver. TVT entered into a license with Napster last month to deliver content to the new service.

"There's no doubt the technology is feasible," says Gottlieb. "To the extent that they are unable to field the technology, then the system will cease to operate."

A Grammy Backstage Pass

Billboard Learns What's Next For This Year's Winners

Billboard reporters Larry Flick, Gail Mitchell, Chris Morris, and Melinda Newman offer a behind-the-scenes view of Grammy week.

TRIPLE-GRAMMY-WINNER Faith Hill is taking a break from touring this year, but that doesn't mean she's taking time off from the studio. Hill will have a Christmas album out in 2001. Additionally, she is working on a studio album that will come out late this year or first-quarter 2002. Of her three awards, she said the one that means the most is her statue for best country collaboration with vocals for "Let's Make Love," her duet with husband **Tim McGraw**. "The fact that we shared our first Grammy at the same time was pretty amazing."

BEST NEW ARTIST winner **Shelby Lynne** says she felt her sixth album, "I Am Shelby Lynne," was a keeper from the moment she finished it. "I knew I loved it. It was different from my previous albums because I wrote the songs. They were my babies." She says she plans to "immediately" go back into the studio to record the follow-up. As far as a release date for the new project goes, she says, "I don't know. I have to write the songs first."

ALTHOUGH GLORIA ESTEFAN said she was "ecstatic" about taking home a Grammy for best traditional tropical Latin album for her Epic opus *Alma Caribeña*, she says she's also pleased she can now focus on balancing musical projects with film roles. She and husband/manager **Emilio Estefan Jr.** are currently developing scripts, which she hopes will broaden the creative scope of her career. "At this point in my career, I feel like my options are only getting greater," she said. "I know that I'm extremely fortunate in that regard. Usually, the opposite happens as you get older. In my case, I feel like the more I mature as a person, the more I have to offer in my work."

DESPITE RAMPANT RUMORS that former **Soundgarden** front man **Chris Cornell** will join the lineup of **Rage Against the Machine**, which took home the trophy for best hard rock performance ("Guerrilla Radio"), guitarist **Tom Morello** asserts that the replacement for departed vocalist **Zack de la Rocha** has not been chosen. "We've been jamming with a lot of friends lately, and Chris is among them. The two days we jammed with him were downright groundbreaking. It was off the scale." Although Morello

noted that the band and Cornell have created "two great songs," there's no decision yet on where they'll turn up. "We're just enjoying making music again. That's all we're concerned with right now."

ALTHOUGH IT WAS 20 years between **Steely Dan's** *Gaucha* and album of the year winner *Two Against Nature*, the duo believes it won't be two decades before the next Steely Dan project. "We're working on some new stuff now," said **Walter Becker**. However, bandmate **Donald Fagen** noted that the music won't be influenced by any modern tunes. "I haven't listened to the radio for, like, 30 years," says Fagen. "I still listen to the same jazz records I listened to in high school, basically."

LIFETIME ACHIEVEMENT AWARD winner **Tony Bennett** certainly isn't slowing down. He says he's working on three albums, including a bass, guitar, and vocal album produced by **Phil Ramone**. "It's something I'm having a lot of fun doing, and I think that will come out in the wax... My whole premise of recording is doing things with great care and taking my time with it. There are no records [of mine] that sound dated. They still sound new."

BANJOIST ALISON BROWN, who shared the best country instrumental performance award with **Béla Fleck** for the track "Leaving Cottontale," noted that there's a lack of mentors available for young women who are interested in the venerable bluegrass instrument. "In terms of national players," **Brown** said, "there haven't been a lot of women out there picking the mighty five." Brown told Billboard that her next effort, rather than a further foray into traditional bluegrass, will return to the more experimental terrain explored by her working unit, **the Alison Brown Quartet**.

BEST FEMALE R&B VOCAL PERFORMANCE honoree **Toni Braxton** nabbed the Jennifer Lopez Award for most daring designer duds by wearing a "little" **Richard Tyler** number in white. "I've always been a little risqué," said Braxton. "Now that the bankruptcy and other problems are over, I wanted to do something like this again. The dress is all connected inside... or is that too much information?" she said, laughing. Braxton said she's been recording demos for a new album that will be released later this year, as well as preparing for a tour that will start after the album is released. In the meantime, she's looking forward to her feature film debut in *King-*

dom Come (starring **Whoopi Goldberg**), the 15th annual Soul Train Music Awards (where she's nominated for best R&B/soul album for *The Heat*), her turn as a presenter at the 32nd NAACP Image Awards—and her April 21 marriage to **Mint Condition** member **Keri Lewis**.

R&B STATESMEN THE TEMPTATIONS earned a fourth Grammy when the group's *Ear-Resistible* snared the award for best traditional R&B vocal album. "We've been in this business 41 years," said **Otis Williams**, who's also the venerable quintet's sole original member. "We've never had the feeling that we want to stop. We've got the strength of Samson." Williams said the group is preparing to meet with Motown president/CEO **Kedar Massenburg** regarding its next album, eyeing a possible 2002 release. However, he also noted that he "has hopes" of starting a label of his own.

DAVE ALVIN, who won in the traditional folk album category with *Public Domain—Songs From the Wild Land*, noted that American roots music has grown sanitized over the years. "Folk music is something we defanged," **Alvin** said. "We made it chamber music. **Leadbelly** started out playing in juke joints and whorehouses... I was trying to take folk music back to the barroom."

BEST NEW ARTIST nominee **Brad Paisley** told Billboard his recent induction into the Grand Ole Opry is "the greatest thing that ever happened to me. It's the reason we have country music." So how did he celebrate his induction? By heading back into the studio until 3 a.m. "It was our last day of mixing the new album. We were there as late as we could be." The album, coming this spring, includes a live cut of "Old Rugged Cross," taped from Paisley's Dec. 16 Opry performance. It also includes a tune featuring Paisley, **George Jones**, **Buck Owens**, and **Bill Anderson** on a remake of Anderson's "Too Country." "I would love to see it be released as a single later on," said Paisley.

FOR PAST GRAMMY WINNER Shawn Colvin, performing **Paul Simon's** "American Tune" at the Feb. 19 MusiCares dinner was a highlight. "He's as important to me as **Dylan** and **Joni Mitchell**," said Colvin. "That song is just a supremely crafted, beautifully poignant song. It knocks me off my feet. It's the reason I write. It's immensely fulfilling to sing those words."

DIVERSE TASTES SEEN IN ACADEMY PICKS

(Continued from page 1)

expressing such candor in the wake of Grammy victory. After U2 scored its awards—including the most wins in the major categories, with "Beautiful Day" earning both record of the year and song of the year honors—front man Bono proudly noted that it was apparently "our turn to be in the sunshine, and it's a great feeling."

He showed minor surprise at the band's multiple wins, adding that he had predicted that U2 would have to wait another year for Grammy recognition. "We thought we'd come here to reintroduce ourselves, [and] it would take three or four songs from [All That You Can't Leave Behind (Interscope)] for people to get what it's about." Nevertheless, "Beautiful Day" has been widely acknowledged as indicative of the band's rediscovered artistic confidence.

THE OUTSIDERS ARE IN

For Steely Dan's Walter Becker, winning the album of the year race for acclaimed Warner Bros. opus *Two Against Nature* was a "tribute to our fans and the people who have survived all these years."

Bandmate Donald Fagen glibly added that scoring three Grammy nods put the act in danger of losing its well-cultivated "outsider status" within the industry. He also said that the act planned to rebound from its year in the spotlight by "resuming our normal lives as shut-ins—and getting back to making new music."

Faith Hill, arguably the crowd favorite of the evening, also said she was planning to "relax and take some time off the road," following her marathon tour behind the Warner Bros. epic *Breathe*, which was honored as best country album. She revealed that she's also eyeing the prospect of taking the leap into acting. "We're looking at a few scripts right now. I think we'll decide on something soon."

Beyond the top winners, the Grammy field was flush with diversity, with honors going to a healthy balance of newcomers and veterans.

"Thank God for Johnny Cash," exclaimed venerable singer/songwriter (and 1999 Billboard Century Award winner) Emmylou Harris as she accepted the best contemporary folk album award for her exceptional *Red Dirt Girl*. The artist was referring to her longtime friend's recent recovery from pneumonia. (Cash won best male country vocal performance for "Solitary Man.") Backstage, Harris was buoyed by news of Cash's release from the hospital but added that, regardless, it's not easy "to see your friends suffer and go through moments of pain."

Shifting her attention to the success of *Red Dirt Girl*, Harris praised her label, Nonesuch, for

"knowing how to properly promote a record to the left field. There are people in this business who can learn from the way this label has been committed to finding people who are interested in more than the mainstream. You don't need radio airplay to have a hit record. You have to be more creative and imaginative about marketing music."

In the rock music field, Foo Fighters nabbed two awards: best rock album for the Roswell/RCA set *Nothing Left to Lose* and best shortform music video for "Learn to Fly," which it shared with director Jesse Peretz and producer Tina Nakane.

Despite the multiple honors, head Foo Fighter Dave Grohl joked backstage that "we're not big winners. We're actually big losers." He later noted that the band will soon enter the studio to begin working on a new record, due early next year.

Although Capitol quintet Radiohead failed to win the coveted album of the year trophy, it did snag best alternative rock album honors for the acclaimed *Kid A*, which will be followed in June by *Amnesiac*, a set of other tunes created during the *Kid A* sessions.

"We originally considered releasing a double-album but eventually decided that it would be

more effective to divide the music into two distinctive sets," noted Radiohead member Ed O'Brien, adding that the act is currently preparing a tour that will bring it to U.S. shores this summer. "This next album is more song-driven."

In the R&B race, D'Angelo dominated the field, earning nods for best male R&B vocal performance for "Untitled (How Does It Feel?)" and best R&B album for the Virgin set *Voodoo*. The most memorable moment of the presentation of awards in that genre, however, was provided by Otis Williams, the lone original member of enduring Motown act the Temptations. He accepted the group's award in the best traditional R&B vocal album category for *Ear-Resistible* by declaring, "People keep writing us off, but we're gonna ride to hell on this horse before we're finished."

Hosted by comedian Jon Stewart, this year's Grammys were held at the Staples Center in Los Angeles. At press time, CBS-TV reported that the telecast had a preliminary national rating of 16.9 and a 26 audience share. That translates into approximately 27 million viewers, according to the network. Viewership for the program was up 8% among the 18-34 age demographic from last year—the show's best numbers among that demo since 1993.



STEELY DAN

43rd Annual Grammys: Complete List Of Winners

Album of the year: *Two Against Nature*, Steely Dan, Giant. Produced by Walter Becker and Donald Fagen.

Record of the year: "Beautiful Day," U2, Interscope. Produced by Brian Eno and Daniel Lanois.

Song of the year: "Beautiful Day," written by U2.

Best new artist: Shelby Lynne.

POP

Best female pop vocal performance: "I Try," Macy Gray, Clean Slate/Epic.

Best male pop vocal performance: "She Walks This Earth (Soberana Rosa)," Sting, Telarc.

Best pop performance by a duo or



SHAKIRA

group with vocal: "Cousin Dupree," Steely Dan, Giant.

Best pop collaboration with vocals: "Is You Is, or Is You Ain't (My Baby)," B.B. King and Dr. John, MCA.

Best pop instrumental performance: "Caravan," the Brian Setzer Orchestra, Interscope.

Best dance recording: "Who Let the Dogs Out," Baha Men, S-Curve/Artemis.

Best pop instrumental album: *Symphony No. 1*, Joe Jackson, Sony Classical.

Best pop vocal album: *Two Against Nature*, Steely Dan, Giant.

Best traditional pop vocal album: *Both Sides Now*, Joni Mitchell, Reprise.

ROCK

Best female rock vocal performance: "There Goes the Neighborhood," Sheryl Crow, A&M/Interscope.

Best male rock vocal performance: "Again," Lenny Kravitz, Virgin.

Best rock performance by a duo or group with vocal: "Beautiful Day," U2, Interscope.

Best hard rock performance: "Guerilla Radio," Rage Against the Machine, Epic.

Best metal performance: "Elite," Deftones, Maverick.



LYNNE

Best rock instrumental performance: "The Call of the Ktulu," Metallica with Michael Kamen conducting the San Francisco Symphony Orchestra, Elektra.

Best rock song: "With Arms Wide Open," written by Scott Stapp and Mark Tremonti.

Best rock album: *There Is Nothing Left to Lose*, Foo Fighters, RCA/Roswell.

Best alternative music album: *Kid A*, Radiohead, Capitol.

R&B

Best female R&B vocal performance: "He Wasn't Man Enough," Toni Braxton, LaFace.

Best male R&B vocal performance: "Untitled (How Does It Feel)," D'Angelo, Cheeba Sound/Virgin.

Best R&B performance by a duo or group with vocal: "Say My Name," Destiny's Child, Columbia.

Best R&B song: "Say My Name," written by LaShawn Daniels, Fred Jerkins III, Rodney Jerkins, Beyoncé Knowles, LeToya Luckett, LaTavia Roberson, and Kelendria Rowland.

Best R&B album: *Voodoo*, D'Angelo, Cheeba Sound/Virgin.

Best traditional R&B vocal album: *Ear-Resistible*, the Temptations, Motown.

RAP

Best rap solo performance: "The Real Slim Shady," Eminem, Aftermath/Interscope.

Best rap performance by a duo or group: "Forgot About Dre," Dr. Dre Featuring Eminem, Aftermath/Interscope.

Best rap album: *The Marshall Mathers LP*, Eminem, Aftermath/Interscope.

COUNTRY

Best female country vocal performance: "Breathe," Faith Hill, Warner Bros.

Best male country vocal performance: "Solitary Man," Johnny Cash, American/Columbia.

Best country performance by a duo or group with vocal: "Cherokee Maiden," Asleep at the Wheel, DreamWorks Nashville.

Best country collaboration with vocals: "Let's Make Love," Faith Hill & Tim McGraw, Warner Bros.

Best country instrumental performance: "Leaving Cottdale," Alison Brown with Béla Fleck, Compass.

Best country song: "I Hope You Dance," written by Mark D. Sanders and Tia Sillers.

Best country album: *Breathe*, Faith Hill, Warner Bros.

Best bluegrass album: *The Grass Is Blue*, Dolly Parton, Sugar Hill.

NEW AGE

Best new age album: *Thinking of You*, Kitaro, Domo.

JAZZ

Best contemporary jazz album: *Outbound*, Béla Fleck & the Flecktones, Columbia.

Best jazz vocal album: *In the Moment—Live In Concert*, Dianne Reeves, Blue Note.

Best jazz instrumental solo: "(Go) Get It," Pat Metheny, Warner Bros.

Best jazz instrumental album, individual or group: *Contemporary Jazz*, Branford Marsalis, Columbia.

Best large jazz ensemble album: *52nd Street Themes*, Joe Lovano, Blue Note.

Best Latin jazz album: *Live At the Village Vanguard*, Chucho Valdés, Blue Note.

GOSPEL

Best rock gospel album: *Double Take*, Petra, Word.

Best pop/contemporary gospel album: *If I Left the Zoo*, Jars of Clay, Essential.

Best Southern, country, or bluegrass gospel album: *Soldier of the Cross*, Ricky Skaggs & Kentucky Thunder, Skaggs Family.

Best traditional soul gospel album: *You Can Make It*, Shirley Caesar, Myrrh.

Best contemporary soul gospel album: *Thankful*, Mary Mary, Columbia/C2/World.

Best gospel choir or chorus album: *Live—God Is Working*, Brooklyn Tabernacle Choir, M2.0 Music. Carol Cymbala, choir director.

LATIN

Best Latin pop album: *Shakira—MTV Unplugged*, Shakira, Sony Discos.

Best Latin rock/alternative album: *Uno*, la Ley, WEA International

Best traditional tropical Latin album: *Alma Caribeña*, Gloria Estefan, Epic.

Best salsa album: *Masterpiece/Obra Maestra*, Tito Puente & Eddie Palmieri, RMM.



BEENIE MAN

Best merengue album: *Olga Viva, Viva Olga*, Olga Tañón, WEA Latina.

Best Mexican/Mexican-American album: *Por una Mujer Bonita*, Pepe Aguilar, Discos Musart/Balboa.

Best Tejano album: *¿Qué Es Música Tejana?*, the Legends, Freddie.

BLUES

Best traditional blues album: *Riding With the King*, B.B. King & Eric Clapton, Reprise.

Best contemporary blues album: *Shoutin' in Key*, Taj Mahal & the Phantom Blues Band, Hannibal.

FOLK

Best traditional folk album: *Public Domain—Songs From the Wild Land*, Dave Alvin, HighTone.



CROW

Best contemporary folk album: *Red Dirt Girl*, Emmylou Harris, Nonesuch.

Best Native American music album: *Gathering of Nations Pow Wow*, various artists, Soar. Produced by Tom Bee and Douglas Spotted Eagle.

REGGAE

Best reggae album: *Art and Life*, Bee-Nie Man, Virgin.

WORLD MUSIC

Best world music album: *João Voz e Violão*, João Gilberto, Verve.

POLKA

Best polka album: *Touched by a Polka*, Jimmy Sturr, Rounder.

CHILDREN'S

Best musical album for children: *Woody's Roundup Featuring Riders in the Sky*, Riders in the Sky, Walt Disney.

Best spoken-word album for children: *Harry Potter and the Goblet of Fire*, Jim Dale, Listening Library.

SPOKEN WORD

Best spoken-word album: *The Measure of a Man*, Sidney Poitier, Harper Audio.

Best spoken comedy album: *Brain-droppings*, George Carlin, HighBridge Audio.

MUSICAL SHOW

Best musical show album: "Elton John and Tim Rice's *Aida*," original Broadway cast, Buena Vista. Produced by Guy Babylon, Paul Bogaev, Frank Filippetti, and Chris Montan, lyrics by Tim Rice, music by Elton John.

FILM/TV/VISUAL MEDIA

Best soundtrack album: *Almost Famous*, various artists, DreamWorks. Produced by Danny Bramson and Cameron Crowe.

Best score soundtrack album: *American Beauty*, DreamWorks. Score composed by Thomas Newman.

Best song written for a motion picture, television, or other visual media: "When She Loved Me" from *Toy Story 2*, Walt Disney. Written by Randy Newman, performed by Sarah McLachlan.

COMPOSING/ARRANGING

Best instrumental composition: "Theme From *Angela's Ashes*" from *Angela's Ashes*, Sony Classical/Sony Music Soundtrax. Composed and performed by John Williams.

Best instrumental arrangement: "Spain for Sextet and Orchestra" from *corea.concerto*, Sony Classical. Arranged and performed by Chick Corea.

Best instrumental arrangement accompanying a vocalist(s): "Both Sides Now" from *Both Sides Now*, Reprise. Arranged by Vince Mendoza, performed by Joni Mitchell.

PACKAGING

Best recording package: *Music*, Madonna, Maverick. Art direction by Kevin Reagan.

Best boxed recording package: *Miles Davis & John Coltrane: The Complete Columbia Recordings 1955-1961*, Miles Davis and John Coltrane, Columbia/Legacy. Art direction by Frank Harkins and Arnold Levine.

ALBUM NOTES

Best album notes: *Miles Davis & John Coltrane: The Complete Columbia Recordings 1955-1961*, Miles Davis and John Coltrane, Columbia/Legacy. Album notes written by Bob Blumenthal.

HISTORICAL

Best historical album: *Louis Armstrong: The Complete Hot Five And Hot Seven Recordings*, Louis Armstrong, Columbia/Legacy. Compilation produced by Steve Berkowitz, Seth Rothstein, and Phil Schaap.

PRODUCTION

Best engineered album: *Two Against Nature*, Steely Dan, Giant. Engineered by Phil Burnett, Roger Nichols, Dave Russell, and Elliot Scheiner.

PRODUCER, NONCLASSICAL

Producer of the year: Dr. Dre.

REMIXER

Remixer of the year: Hex Hector.

MUSIC VIDEO

Best shortform music video: "Learn to Fly," Foo Fighters, RCA/Roswell. Produced by Tina Nakane, directed by Jesse Peretz.

Best longform music video: "Gimme Some Truth: The Making of John Lennon's *Imagine* Album," John Lennon, Capitol. Produced by Yoko Ono, Andrew Solt, Leslie Tong, and Greg Vines; directed by Andrew Solt.

CLASSICAL

Best engineered album: *Dvorák: Requiem, Op. 89; Sym. No. 9, Op. 95, From the New World*, Delos International. Engineered by John Eargle, conducted by Zdenek Macal.

Producer of the year: Steven Epstein.

Best album: *Shostakovich: The String Quartets*, Emerson String Quartet, Deutsche Grammophon. Produced by Da-Hong Seetoo and Max Wilcox.

Best orchestral performance: *Mahler: Sym. No. 10*, Berliner Philharmoniker, EMI Classics. Conducted by Sir Simon Rattle.

Best opera recording: *Busoni: Doktor Faust*, Erato. Kent Nagano, Kim Begley, Dietrich Fischer-Dieskau, Dietrich Henschel, Markus Hopp, and Eva Jenis.

Best choral performance: *Penderecki: Credo*, Oregon Bach Festival Chorus and Orchestra, Hänssler Classic. Conducted by Helmuth Rilling.

Best instrumental soloist(s) performance (with orchestra): *Maw: Violin Concerto*, Sony Classical. Joshua Bell, violin;



HARRIS

the London Philharmonic Orchestra. Conducted by Sir Roger Norrington.

Best instrumental soloist performance (without orchestra): *Dreams of a World* ("Works of Lauro," "Ruiz-Pipo," "Duarte," etc.), Teldec Classics International. Sharon Isbin, guitar.

Best chamber music performance: *Shostakovich: The String Quartets*, Emerson String Quartet, Deutsche Grammophon.

Best small ensemble performance (with or without conductor): *Shadow Dances* ("Stravinsky Miniatures—Tango," "Suite No. 1," "Octet," etc.), Orpheus Chamber Orchestra, Deutsche Grammophon.

Best classical vocal performance: *The Vivaldi Album* ("Dell'aura al Sussurrar," "Alma Oppressa," etc.), Decca. Cecilia Bartoli, mezzo soprano; the Arnold Schoenberg Chorus; Giovanni Antonini; Il Giardino Armonico.

Best classical contemporary composition: *George Crumb: 70th Birthday*



KING

Album, Bridge. Star-Child George Crumb, composer; Joseph Alessi, trombone; Susan Narucki, soprano; various artists; Warsaw Philharmonic Chorus; Thomas Conlin; the Warsaw Philharmonic Orchestra.

Best classical crossover album: *Appalachian Journey* ("1B," "Misty Moonlight Waltz," "Indecision," etc.), Sony Classical. Yo-Yo Ma, cello; Edgar Meyer, double bass; Mark O'Connor, violin; Alison Krauss, fiddle and vocals; and James Taylor, vocals.

Winners Are All Smiles Backstage And At Post-Show Parties



Dr. Dre and members of U2 herald their Grammy wins with label executives at the Universal Music Group post-Grammy celebration in Los Angeles. From left are Universal Music Group chairman/CEO Doug Morris, Interscope Geffen A&M chairman Jimmy Iovine, U2's Bono, Dr. Dre, and U2's the Edge. (Photo: courtesy of Universal Music Group)



J Records' inaugural pre-Grammy bash, held Feb. 20 at the Beverly Hills Hotel in Los Angeles, drew a number of luminaries, including, from left, Quincy Jones, J Records founder Clive Davis, Emilio Estefan Jr., and his wife, Gloria Estefan. (Photo: Larry Busacca)



BMG Entertainment executives came together in Los Angeles for a post-Grammy gathering. Standing, from left, are BMG Distribution and Associated Labels president/CEO Pete Jones; BMG Entertainment president/CEO North America Robert Jamieson; Jamieson's daughter, Cindy Jamieson; Carlos Santana; BMG Entertainment president/CEO Rolf Schmidt-Holtz; and BMG Entertainment executive VP, worldwide marketing and A&R, Thomas Stein. (Photo: Berliner Studio)



Shown at the EMI Recorded Music party at the Figueroa Hotel in Los Angeles, from left, are Capitol Records president/CEO Roy Lott, EMI Recorded Music president/CEO Ken Berry, Virgin Music Group vice chair Nancy Berry, EMI Group chairman Eric Nicoli, and Blue Note/Angel president, jazz and classics, Bruce Lundvall. (Photo: Berliner Studio)



From left, compilation producers Steve Berkowitz, Seth Rothstein, and Phil Schaap and engineer Seth Foster garnered best historical album kudos for the Columbia/Legacy boxed set *Louis Armstrong: The Complete Hot Five and Hot Seven Recordings*.

(All photos: ©Alberto Rodriguez/Berliner Studio, unless otherwise indicated)



The best Tejano album award went to the Legends' Freddie Records entry, *¿Qué Es Música Tejana?*



Tito Puente Jr., left, and his sister, Audrey, accepted their father's posthumous Grammy for best salsa album, *Masterpiece/Obra Maestra* (RMM), which the late Latin percussionist recorded with pianist Eddie Palmieri, who shared the award.



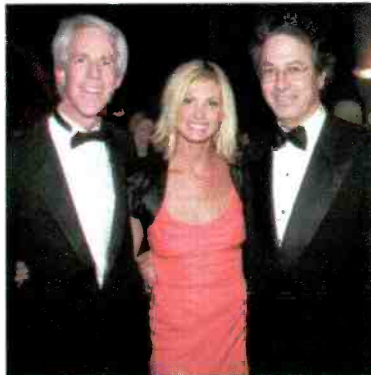
Rage Against the Machine members—from left, Tim Commerford, Tom Morello, and Brad Wilk—appeared without ex-lead singer Zack de la Rocha to pick up their best hard rock performance Grammy for "Guerrilla Radio," a track from the L.A. band's Epic album *The Battle of Los Angeles*.



An exultant Danny Brannon shared the award for best compilation soundtrack album for *Almost Famous* with the film's director, Cameron Crowe.



Guitarist Sharon Isbin received the Grammy for best instrumental soloist performance without orchestra category, for the Teldec Classics International release *Dreams of a World*.



Faith Hill was one of the evening's big winners, with three Grammy wins. She is flanked by, left, Jim Ed Norman, Warner Bros. Nashville president, and Warner Music Group (WMG) chairman/CEO Roger Ames at WMG's post-Grammy party, held at Los Angeles Center Studios. (Photo: courtesy of Warner Music Group)



"The only thing better than one banjo is two banjos," observed Alison Brown, left, who shared her best country instrumental performance Grammy (for "Leaving Cottdonale," a track from the Compass Records album *Fair Weather*) with fellow picker Béla Fleck.



Singer/guitarist Dave Alvin's recital of timeless American roots music, *Public Domain—Songs From the Wild Land* (HighTone), topped the best traditional folk album category.



Singer's singer Tony Bennett was on hand to accept congratulations for his lifetime achievement award, an honor he shared this year with the Beach Boys, the Who, Bob Marley, and Sammy Davis Jr.



New-age music favorite Kitaro scored his first-ever Grammy win for the Domo Records release *Thinking of You*, which was named best new-age album.



Tenor saxophonist Joe Lovano paid tribute to such big-band arrangers as Tadd Dameron on his Blue Note album *52nd Street Themes*, which took the best large jazz ensemble album award.



Celebrating at Sony Music Entertainment's post-Grammy Awards party held at Ago in West Hollywood, from left, are Epic Records Group chairman David R. Glew; Epic recording artist Gloria Estefan, who won a Grammy for best traditional tropical Latin album; Epic Records Group president Polly Anthony; Sony Music Entertainment executive VP Michele Anthony; Columbia recording artists Michelle Williams and Beyoncé Knowles of Destiny's Child, which won best R&B performance by a duo or group with vocal and best R&B song; Columbia Records Group chairman Don Ienner; Sony Music Entertainment chairman/CEO Thomas D. Mottola; and Kelly Rowland of Destiny's Child. (Photo: courtesy of Sony Music Entertainment)



Paul Simon, second from left, is congratulated by, from left, Tony Bennett, Stevie Wonder, Shelby Lynne, and Brian Wilson on being named MusiCares' 2001 person of the year. The dinner, held by the National Academy of Recording Arts and Sciences Feb. 19 in Los Angeles, included performances of Simon's songs by Wonder, Lynne, and Wilson, among others. (Photo: Tsuni/ImageDirect)



Western music cutups Riders in the Sky collected the best musical album for children Grammy for *Woody's Roundup Featuring Riders in the Sky* (Walt Disney Records).



Baha Men collected the best dance recording award for their exuberant, ubiquitous S-Curve/Artemis Records hit "Who Let the Dogs Out." Kneeling in front of the group members are producers Steve Greenberg, left, and Michael Mangini.



The Temptations burst into song to celebrate their fourth Grammy win—their first in 19 years—for *Ear-Resistible* (Motown), which won best traditional R&B vocal album.

Country Teens Go Multimedia

Reaching Beyond Radio, Acts Tie In With TV, Print

BY CHUCK TAYLOR
and PHYLLIS STARK

In a multimedia world where visuals have become as key to artists' careers as their sound, young country acts are exploring all opportunities to face their futures head-on.

Music-video outlets have become a vital resource in reaching the younger side of the genre's audience base, but a number of young artists are also going a step beyond, with deals for their own TV shows—even before they've broken at radio with a first hit.

"We're living in a visual world," acknowledges CMT VP of music and talent Chris Parr. "If you look at successful artists, music is half their package—their visual image is the other half."

Radio hasn't generally accepted many of these acts right out of the box. "The younger country artists have gotten more early support by the music video outlets, such as CMT, Great American Country, and local country shows," says Jeff Walker, president of AristoMedia, a leading marketing and video promotion company for country music. "A network like CMT, which is trying to reach a younger demographic, wants to play artists that its audience can relate to. Video tends to amplify how an artist is identified to the audience."

Parr names Jessica Andrews, Billy Gilman, and bluegrass act Nickel Creek as three recent examples of young country acts receiving early support from CMT. "Music videos and TV exposure make a difference when it comes to the sales chart," he adds. "Radio airplay has to be done market by market, but an artist with exposure on a national network like CMT can see an immediate impact on record sales."

CMT, whose target audience is 18- to 34-year-olds, reaches about 45 million U.S. households, according to Nielsen Media Research. CMT programs such as *On the Verge*, *Hit Trip*, *All Access*, and *Face the Music* routinely spotlight young country artists. In addition to music video networks, country music artists get national TV exposure on TNN's *Grand Ole Opry* and PBS' *Austin City Limits*.

Other acts are jumping a step beyond, with deals in progress that will potentially place them before millions of youngsters on a weekly basis. The Clark Family Experience, a group of six brothers ages 17 to 26, is in talks with Warner Bros. Television for a series.

"We fell in love the minute we saw them," says Steve Pearlman, executive VP of program development for Warner TV. "All kinds of cycles happen in television, and one we seem to be in now is the one-hour drama that leans more wholesome, reflecting family values. You look at these guys, and they exude that positive spirit, with charisma and charm."

The Clark Family pilot shoots in March and will be considered for the network's lineup in May. The concept has the family on its tour bus traveling from town to town, "seeing what they run into, what life is like going home to a bus at night," Pearlman says. "It's less about country music. We're probably going to have a broader range of music on the show."

"Kids today have such a visual perspective that you've got to have more than just the music," notes Sherman Halsey, the Clarks' manager and executive producer/co-creator of their TV show. "The possibility of a wide demographic is huge," he says, "and the image of these guys alone will drive this thing to a youth audience. This is going to help them work at country radio, as well as a wider horizon."

TV appearances are more than just opportunities for individual acts—they can benefit country music overall, according to the Clark Family Experience's Allen Clark. "It's a great crossover tool, one

we hope will open doors for us," he says. "But I think it's also good for country music in general. We can bring that younger demographic to the table, and they can see that a 17- or 18-year-old guy in a country band looks cool."

RCA teen act 3 of Hearts—whose first single, "Love Is Enough," ships to radio March 6, with an album to follow June 5—is also in talks with Warner TV about developing a series in which it will star.

It is part of a promotional campaign for the three former high-school cheerleaders that rivals those of many established acts. The group also has a tie-in with *Seventeen* magazine, with performances at mall prom fashion shows. In return, 3 of Hearts—represented by veteran manager Ken Kragen—is being included in several *Seventeen* editorial features over the next few months. Full-page ads in the April, May, and June issues will tout a contest in which readers can win a performance by 3 of Hearts for their school. In addition, one of the group's songs appeared on the soundtrack to *Where the Heart Is* last year, and its music was also included on 250,000 promotional samplers distributed by United Airlines on college campuses.

"We are in an enormously youth-oriented culture, one in which there are younger and younger decision-makers, and it has just pervaded into country," Kragen says. The key to breaking an act like 3 of Hearts is to "get a teen group that [older] listeners will really love as well," he adds. "I'm hoping that 3 of Hearts can bring to country a young audience that has sort of deserted the format."

Assistance in preparing this story was provided by Carla Hay in New York.



THE CLARK FAMILY EXPERIENCE

YOUNG COUNTRY ARTISTS BLOSSOM AND BOOM

(Continued from page 1)

are taking advantage of a multimedia world that didn't exist for their forerunners. They hope not only to garner support at radio but to forge sophisticated deals with TV networks and youth-targeted magazines to establish name recognition, sometimes before scoring a first hit.

Such marketing savvy has already created a superstar in 12-year-old Gilman, who has yet to score a chart-topping hit at country radio but has sold millions of albums. Videogenic new acts like the Clark Family Experience and RCA girl group 3 of Hearts are already in talks to star in TV vehicles of their own.

GROW THE FORMAT

Most in the industry agree that the trend toward youth has become a necessity in order for country music to grow so the format can stretch its demographic wings as it fosters the next generation of country superstars. But they also acknowledge that with young talent come challenges that are unique to youth, such as scheduling constraints and a watchdog approach to lyrical content. And, as with most trends, concerns are already mounting that too much of a good thing could create a glut that muddies the entire new-talent pool.

Regardless, the timing, observers insist, is dead-on, as a number of high-profile adult country artists have already built a bridge to the mainstream, warming up the genre for young consumers who often go through icons like paper towels.

"With the success of artists like Shania Twain, Faith Hill, and LeAnn Rimes on the pop side, many younger listeners who might not have listened to country music before are now willing to try it—the lines aren't as distinct as they once were," says Kim Small, managing editor of *Teen Beat* magazine, which tracks youth trends. "There's always a teen market; it just takes on different forms through the years. In the '80s you had hair bands appealing to young people, and in the '90s it was R&B/pop. Who knows? The next big thing may be country."

Record labels are counting on it to pump up their bottom lines. Jim Mazza, co-founder of Dreamcatcher Entertainment (whose youth stable includes male quintet Marshall Dillon), says, "It's no mystery. We have felt for some time that it was necessary for country as a format to find a way to embrace younger artists as a simple matter of survival. We need to encourage young people to come to the format by recognizing them and programming for the demographic."

Youth artists are learning the history of country music but making it something that's their own, according to Nashville producer James Stroud, who heads DreamWorks Records' Nashville division. "It's a trend that's working and one that's going to continue as long as we're bringing out great singers and entertainers," he says. "And it can only help the industry as a whole. We'll never abandon the older, established artists, but it does give country a fresh, new face, a place to go, and the potential to work for our future."

Disney's Lyric Street Records has male trio Rascal Flatts and solo act Kortney Kayle on its roster. President Randy Goodman says, "We all agree that it's younger people who buy most of the records. From a pure sales objective, it's our belief that if you can find music that addresses that core, you score."



KAYLE

"At the end of the day, we're a record label, and our existence depends upon our ability to sell records," he adds. "That's the line you always have to walk: maintaining the creative freedom to allow an artist to be who they are and, at the same time, keeping that sound format-wise."

ROOTS DUG DEEP

That's an idea not lost on the new breed of youth-leaning artists, many of whom claim that their roots are dug deep in country music.

"Country is what we grew up on—it's one of the last genres of music that can make you feel," says Steve Parker of South Sixty Five. The Atlantic Nashville male quintet's nontraditional remake of Charlie Rich's "The Most Beautiful Girl" recently polarized country radio.

"We were thinking Oak Ridge Boys when we started out," Parker explains. "We've been together for four years, so the boy-pop thing hadn't really even happened yet. We would rather be like the Dixie Chicks than the Backstreet Boys—still country but edgy with banjos and a slide guitar."

In fact, many of the younger acts credit entertainers like Dixie Chicks, Shedaisy, and Twain—who aren't teen acts but who appeal to a younger demographic and are acknowledged for bringing an element of fun back to the country—for opening the doors to the country music industry for them.

And many of the acts appealing to the younger demographic are hardly teens themselves. The members of South Sixty Five range in age from 23 to 31, which the group says allows it to appeal to both sides of the age scale. Group member Lance Leslie notes that its youthful presentation draws in the kids, while its maturity and identification with the country core allows it to connect with older listeners, too.

"We're appealing to the youth because we look young, and our songs are about doing OK in the world," he says. "But we see people at our shows from 6 to 80, and I think they can all find something they like. We do some dancing, lots of power ballads, and we see the moms and the girls enjoying it."

Lyric Street artist Kayle admits that she grew up on pop music, but when she heard Deana Carter and Hill, it turned her on to country and other staple artists of the genre, like George Strait and Alan Jackson. But young listeners are "drawn to what a lot of the new female singers are doing," says Kayle, who just turned

22. "It's their videos—the fact that we can relate to them."

Much of country's new generation of entertainers can credit at least a part of their mass appeal to their carefully manicured images. Their presence on country video channels certainly is a key marketing strategy (see story, this page). In addition, there are traits to their music that separate it from that of many of the acts' more-established counterparts.

Kayle says, "The most important thing when we were putting together my record was to make the music really energetic, to try to catch your attention right from the start."

Marshall Dillon isn't necessarily "setting out to create a pop/country sound," says the group's Todd Sanson. "We're going after country music that has a cool groove and sounds fresh. We have pop influences, but there are also bluegrass sounds and some Grateful Dead and rock stuck in there. It's all about what we listen to."

THE ISSUE OF LYRICS

Other new artists also identify with high-energy music carrying positive themes as a trademark of the genre.

But perhaps more essential to young country's sound is just what its acts will—and won't—sing about, a variable that is helping change the fundamental sound of country radio.



GOODMAN

"The themes of country music are not as old as they used to be," says Lyric Street's Goodman. "Country music is less about trucks and trains and drinking and cheating or certain sonic sounds. It's more of a lifestyle now. And our [young] artists aren't going to take sexual topics to the edge like their pop counterparts. These young people are growing up with a sense of the culture that is unique to the country format."

"We won't do your basic country party song," Parker acknowledges. "There's no drinking or heavy stuff, because our audience on the whole is a bit younger, so we like to put a good face forward."

Rascal Flatts' Gary LeVox adds, "People are hungry for something new and fresh besides cheating and drinking. Nowadays, you don't have to wear a cowboy hat to be country, and I think these changes are appealing to the younger kids. There are so many kinds of country out there now; you have your choice."

In addition, some themes simply aren't age-appropriate for a younger artist. "You want to make sure that younger artists are singing about and trying to relate to situations that are real to their worlds," Stroud says. "If they're singing about something they believe in, we're going to win. If it's fake or if it goes too far, we're going to crash and burn."

Gilman, who turns 13 in May, doesn't sing "about love and hugs and kisses, because I haven't experienced that yet," he says. "I'm only 12, so I don't want to sing about things like, 'Oh, I love you.'" Accordingly, along with message songs like "One Voice" and "Oklahoma" on his platinum-selling Epic debut, other titles are clearly

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newsline...

A THREE-JUDGE PANEL of the U.S. Court of Appeals for the Federal Circuit upheld the Sonny Bono Copyright Term Extension Act of 1998, which offers copyright owners two extra decades of protection—70 years plus the life of the author. In the 2-1 ruling Feb. 16, the panel decided that Congress has the authority to extend the term of protection and that the extra term does not violate constitutional limits. **BILL HOLLAND**

VIVENDI UNIVERSAL chairman/CEO Jean-Marie Messier yesterday told French newspaper *La Tribune* that the company's download venture with Sony Music Entertainment could launch by summer. The service, which will use the bluematter format developed by Universal Music Group (**Billboard** *Bulletin*, Aug. 2, 2000), will be dubbed Duet and will license the catalogs of both majors. **CHARLES MASTERS**

HANDLEMAN CO. posted record earnings for its third quarter, with net income of \$16.3 million, or 60 cents per diluted share, on sales of \$349 million for the quarter that ended Jan. 31. Earnings were up 20% from 50 cents in the same period the previous year, when the company had \$14.7 million in net income on sales of \$343.2 million. Gross profit, however, was down one percentage point, to 23.5% of sales in the recent quarter, while selling, general, and administrative expenses increased to 16.7% of sales from 15.8%. Earnings before interest, taxes, depreciation, and amortization (ebitda) were down to \$31.7 million for the quarter that ended Jan. 31, from \$35.5 million a year earlier. For the nine-month period, the company posted net income of \$32.1 million, or \$1.16 per diluted share, on sales of \$878 million, compared with net income of \$28.8 million, or 95 cents per diluted share, on sales of \$858.5 million a year earlier. **ED CHRISTMAN**

VIACOM completed its \$12.5 billion all-stock buyout of the remaining 35.7% of Infinity Broadcasting that it did not already own. The deal gives Viacom full ownership of the second-largest radio group in the U.S. Infinity operates 185 radio stations and outdoor advertising spaces in the U.S., Canada, and Mexico, as well as in Europe, with operations in the U.K., the Netherlands, France, Italy, and Ireland. In a separate deal, Viacom expects to complete its \$2.9 billion acquisition of BET by the end of June. Viacom, which owns CBS-TV, MTV, VH1, and CMT, among other TV networks, has already begun leveraging its programming, including the Grammys and the Super Bowl, across several media. **FRANK SAXE**

VIACOM

EMI MUSIC PUBLISHING has named Fabrice Benoit managing director of its French division, succeeding Eric Dufaure, who left in January. Benoit has been managing director of EMI Publishing in Spain, and he will remain in that post until the appointment of a successor. He reports to Peter Reichardt, president of EMI Music Publishing Continental Europe, and Terry Foster-Key, executive VP of continental European operations. Kevin Pallent will assume the role of deputy managing director of Spain, in addition to being director of finance and administration for continental Europe. **GORDON MASSON**

USEN CORP., a Tokyo-based cable radio provider, is preparing a March 1 launch of its fiber-optic Internet broadband service offering home computer users high-speed access to audio and video content that can be downloaded or streamed. Initially, downloads from Usen subsidiary u's Music Publishing acts will be provided. A network line that connects up to five PCs will cost 4,900 yen (\$42.26) a month. Downloads will start at 250 yen (\$2.15) a track. **RAJ N. MAHTANI**

ARTISTDIRECT, the online music network, reports a slightly higher cash-flow loss and a 57% jump in revenue for the fourth quarter, which ended Dec. 31. On a full-year basis, the company's cash-flow loss more than doubled, while revenue increased 111%. For the quarter, ArtistDirect posted a loss in ebitda of \$13.4 million, vs. a loss of \$12.5 million in the same period of 1999. Revenue rose to \$6 million from \$3.8 million. For the year, the ebitda loss increased to \$45.8 million from \$23.4 million. The net loss was \$59.3 million, compared with \$57.8 million the year before. Revenue rose to \$21.7 million from \$10.3 million. The company planned to buy back up to 2 million shares, or 5.3%, of its outstanding common stock, at \$1.25-\$1.50 per share. The stock closed unchanged on the news at 78 cents. **BRIAN GARRITY**

PLATINUM ENTERTAINMENT, the Downers Grove, Ill.-based independent music distributor, has announced the filing of a reorganization plan in U.S. Bankruptcy Court in Chicago. Platinum filed for Chapter 11 protection in July, after folding its Atlanta distribution unit, PED. The company subsequently attempted to sell its assets, which include 113,000 masters and an inventory of 8 million CDs. Martin Tudor, CEO of Marina Del Rey, Calif.-based Content Partners, a court-approved advisory, reorganization, and sales company, said in a statement that he believes "Platinum is well-positioned to grow into a viable entertainment company." As part of its plan, the firm will appoint new operating management. **CHRIS MORRIS**

YOUTH COUNTRY ARTISTS BLOSSOM AND BOOM

(Continued from page 70)

harmless, like "I Think She Likes Me" and "Little Bitty Pretty One."

Every artist has certain things he or she can and can't sing about, and sometimes the standard is different for females because they can sound older than young males, according to Asylum artist Lila McCann, a virtual youth veteran whose debut single came out in 1997, when she was 15.

"You can often hear a 17-year-old and think she's 25 or 30," McCann says, although the singer adds that she is just now approaching longer-term relationship issues on her upcoming album. "I can sing about being with someone for a certain amount of time now, because I can actually relate to it. So can my audience."



McCANN

YOUTH'S SPECIAL NEEDS

There also comes a series of special challenges with youth artists that simply aren't pertinent to adult acts: things like schooling and the need for a constant guardian. McCann was unable to participate in a typical radio tour until she finished high school in a small town outside Tacoma, Wash. Most labels have similar stories.

"Continuing Billy's education has been a focal issue," says Allen Butler, president of Sony Music Nashville, parent of Gilman's label. "His parents have another child at home, so they haven't been able to spend as much time out with him as they'd like—so we fly them into events and awards shows, and when he's off, he goes back to his neighborhood to play with the kids. He's totally off-limits to us then."

Butler adds that a young artist also can't hit the touring circuit nonstop like an adult. "Instead of 80 dates, Billy will do 20 and then take a break," he says.

Dreamcatcher's Mazza says that for any act, strong management can be the key between holding a young act together and watching them unravel. "You need strong people to protect them against the pitfalls of the entertainment business. They're fragile, and there's a lot of risk. They need to get their education and quickly gain an understanding of the business that they're in."

RADIO: ONE TOUGH SELL

That business includes the rite of passage of working one's musical wares at nationwide radio, which can be a tough sell, particularly with so many younger acts now knocking at the door.

Most programmers welcome the variety that many of the young acts have brought to the airwaves, although they caution that limited doses of anything work best.

"The young acts have a vitality and edge much different from the established acts that prospered—and still do—in the last country format boom," says Scott Lindy, PD of WPOC Baltimore. "While we can't say that every young act will hit it big, it's time to see what the next generation of listeners like. Wanna do better in the 18-34 demo? Find out what they like. The tricky part is not blowing off the 25-54 demo," the target of most country stations.

"It makes sense for labels to try to establish young artists who can appeal to young record buyers and create new fans—hopefully, consumers of this music at an early age," adds R.J. Curtis, operations manager of KZLA Los Angeles.

Justin Case, PD of WUSN (US99) Chicago, says, "Finding one teen act that can sell could make or save a fiscal year. You've got to try."

FLOODING THE MARKET?

Yet some have seen trends come and go enough times to wonder if labels will flood the market with young, videogenic acts whose long-term viability is questionable at best.

"Someone found a youngster with talent, and then everybody has to run out and find young talent because it must be a trend," says Dean James, PD of KSCS Dallas. "I guess it starts as a true search for something different. If it does well, then everyone jumps on the bandwagon."

According to Lindy, programmers are all trying to stay one step ahead of where the format is going—and choice is good. "Playing all the new acts at once is what might stop the evolution of the format to its next crest of popularity," he says. "We have a more diverse sound now more than ever—from Aaron Tippin to South Sixty Five—but neither extreme of the format's styles is something you'd want to rely on for ratings."

The majority of programmers acknowledge that it is their role to ensure that balance remains in the format, with several noting that any form of music that unites parents and their children is a positive.

But record labels aren't likely to sit around and wait for radio to decide. Setting up an artist no longer entails just a handshake and a free radio show. Like their counterparts on the pop side, many among country's new generation are being introduced to consumers via sophisticated marketing alliances in youth-targeted magazines and beyond.

Kayle has already garnered extensive publicity before the release of her first single, "Don't Let Me Down," which went to radio Feb. 19. "There are so many new venues for marketing that we didn't have 10 years ago," says Carson Schreiber, senior VP of marketing and promotion for Lyric Street.



SCHREIBER

"There's so much more media, TV, and print, and with our ties to the Disney Channel and Nickelodeon and Walt Disney World, we can really take advantage of the commitment that the label has made," Schreiber adds. "The level of exposure allows us to make it all happen faster."

Jessica Andrews, whose sophomore DreamWorks album, *Who I Am*, hits the streets Tuesday (27), harvested a whirlwind of mainstream press before the album's release, with fashion-oriented articles in *TeenPeople* and *Seventeen*, a soundtrack placement on *Dawson's Creek*, and appearances on Disney Channel, Nickelodeon, and Fox for Kids. The 17-year-old—who was voted the Academy of Country Music's top new female vocalist in 2000—is viewed by

many in the industry as the most promising among the new wave of young acts. The title track of "Who I Am" is a top 10 hit on Billboard's Hot Country Singles & Tracks.

But Andrews is quick to say that her success is less about age than it is about vocal prowess. "It may have been easier for me to be signed because of LeAnn Rimes' success, but you've still got to set yourself apart. From day one, when I was 10 years old, it was my voice that surprised people. If the fact that I'm also young helps bring younger listeners to country music, then that's great, too."

BEYOND THE TREND

Above all, the task for those invested in the country youth boom is to make sure the talent blends comfortably with the rest of the genre over time. Despite record labels' enthusiasm, there are those who caution that anything tagged with the word "trend" isn't destined to wear well.

"If you're in the songwriting business for the long haul, like all of us are, you're smart to just ignore all the trends," says veteran Nashville songwriter Pat Alger.



GILMAN

"When I first came to Nashville 20-something years ago, we were in the Urban Cowboy phase of country music. If I wasn't going to let that discourage me, I shouldn't let this. Any time you're just pandering to a segment of the audience, I think that's probably missing the point."

Case believes that the window for youth acts is narrow. "Someone will own the category, and there may be room for a few others," he says. "Billy Gilman is there, and it looks like Jessica Andrews is establishing herself as a player in this category. How many more will be able to squeak in?"

Yet with similar fervor, others dismiss the concerns. "This is good for the format," Schreiber says. "Everywhere I have ever seen country music, there are young people there—because this is a format for the family. Why can't the 14-year-old have their own artist that they can relate to?"

According to Mazza, country music is just in the initial stages of the youth trend, with the next phase primed to explode. "I think it's very healthy for country music, country radio, the industry, and for audiences," he says. "We're really excited about the entire movement."

Stroud looks farther up the road. "We're riding the wave right now," he says. "I think this is the future of country music, if we don't mess it up. If we stay open-minded, we're going to win. If we close the doors to the youth, then our market will end up a niche market like jazz that doesn't sell a lot of records. Thank goodness we're accepting them, because the youth are the future."

TO OUR READERS

The Hot 100 Spotlight will return next week.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

MARCH 3, 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
1	1	1	28	SHAGGY ▲ ³ MCA 112096* (11.98/17.98)	No. 1 HOTSHOT	1
2	2	4	14	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11.98/18.98)	GREATEST GAINER 1	1
3	3	3	8	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
4	6	6	40	DIDO ▲ ² ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
5	4	2	4	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
6	8	13	14	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
7	7	11	17	LENNY KRAVITZ ▲ ² VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
8	5	5	19	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
9	10	16	13	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
10	9	8	18	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
11	13	12	73	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
12	12	14	18	LIMP BIZKIT ▲ ⁴ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
13	11	7	14	VARIOUS ARTISTS ▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
14	14	9	4	DREAM ● BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
15	19	23	8	SOUNDTRACK ● MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	15
16	15	15	34	NELLY ▲ ⁵ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
17	17	17	15	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
18	18	19	16	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
19	16	18	9	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
20	24	24	11	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
21	20	21	17	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
22	27	28	31	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	22
23	22	25	13	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
24	38	35	13	ENYA ▲ REPRIS 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
25	29	—	2	VARIOUS ARTISTS GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	25
26	23	10	3	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
27	21	22	21	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
28	28	26	29	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
29	26	27	14	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	26
30	25	20	4	O-TOWN J 20000 (11.98/17.98)	O-TOWN	5
31	47	45	67	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
32	31	29	13	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
33	32	38	39	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
34	39	36	22	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
35	37	33	16	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
36	43	48	16	LIFEHOUSE ● DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	36
37	35	34	11	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
38	34	32	48	'N SYNC ◆ ¹⁰ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
39	40	40	21	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
40	30	30	21	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
41	48	43	77	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
42	44	41	27	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
43	33	31	10	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
44	49	46	14	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
45	42	37	40	BRITNEY SPEARS ▲ ⁵ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
46	45	42	54	3 DOORS DOWN ▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
47	46	50	22	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
48	55	58	19	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
49	41	39	16	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
50	52	44	28	BAHA MEN ▲ ⁴ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
51	50	—	2	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
52	51	49	46	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
53	53	47	13	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
54	56	51	4	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28

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	85	—	2	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	55
56	60	68	39	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
57	54	52	80	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	45
58	57	60	10	COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	57
59	58	59	57	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
60	70	75	36	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
61	78	89	73	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
62	59	55	39	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
63	62	61	16	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
64	NEW	1	1	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	HOT SHOT DEBUT STREET MONEY	64
65	36	—	2	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
66	63	57	82	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
67	83	66	10	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
68	66	—	2	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
69	71	63	23	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
70	72	67	21	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
71	74	65	8	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	65
72	61	54	13	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
73	68	64	8	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	64
74	65	56	11	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
75	69	71	17	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
76	NEW	1	1	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	NEW FIRESTARR	76
77	91	86	9	QB'S FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	68
78	82	78	59	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
79	76	84	64	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
80	75	—	2	VARIOUS ARTISTS EMI/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
81	NEW	1	1	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	NEW DOWN TO EARTH	81
82	86	83	43	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
83	67	53	9	LIL WAYNE CASH MONEY 86091/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
84	77	62	10	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
85	84	76	14	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
86	80	73	11	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
87	79	70	12	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
88	73	—	2	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
89	90	81	78	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
90	87	74	17	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
91	81	69	6	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
92	185	—	2	SOUNDTRACK WARNER SUNSET 47944/WARNER BROS. (12.98/18.98)	PACESETTER SWEET NOVEMBER	92
93	88	79	11	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
94	95	92	16	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
95	108	110	29	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
96	106	102	6	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	96
97	94	80	35	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
98	96	88	43	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
99	99	90	66	DR. DRE ▲ ⁸ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
100	98	82	14	VARIOUS ARTISTS ▲ ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
101	109	96	21	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
102	101	93	44	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
103	127	134	7	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	103
104	93	77	13	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
105	103	94	43	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
106	100	87	5	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	37
107	97	85	14	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
108	89	—	2	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T_HOLD_BACK	89

○ Albums with the greatest sales gains this week ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	NEW		1	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 3	109
110	107	97	4	DOLLY PARTON	LITTLE SPARROW	97
111	105	106	18	SHYNE	SHYNE	5
112	117	108	20	DONNIE MCCLURKIN	LIVE IN LONDON AND MORE...	108
113	104	91	44	CARL THOMAS	EMOTIONAL	9
114	115	103	93	SHEDAISSY	THE WHOLE SHEBANG	70
115	111	109	87	LIMP BIZKIT	SIGNIFICANT OTHER	1
116	123	115	13	ELTON JOHN	ONE NIGHT ONLY — THE GREATEST HITS	65
117	92	—	2	GLORIA ESTEFAN	GREATEST HITS VOL. II	92
118	64	—	2	DONNY OSMOND	THIS IS THE MOMENT	64
119	102	95	50	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	24
120	122	117	89	RED HOT CHILI PEPPERS	CALIFORNICATION	3
121	NEW		1	GAITHER VOCAL BAND	I DO BELIEVE	121
122	113	111	31	VARIOUS ARTISTS	NOW 4	1
123	120	99	6	VARIOUS ARTISTS	THE BEST OF KEN BURNS JAZZ	99
124	NEW		1	STEPHEN MALKMUS	STEPHEN MALKMUS	124
125	131	129	8	JAMIE O'NEAL	SHIVER	125
126	128	123	36	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING	3
127	140	140	19	TRAVIS TRITT	DOWN THE ROAD I GO	51
128	112	100	13	LOUIE DEVITO	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
129	NEW		1	SOUNDTRACK	HANNIBAL	129
130	RE-ENTRY		16	BARBRA STREISAND	TIMELESS: LIVE IN CONCERT	21
131	124	118	39	A PERFECT CIRCLE	MER DE NOMS	4
132	141	135	73	MARC ANTHONY	MARC ANTHONY	8
133	133	124	88	SANTANA	SUPERNATURAL	1
134	137	131	59	VERTICAL HORIZON	EVERYTHING YOU WANT	40
135	132	114	66	CELINE DION	ALL THE WAY...A DECADE OF SONG	1
136	130	120	15	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	15
137	153	143	23	BARENAKED LADIES	MAROON	5
138	125	116	9	AT THE DRIVE-IN	RELATIONSHIP OF COMMAND	116
139	135	119	20	GREEN DAY	WARNING:	4
140	146	128	20	RADIOHEAD	KID A	1
141	116	104	41	AVANT	MY THOUGHTS	45
142	150	150	20	YANNI	IF I COULD TELL YOU	20
143	159	154	90	LONESTAR	LONELY GRILL	28
144	160	160	14	S CLUB 7	LYRICIST LOUNGE VOL. 2	33
145	114	112	12	VARIOUS ARTISTS	LYRICIST LOUNGE VOL. 2	33
146	118	98	13	8BALL & MJG	SPACE AGE 4 EVA	39
147	138	130	61	DMX	...AND THEN THERE WAS X	1
148	119	107	13	B.G.	CHECKMATE	21
149	NEW		1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	WHAT A TIME!	149
150	151	136	19	SARA EVANS	BORN TO FLY	62
151	129	72	6	VARIOUS ARTISTS	PURE JAZZ	68
152	134	127	15	TALIB KWELI & HI-TEK	REFLECTION ETERNAL	17
153	145	133	43	TONI BRAXTON	THE HEAT	2
154	183	173	23	ANDREA BOCELLI	VERDI	23

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 46	Sarah Brightman 159	Gloria Estefan 117	K-Ci & JoJo 20
3LW 37	Jonatha Brooke 192	Sara Evans 150	Toby Keith 78
8Ball & MJG 146	Capone -N- Noreaga 162	Everclear 155	R. Kelly 17
98 Degrees 101	Aaron Carter 39	Fuel 47	Kid Rock 170
Yolanda Adams 119	Cash Money Millionaires 166	Cash Money Flex 86	Lenny Kravitz 7
Christina Aguilera 89	Kenny Chesney 70	Nelly Furtado 71	Talib Kweli & Hi-Tek 152
Alabama 106	ColtPlaya 58	Bill & Gloria Gaither And Their Homecoming Friends 149	Lifehouse 36
Gary Allan 188	The Corrs 69	Gaither Vocal Band 121	Lil' Zane 164
Marc Anthony 132	Crazy Town 9	Billy Gilman 97	Lil' Bow Wow 27
ATC 88	Creed 11	Goismack 63	Lil' Kim 180
A*Teens 200	dc Talk 186	David Gray 42	Lil' Wayne 83
At The Drive-In 138	Deftones 185	Macy Gray 165	Limp Bizkit 12, 115
Avant 141	Destiny's Child 66	Green Day 139	Linkin Park 21
B.B. King & Eric Clapton 126	Louie DeVito 128	Faith Hill 31	Lonestar 143
Backstreet Boys 23, 179	Diamond Rio 65	Dave Hollister 72	Ludacris 10
Erykah Badu 53	Dido 4	Incubus 79	Madonna 34
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ANALYSTS ENVISION NAPSTER'S HURDLES

(Continued from page 66)

ster? I can't see a way to monetize the Napster phenomenon without rolling out some very serious DRM iron under the whole thing."

To that end, Napster intends to introduce a combination of technologies designed to protect the files that are traded over its peer-to-peer system and provide payments to the copyright-holders of those files. The company's plan includes a security package from Digital World Services, Bertelsmann's in-house DRM subsidiary, and proprietary technology developed by Napster for tracking copyright information.

Although it's too early to determine how Napster's DRM strategy will play out in the courts and in the marketplace, DRM is only one of the many items on the Silicon Valley firm's agenda. Another key piece of the puzzle is developing a billing system to handle the large volumes of users that Napster will acquire if it makes its planned conversion to a subscription model, according to observers.

"There's a whole host of back-end systems that will need to be brought in, besides the DRM piece," says Larry Miller, president of Reciprocal Entertainment, a service company that licenses DRM technologies for its clients. "The billing piece is critical. For companies that already have existing billing relationships with consumers, they are in a unique position to drive very significant businesses in the next couple of years."

Shamoon agrees, saying that companies like America Online (AOL) would have little trouble asking their existing customers for "an extra \$5 for music on top of the \$19.95 they already pay per month." On the other hand, for customers to establish "a paying relationship with a new entity—i.e., Napster—could be tricky. In one case, their wallet's already open; in the other case, it's not."

Nevertheless, Napster CEO Hank Barry and the company's supporters express confidence that Napster's existing "free" users—which Barry estimates at more than 50 million individuals—can be converted to paying customers.

Barry asks, "Are people willing to pay? A Harris Interactive online survey of 2,391 users says 70% are willing to pay. We've got a couple of other surveys that indicate the same thing, and then we've got all this anecdotal information that people are willing to pay. We've done a lot of focus groups, and it seems clear to us that some percentage—and you can argue all day long about what the percentage is—of the people using it now are willing to pay."

"When you do the extensions of modest retention of subscribers in a paid model and a modest monthly fee, the numbers are quite impressive," says TTV Records president Steve Gottlieb, who sued Napster last year for copyright infringement but settled out of court when Napster announced its intention to "legitimize" its business. "We're extremely excited about the implications of that for our artists."

Miller agrees with Gottlieb, not-

ing that even a modest paid user base could lay the foundation for a successful business. Using theoretical numbers, he says, "let's say Napster has 60 million clients, of which there are 30 million unique users. Say 10% are convertible to a paid model. Then, can you build something from a base of 3 million paid customers a month? Absolutely. Ask AOL. If it's the right application, you can absolutely scale it from 1, 2, 3 million a month."

As it prepares to launch its paying service, Napster will also have to improve sound quality and transmission quality, according to observers.

"Napster is ostensibly very usable, especially when you consider it's free," says Shamoon. "But the minute you start charging money, the consumer will start to get picky. The audio fidelity of many files on Napster is pretty poor. Sometimes the kid trips over the Ethernet wire in the middle of a transmission, and it stops. So the quality of the audio and the quality of the transmission now has to get folded in."

Citing points in a presentation by Bertelsmann CEO Thomas

'But the minute you start charging money, the consumer will start to get picky. The audio fidelity of many files on Napster is pretty poor.'

—TALAL SHAMOON, INTERTRUST

Middelhoff, Barry lists "guaranteed quality of service; complete, accurate file transfers; and expanded search capabilities" as priorities for Napster. In addition, Barry says, he wants the service to be "always available and even easier to use" and adds that the company will roll out a new digital player and a battery of "personal jukebox-type features."

On the other hand, Barry is determined to limit the sound quality of files traded over the Napster system to 128 kilobits, which would place it between FM radio and CD quality in the sonic spectrum.

"We're positioning Napster as somewhere between radio and CD," says Barry. "We don't intend to compete with high-quality downloads, and we don't intend to compete with CD sales. One of the things we're going to do to ensure that is have a fidelity limitation. We're not going to allow the sharing of files that are greater than 128 kilobits in fidelity, and you're going to pay extra for burning [a CD] or exporting [a file] from the PC."

The sound-quality limitation is not likely to be a big factor among Napster users, according to Miller. He says, "Five years ago, when I was with AT&T Labs, we sat around in the conference rooms of

all the major music companies, played them their various codecs, including MP3, and the executives said, 'What consumer would ever want to tolerate that?' Guess what? A ton of people thought MP3 was good enough.

"Regarding sound quality, not only does the best technology not always win, but frequently it loses," he continues. "Tens of millions of people have voted with their mouse clicks."

Sources say Napster's sound-quality curbs and the service charge for burning CDs come from legal restrictions and marketplace dynamics, not technological limitations. In fact, many feel that Napster's potential, from a technical perspective, is far greater than either its current, free system or its planned subscription service suggests.

"One of the ironies of trying to shut down Napster is that the technology is so robust and the infrastructure has been dealt out so much that there really are no technological limits to Napster and peer-to-peer networking right now," says Jason McCabe Calacanis, editor/CEO of New York-based new-media monthly *The Silicon Alley Reporter*. "Napster is 10% of what it could be today. There are 10 times as many features they could include today that would make it infinitely more user-friendly."

"For instance," he adds, "Napster could burn CDs, the way Real Player does, but Napster would never do that until this case is settled, because it would directly impact the sale of CDs. Right now, it's a three- or four-step process [to burn a CD]; they could make it a one- or two-step process."

If Napster can succeed in launching a paid service, even if it doesn't compete with the major labels' direct-download systems, it will have to fight off many other competitive threats, according to experts.

"As soon as free Napster goes away, a certain percentage of the market is going to spend a lot of time and money developing new, competing platforms," says Tom Grueskin, president of music content site Sputnik7.com.

Yet most sources agree that Napster—with its current base of more than 50 million users and its high profile—would have a solid head start over potential competitors if it settles with the labels or survives in the courts.

"The media has overemphasized Napster's 'freeness,' which has led people to think it's going to be easy to compete with Napster," says Gottlieb. "I don't think that's at all the case. If you start with the premise that the free element is not what's important but the functionality, you don't think much of [decentralized file-sharing services like Gnutella and Scour]. The secret is not peer to peer. It's universal access to an infinite music library, and in that regard, Napster is going to be head and shoulders above everything else."

Grueskin agrees, saying, "As far as file-sharing is concerned right now, Napster has the brand. Not the best brand, *the brand*."



by Geoff Mayfield

MIGHT AS WELL BE SPRING: Baseball fans and music merchants both find relief from winter's doldrums in February. The former camp sees sunshine as pitchers and catchers return to the ritual of spring training, while music stores reach warmer sales climates in the glow of Valentine's Day shopping, the traffic of Presidents Day weekend, and the impact of the annual Grammys telecast. The sales charts in the current issue reflect the first two mentioned factors, while the residuals of the Feb. 21 Grammy show on CBS will be seen next issue.

In the meantime, Cupid's haul and the long holiday weekend hike industry-wide album sales—including catalog titles—up 16% over the prior issue and 9.1% over the comparable week of 2000, when Valentine's Day fell on a Monday (see *Market Watch*, page 78). As mentioned here last issue, the shift to Wednesday had an adverse effect on last issue's same-week comparison, but the boom reflected on the current charts gives stores a chance to catch up on year-to-date numbers. Last week, year-to-date album sales were just 1% ahead of 2000's pace, but with this fat frame in tow, the year-to-date gain ticks up to 1.5%.

Even with the shift in the placement of this year's Valentine's Day, we noticed that several of the albums gaining momentum on last issue's sales charts appeared to benefit from holiday shopping. Geoff's unscientific but reasoned analysis: Last issue's heart-rendered spikes came from women shopping for their sweethearts, while the current charts show the male penchant for the last-minute grab. As proof of my thesis, a search of my own jacket pocket turns up a receipt from a card shop dated Feb. 13.

Although Presidents Day fell in the following sales week, Februaries past show that some consumers are more prone to shop on a Friday, Saturday, or Sunday when they have the following Monday off.

THE LOOK OF LOVE: Some of the albums that appeared to benefit from Valentine shopping last issue continue their momentum, as seen with **Dido** (6-4, up 40%), **Sade** (8-6, up 31%), **Lenny Kravitz** (No. 7, up 24%), **Sting** (78-61, up 56%), and **Yanni** (150-142). Among the albums that seem to join the parade of hearts and flowers are **Faith Hill's** (47-31, up 58%), **Ricky Martin's** (49-44, up 25.5%), and Rhino's multi-act *New Millennium Love Songs* (200-172, up 56%). Aside from Valentine's pull, Hill also benefits from radio action on her latest country top 10 hit, "If My Heart Had Wings" (11-9 on Hot Country Singles & Tracks), while radio and video play of Martin's duet with **Christina Aguilera**, "Nobody Wants to Be Lonely," has stirred album gains for his latest in four of the last five weeks. The pair performed the song the night before Valentine's Day on *The Tonight Show With Jay Leno*.

Comparing 2000's activity to this month's, the shift of Valentine's Day from Monday last year to Wednesday this time distorts the occasion's impact. Add up total album sales for this issue and last and the sum, 29 million albums, is up just 0.6% over the same two weeks of last year.

GRAMMY GRANDEUR: This column goes to press before the Grammys hit the airwaves, but history tells us the awards fest will stir a passel of sales spikes, and some nominees in key categories have already benefited from the attention. This year's Grammy poster child for heightened profile is **Jill Scott**, who zips 27-22 on The Billboard 200 and is slated to perform on the telecast with **Moby** and Blue Man Group. She stood at No. 73 in the Jan. 13 issue, the week before nominations were announced, and has seen sales gains in all but one week since.

Jazz vocal nominee **Nnenna Freelon**, who was featured during a brief scene in *What Women Want*, will represent her genre during the Grammy show and looks to be a candidate for a sales rebound. Her nominated *Soulcall* hasn't appeared on Top Jazz Albums since the week of the Nov. 25 issue.

While we wait to see which Grammy participants win at the cash register, this year's nominee samplers gain ground, although *Grammy Nominees 2001* still lags behind the 2000 edition. The new one marches 29-25 with a 41% increase, but its sales for the week, 64,500 units, are less than last year's in either of its first two sales weeks. On the other hand, this year's R&B/rap set zips up 30 notches to No. 55, overshadowing 2000's rap compilation, which peaked at No. 151.

CONFLUENCE: In the same week **Enya** performed "Only Time" on *The Tonight Show*, the song was also heard on the NBC series *Providence* and the movie *Sweet November*. Her latest album consequently swells 38-24 with a 63% sales bump. . . . Another *Tonight* guest, **98°**, also bullets (109-101, up 29%), while *Live With Regis & Kelly* helps elevate **Lonestar** (159-143, up 35%), and *The Rosie O'Donnell Show* helps **Dream** bullet at No. 14 (up 9,000 units). . . . **Crazy Town** played *Farmclub.com*, but we suspect its 17% gain at No. 10 has more to do with radio activity. The band's "Butterfly," which peaked at No. 1 on Modern Rock Tracks, bullets 9-7 on Hot 100 Airplay, 12-8 on Top 40 Tracks, and 26-23 on Mainstream Rock Tracks.

AUSTRALIAN MUSIC SALES UP 2%

(Continued from page 8)

says. *Odyssey Number Five* entered the ARIA chart at No. 1 and has sold close to 400,000 units.

As in the U.K., Australian retailers reap 43% of the year's business from sales in the fourth quarter. Music retailers were affected when mass merchants such as Kmart and Myers slashed the price of new top 40 album releases from \$31 Australian to \$20 Australian. "It was ludicrous," HMV's Carr says of the strategy. "It made Christmas trading hard, but we drove our music sales through deeper catalog and merchandising."

CD album unit sales rose 2.92% to 43.9 million, with a 1.33% rise in dollar value to \$532 million Australian (\$282 million). Cassette albums rose 4.39% to 950,000 units. Music videos and DVDs increased 2.66% to 577,026 units, with a dollar value of \$10.6 million Australian (\$5.6 million).

The growth of the dance genre was significant, with ARIA estimating that it now represents 5% of all sales. Morgan Williams, manager of the dance-oriented Central Station Records outlets, says business grew 10% in the past year. "The dance labels are learning to market themselves better," he suggests. "Venues are becoming more available; more are changing from live rock'n'roll to DJs."

Retailers report that consumers are savvy about new releases and acts and expect recordings to be timed close to the overseas release dates. Candi says, "A positive of the year was how new-release titles increased by 9% in value and in units."

While the price of singles dropped 16%, sales were static. Candi attributes this to the rise of CD burners, file

swapping, and downloading of tracks. An estimated 450,000 Australians use Napster.

ARIA estimates that piracy robs the local market of \$65 million Australian (\$34.45 million) per year. A positive note is that a 12-month Legislative and Constitutional Affairs inquiry has in its report ("Cracking Down on Copycats") adopted an ARIA submission regarding greater training, more penalties, and the need for greater coordination

between customs, state, and federal police and music-industry piracy investigators.

Candi says, "It's a difficult step. It involves many ministerial departments, each with different views. There are conflicting priorities between state and federal police. In some cases, one will choose not to investigate at all. Each year, ARIA spends more and more on keeping piracy under control. We've the best track performance in the world. But

we need a comprehensive and modern set of remedies and legal avenues to continue to be successful."

Early 2001 has brought mixed fortunes.

Davias of Sound World says trading in February was 25% ahead of Christmas, with the proliferation of summer tour acts sparking sales.

The same is not true for others. HMV's Carr says cautiously, "There has been a slowdown post-Christmas, which was inevitable, but January

and February are never strong months."

Williams of Central Station Records says trading "virtually stopped on Jan. 1." He cites the uncertainty of the falling Australian dollar and consumer anxiety over two turbulent state elections. "The nation is being rocked, and I expect business to be bad until the federal election, which is expected about October or November," says Williams.

2001'S VICTOIRES CELEBRATE DIVERSITY

(Continued from page 8)

suggesting that during the week of the Victoires, the public voted by sending Sony act Garou's album and single to the top of the sales charts.

Acts that performed included Bruel, Salvador, Boulay, Etienne Daho, Autour de Lucie, Tetes Raides, Rita Mitsouko, Alain Souchon, Garou (live from Quebec), Saez, Saian Supa Crew, and Rachid Taha.

For the first time in years, the Victoires welcomed back international acts. Special guests who performed during the show included Epic artist Sade, Mercury act Lionel Richie, and Wildstar/Edel 2-step vocalist Craig David, for an acoustic version of his hit single "Seven Days." A special tribute was paid to Virgin act Renaud for his career.

Set at the Olympia concert hall, the 12 million franc (\$1.7 million) awards

show was broadcast live on public TV France 2 and AC network Europe 2. The program garnered an average 28% audience share, with more than 4

million viewers, while commercial channel TF1, which usually commands the evening by a wide margin, had a 29% share.

Some key label executives were critical after the ceremony of the length of the show and questioned the need to have so many acts performing live.

Marc Thonon, president of the Victoires and CEO of Atmosphériques, says that no other show offers the opportunity to present such a wide variety of talent and musical genres. "I

know it's being criticized for being too long, but for me, the reward is that artists who hardly or never get any TV exposure had that opportunity," says

Thonon.

Europe 2 program director Sebastien Cauet says, "The diversity of talent is fully part of the Victoires. There isn't any single station playing the whole genre of what was played during the show, from pop acts like Isabelle Boulay or Helene Segara to electronica artists St. Germain or reggae group Pierpoljak. I don't see a problem with that, because it is part of the Victoires' concept. And it's just a one-off show each year. Overall, it

was a nice ceremony, with lots of diversity and, like many others, I found it was far too long."

Thonon says that despite the criticism and the hard work involved in putting together the ceremony, he will do it one more year, because "I feel that there are a lot of things to develop from this foundation. For me, it was like the year zero for the show after all the troubles of these past years. The Victoires are back on track; there is a lot of good will from everyone in the business and within the artistic community to continue what has been started. We have to build from what we have and move on."

A list of 2001 Victoires de la Musique winners follows:

Best male vocalist: Henri Salvador (Source).

Best female vocalist: Helene Segara (Orlando/Eastwest).

Best debut stage performance: St. Germain (Blue Note/EMI).

Best debut album: Isabelle Boulay, *Mieux Qu'ici Bas* (V2).

Best pop album: Henri Salvador, *Chambre Avec Vue* (Source).

Best rock album: Louis Attaque, *Comme on a Dit* (Atmosphériques).

Best rap, reggae, or groove album: Pierpoljak, *J'fais C'que J'veux* (Barclay).

Best traditional or world music album: Rachid Taha, *Made in Medina* (Barclay).

Best electro, techno, or new sounds album: St. Germain, *Tourist* (Blue Note/EMI).

Best children's album: Henri Des, *Du Soleil* (Mary Jose Productions).

Best soundtrack for a movie or TV program: *The Virgin Suicides*, Air (Virgin).

Best music video: Etienne de Crecy, *Am I Wrong* (V2); director, Geoffrey de Crecy.

Best original song (voted by the listeners of Europe 2): "L'envie D'aimer," sung by Daniel Levi, written by Florence-Guirao/Obispo (Mercury).

Best musical, tour, or concert: Johnny Hallyday at the Eiffel Tower, the Olympia, and on tour.

'The diversity of talent is fully part of the Victoires.'

—SEBASTIEN CAUET,
EUROPE 2

DNA TO DISTRIBUTE DEATH ROW CATALOG

(Continued from page 6)

at Mule Creek State Prison in Ione, Calif. Speaking to Billboard by phone, Knight says he expects to be out of jail by this summer, after he serves additional time for violating federal probation in a 1994 weapons case.

Knight—who maintains a small Death Row staff in L.A. to handle the label's day-to-day business—expresses satisfaction about the newly independent status of his label.

"I like giving back and dealing with guys who want to grow along with me and my ideas and my vision," Knight

says. "A lot of times, when guys go major and mainstream, they want to pay you less, and they want to basically turn around and give you deals for nothing. They want to beat you out of everything. It's a game. The DNA situation is I own it, I got the great material. I know they can get it in the stores."

"People change over the years," he continues. "The people at Interscope, they took a turn for definitely the worse. Priority took a turn definitely for the worse... Once it becomes corporate, where Interscope don't own

Interscope anymore, Universal does, and Priority don't own Priority anymore, it turns strictly corporate. When it turns strictly corporate, it becomes a numbers game."

Representatives from Priority and Interscope did not return calls.

Knight says that upon his release, he will move "full steam" to develop young talent like rapper Crooked I, who was heard on the *Too Gangsta* compilation.

"I want the opportunity to pay my debt to society," Knight says. "It's not about I was done wrong or I was done right. It's about pay your debt; don't cry about it; come out a smarter, stronger man; and be more respectable and work hard. That's all I want out of life."

Colson does not discount working with Death Row on future releases, saying, "Our deal is for this catalog, so everything else is an additional conversation."



Charity Always in Fashion. Atlantic recording artist Rod Stewart and *Vogue* magazine publisher Richard Beckman were recently honored with the City of Hope's Spirit of Life Award at a New York gathering that also launched Fashion and Music Industry for the City of Hope, an effort to raise funds and awareness in New York for the California-based medical center and research institute. Standing, from left, are Atlantic Group co-chairmen and event honorary co-chairmen Val Azzoli and Ahmet Ertegun, Stewart, event co-hosts Mark McGrath of Sugar Ray and Daisy Fuentes, Condé Nast Publications CEO and event honorary co-chairman Steve Florio, Warner Music Group chairman/CEO Roger Ames, and Beckman. Kneeling, from left, are City of Hope VP of development Scott Goldman, Atlantic Records executive VP of development/GM Ron Shapiro, Stan Frazier and Rodney Sheppard of Sugar Ray, and Stewart manager Arnold Stiefel.

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News contact: Jonathan Cohen
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Expanded Duties For 4 On Billboard Edit Staff

Billboard is announcing several editorial changes this week, in its ongoing effort to expand and diversify its coverage of the music and video industries. All are effective immediately.

Brian Garrity, who has been Billboard's Merchants & Marketing editor, has been appointed to the new position of marketing & technology editor. Gail Mitchell, the R&B music editor, has been named rap/R&B Music Editor. And editorial assistants Jill Pesselnick and Rashaun Hall have been named assistant editor and reporter, respectively. All report to managing editor Don Jeffrey.

Garrity will spearhead Billboard's coverage of new media as they intersect with the music and video businesses. He will be the author of Billboard's weekly Sites + Sounds column. In addition, he will continue to oversee the magazine's Merchants & Marketing section.

Garrity was named Merchants & Marketing editor Dec. 1. He joined the staff in September 1999 as financial reporter for the Billboard Music Group, covering financial news and trends for Billboard magazine, Billboard Bulletin, and Amusement Business. Prior to that, he reported for Investment Dealers' Digest and the Springfield (Mass.) Union News. Garrity received a B.A. from Fordham University and an M.S. in journalism from Columbia University.

Mitchell, in her new capacity, will be responsible for Billboard's expanded coverage of the rap genre, in addition to reporting and editing articles on R&B. She writes the weekly column, The Rhythm The Rap and The Blues.

Mitchell joined Billboard in April 1999. Before that, she had operated her own writing/editing firm and had been VP/executive editor of the daily fax publication Inside Radio. She joined Radio & Records magazine in 1979 as assistant editor, became news editor in 1983, and executive editor in 1987. She holds a bachelor's degree in communications from Loyola Marymount University in Los Angeles.

Pesselnick, in the new post of assistant editor, will contribute to Billboard's coverage of the West Coast-based music and video industries. She has served as the Los Angeles-based editorial assistant since January 2000 and has written the weekly Modern Age column. Pesselnick previously worked as an editorial assistant at Daily Variety. She is a summa cum laude graduate of UCLA, where she earned a B.A. in communication studies and history.

Hall, who in his new capacity will be reporting on general news and trends of the music business, joined Billboard in August 1999 as an editorial assistant in New York. He writes the biweekly They're Playing Our Song column for the magazine. Prior to Billboard, he served as an intern for Two One Two Public Relations, University/Interscope Records, and Cablevision. He received a B.S. degree in communication studies from New York University.



GARRITY



MITCHELL



PESELNICK



HALL

Tape/Disc Directory Closing March 28

Companies hoping to get their message to key music industry decision makers have until March 28 to be included in Billboard's 2001 Tape/Disc Directory. The directory serves as the most comprehensive source of manufacturing information for the music and video business, and is consulted by thousands of business managers, creative directors, and purchasing agents all year long.

The 2001 Tape/Disc Directory will

contain more than 4,700 listings from more than 65 countries, including CD, audio and video manufacturers, production facilities, packaging and mailing suppliers, tape duplicators and CD replicators, tape mastering facilities and more.

To advertise in the 2001 Tape/Disc Directory, contact Jeff Serrette at 646-654-4697 or jserrette@billboard.com. To order Billboard directories call 800-344-7119.

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Shaggy Owns Two-Fifths Of The Top 5

SHAGGY MIGHT AS WELL find out the dates for the Billboard Music Awards, the American Music Awards, and the Grammys and fill in his calendar now, because he's going to be very busy come next awards season. The Jamaican-born artist continues to rule The Billboard 200 and Top R&B/Hip-Hop Albums with *Hot Shot* and joins an elite club of artists who have had two simultaneous top five hits on The Billboard Hot 100.

The MCA single "It Wasn't Me" holds at No. 2 on that chart, while the album track "Angel" advances 7-5. It's the first time an artist has had two top five hits at the same time since the week of Sept. 26, 1998, when Monica occupied the very same positions that Shaggy holds this issue. Her solo recording "The First Night" was No. 2, and her duet with Brandy, "The Boy Is Mine," was No. 5.

While it's rare for an artist to have two top five hits in the same week, a number of acts have achieved this in the rock era, including Elvis Presley, the Beatles, Linda Ronstadt, Diana Ross, Donna Summer, Boyz II Men, and Puff Daddy, among others.

HALF DOZEN: In the history of the Top Country Albums chart, only six motion picture soundtracks have gone to No. 1. The current occupant of that slot is the Mercury soundtrack to the Coen Brothers film *O Brother, Where Art Thou?* The album is in its second week in pole position, even without benefit of airplay.

That puts *O Brother* in fifth place among the six soundtracks, when it comes to number of weeks on top. The champ is *Hope Floats*, which had a nine-week reign in 1998. *Urban Cowboy* is in second place, thanks to its

eight-week run in 1980. Last year's *Coyote Ugly* remained on top for seven weeks. Another 1980 soundtrack, *Honeysuckle Rose*, was No. 1 for six weeks. In last place is *Pure Country*, which was on top for one week.

On The Billboard 200, *O Brother* reaches a new peak position of No. 15 this issue.

CLUB ROOM: After two singles that sold well but did not make the Hot 100, British outfit *S Club 7* has finally reached the pop singles chart. In January 2000, the stars of the *S Club 7* TV series peaked at No. 22 on Hot 100 Singles Sales with "Bring It All Back." Three months later, "Two in a Million" fared a little better, as it reached No. 19 on the same chart. But neither song had enough airplay to register on the Hot 100.

A year later, *S Club 7* earns Hot Shot Debut honors, as "Never Had a Dream Come True" (A&M/Interscope) opens at No. 61. The former No. 1 hit in the U.K. was co-written by Cathy Dennis, familiar to chart-watchers for hits like "Touch Me (All Night Long)" (No. 2 in 1991) and "Too Many Walls" (No. 8 later that year). Dennis was last seen on the Hot 100 as an artist with "Irresistible," No. 61 in 1993.

LOOK! UP ON THE CHART: Eric Clapton debuts at No. 31 on Mainstream Rock Tracks with "Superman Inside" (Duck/Reprise). If the track can leap tall buildings into the top 10, it will be Clapton's first top 10 title on this chart since "Tore Down" went to No. 5 in October 1994.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	100,852,000	98,293,000 (DN 2.5%)
ALBUMS	91,996,000	93,410,000 (UP 1.5%)
SINGLES	8,856,000	4,883,000 (DN 44.9%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	81,030,000	86,116,000 (UP 6.3%)
CASSETTE	10,753,000	7,113,000 (DN 33.9%)
OTHER	213,000	181,000 (DN 15%)

OVERALL UNIT SALES THIS WEEK

16,407,000

LAST WEEK

14,153,000

CHANGE

UP 15.9%

THIS WEEK 2000

15,689,000

CHANGE

UP 4.6%

ALBUM SALES THIS WEEK

15,574,000

LAST WEEK

13,414,000

CHANGE

UP 16.1%

THIS WEEK 2000

14,272,000

CHANGE

UP 9.1%

SINGLES SALES THIS WEEK

833,000

LAST WEEK

739,000

CHANGE

UP 12.7%

THIS WEEK 2000

1,417,000

CHANGE

DOWN 41.2%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	2000	2001	CHANGE
CHAIN	4,383,000	2,401,000	DN 45.2%
INDEPENDENT	1,298,000	896,000	DN 31%
MASS MERCHANT	3,144,000	1,556,000	DN 50.5%
NONTRADITIONAL	31,000	30,000	DN 3.2%

ROUNDED FIGURES

FOR WEEK ENDING 2/18/01

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



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