Music Companies Feel Dotcom Meltdown

BY BRIAN GARRITY
NEW YORK—File 2000 under the year the digital music bubble burst.

Roughly 12 months after the promise of digital distribution allowed start-up Internet music companies to tap the capital markets for more than $1 billion in financing and sent the share prices of many publicly traded businesses with ties to the music sector soaring to new heights, investors have turned to run in the opposite direction. (Continued on page 92)

Rounder Records Releasing Alan Lomax Collection

BY ELENA OUMANO
NEW YORK—In 1962, ethno-musicologist/folklorist Alan Lomax traveled through the Eastern Caribbean, hauling a Nagra tape recorder and a pair of 3-foot-high loudspeakers.

In the fields, city streets, and even in boats floating on the Southeastern edge of the Caribbean Sea, he recorded the music, rituals, and dances that had survived the Middle Passage, as well as Creole hybrids that resulted from interactions between Africans and between slaves and master. Each time Lomax recorded a group, he’d replay the sounds for their delighted makers, capturing their reactions and asking questions.

"Tombstone Feast: Funerary Music Of Carriacou" and "Martinique Canal Fields And City Streets," both due for release Jan. 28, are the latest installments in Rounder Records’ "Caribbean Voyage" series, which is part of the label’s comprehensive and ongoing Alan Lomax collection project. Virtually all the "Caribbean Voyage" material has never been previously released. (Continued on page 90)

Grammy Cites Destiny, Scott

BY LARRY FLICK
NEW YORK—Without the media-ready romance of a comeback king like Carly Simon or a monumental breakthrough newcomer like Christina Aguilera, retailers are viewing the nominations for the 43rd annual Grammy Awards as being business as usual— but good business as usual.

Announced Jan. 3 at branches (Continued on page 88)

Despite Strong Sales Of DVDs And The Beatles’ 1, Merchants Report A Flat Holiday Selling Season

This story was prepared by Ed Christman and Brian Garry in New York, and Elena Oumano in Los Angeles.

The biggest week in the history of the music business, strong DVD sales, and the Beatles saved home entertainment retailers from suffering a disastrous holiday selling season. But even with those factors working in their favor, most merchants still reported flat to slightly down sales for the period.

An explosive Christmas week, with album sales totaling 45.4 million, according to SoundScan, came to the rescue of music merchants, allowing them to draw within striking distance of achieving a flat holiday selling season. That total was 13.5% greater than the amount sold in the week prior to Christmas 1999. Before that week, many merchants privately admitted to Billboard that sales were down as much as 15% on a comparable-store basis for the holiday selling season.

Pete Cline, president of Handelman Entertainment Resources (the (Continued on page 94)

What’s Next For BMG?

New President Named

BY ADAM WHITE
LONDON—All five of the multinational music groups that dominate today’s record industry have long histories when you take into account some of their parts, such as the RCA assets acquired by the Bertelsmann Music Group in 1987 and the PolyGram properties swallowed by Universal in 1998.

But today’s BMG Entertainment also owes much of its muscular presence and global drive to the efforts of Rudi Gassner, who joined the company 14 years ago as it was being reinvented by co-chairmen Michael Dornemann and Monti... (Continued on page 97)
112 YEARS OLD AND POPULAR SOLO ARTIST

#1 TOTAL ALBUMS LABEL*
#1 SINGLES LABEL*
#1 SOUNDTRACKS LABEL*
#1 CATALOG LABEL*
#1 LABEL OVERALL (3 CONSECUTIVE YEARS)*

* According to Soundscan market share for calendar year 2000

www.americanradiohistory.com
D STILL THE MOST
T IN THE BUSINESS.

COLUMBIA
We mourn the loss

of a man of great passion.

His love of music

will keep a song in our hearts.

Rudi Gassner

1942-2000
BY EMANUEL LEGRAND

LONDON—Universal Music has maintained its status as the largest record company in the world according to the chart analysis compiled by Billboard.

According to the chart, Universal leads the full-year singles charts with a 22.4% share and the albums charts with 20.6%. Both figures show increases over the previous year. The figures are based on Billboard’s Music & Media’s Eurochart Hot 100 Singles and European Top 100 Albums charts.

“This, of course, is a tremendous result and is particularly pleasing as there were many industry changes in the company that doubted that the merger between PolyGram and Universal would work,” says Max Hole, Universal Music International senior executive vice president, sales, marketing and A&R.

However, the statistics also reveal that Universal would have lost its crown had EMI been combined with either Warner Music or BMG. If the EMI/Warner Music merger had proceeded, the new entity would have had a chart share of 32.4% in albums and 32.6% in singles—a share which would have placed it in second of Universal in both categories. Had EMI been combined with BMG, the joint share would have been 27% albums and 26% singles.

In singles, Universal is ahead of Warner, which moved from third to second with a 17.3% share; EMI; BMG; and Sony, which fell from second position in 1999 (see chart, this page). Indie Zomba stands sixth with 4.4%. All companies gained at the expense of Sony Music, with Warner cashing in the benefits of a year in which Madonna and the Corrs dominated European charts.

In albums, Universal is followed by Sony, at 16.1%, up one position, thanks in no small part to high-selling singles such as T.S.T.B. and Bobyn MC’s. BMG (which also gained one position), then EMI, Warner, and Zomba, which finished the year just 0.7% below its nearest competitor.

In singles, Universal owes a lot to a release schedule that has not suffered any lapses during the year and to a steady flow of superstar releases from Bon Jovi, The Spice Girls, and Eminem.

Says Hole: “We’re fortunate to have extremely talented executives running all our companies in Europe, and this is a tribute to them and to all our artists who have consistently delivered the best music throughout the year.”

Meanwhile, Sony Music followed a strong 1999 with a rather weak schedule in 2000, but was boosted at the end of the year by the simultaneous releases of works by Ricky Martin, Sade, and the Offspring.

BMG consolidated its position in the album charts, mainly thanks to the sales run of Santana’s “Supernatural,” Music & Media’s album chart-topper of 2000. Other artists contributing to BMG’s success were Whitney Houston, Britney Spears, Arista, Eros Ramazzotti, and Toni Braxton. EMI lost single chart share during 2000 but improved its album chart share by about 5% with a year dominated by Radiohead, Coldplay, Robbie Williams, and Kylie Minogue on the EMI side and Melanie C., the Spice Girls, and Lenny Kravitz on the Virgin.

The release of the Beatles’ compilation “1” also gave EMI’s album performance a terrific boost. Zomba enhanced its status as a leading independent company with close to a 10% share of the singles charts and almost 5% album chart share. London-based Zomba International record company managing director John Watson says these results are “a testimony to the work of all our affiliates. We have put together a structure combining good A&R, marketing and the know-how of the best people and the best records.”

Adda Watson, “The results highlight EMI’s success story and the charts illustrate just how far the Zomba company has come in the last 12 months and confirms our growing status as a global record company that is now challenging the majors in Europe and around the world.”

Watson says one of the characteristics of EMI’s success is that it is based on a very high ratio of hits vs. misses. Most of Zomba’s performance is based on releases by Britney Spears, Backstreet Boys, Steps, ‘N Sync, and R. Kelly.

In the US, we have fewer releases and a very high strike rate. One out of three releases is a success,” he explains.

Watson says Zomba’s performance is even more remarkable considering that most of the company’s affiliates were recently set up; the French company is only 15 months old, and Spain and Italy have only been operating for six months.

“Our managing directors should feel very proud of our collective achievement,” adds Watson. “We are a very young company, we’re getting better at what we do, and there is still room for improvement.”

EXCLUSIVE: MORE FROM GEORGE HARRISON ON THE BEATLES’ NEW SUCCESS AND HIS OWN SOLO CATALOG

Featured in Reviews & Previews (see page 25) is a review of George Harrison’s long-awaited reissue of his first proper solo album, 1970s acclaimed “All Things Must Pass.” Due in stores Jan. 13, 1973 from Apple/Carlipot, the revised 30th-anniversary edition features five previously unreleased bonus tracks and marks the start of a comprehensive reissue of his entire solo output during his Capitol and subsequent Warner Bros. years, including his Warner recordings with The Traveling Wilburys.

At the Billboard.com Web site, readers can find a special expanded edition of Billboard Editor in Chief Timothy White’s Dec. 30 installment of his Music to My Ears column, which contained world-exclusive interview with Harrison. This version of the column includes more thoughts from the former Beatle regarding his old band and the huge international sales success of the Beatles’ “1” album, in addition to more commentary on the historic Back to the Future soundtrack and the nature of its new tracks—plus word on his next-all-new solo album.

Shares by labels and companies in 2000 (compiled from Music & Media charts, weeks 1-51)

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<tr>
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<tr>
<td>Others</td>
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<td>7.6</td>
<td>8.4</td>
<td>9.9</td>
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Note: For Universal years 1996-99, the figures in parentheses are PolyGram’s share; EMI combines EMI and Virgin.

We’re fortunate to have extremely talented executives running all our companies in Europe, and this is a tribute to them and to all our artists who have consistently delivered the best music throughout the year. — MAX HOLE —
Listen Lays Off Staff In Bid For Profitability

BY EILEEN FITZPATRICK
LOS ANGELES—In a restructuring move aimed at shortening its road to profitability, Listen.com has laid off 25% of its work force.

On Jan. 3, the company pink-slipped 42 employees from its engineering, marketing, editorial, and product- and business-development departments. All affected employees will receive severance packages, the company says.

No layoffs, however, were made in the sales department.

In a statement, Listen.com CEO and founder Rob Reid said, “The realities of the market, the changes in our business model, and the need to minimize the time it takes to reach profitability all factored into this decision.”

A company spokesman says that Listen.com is moving away from its consumer model to a business-to-business model.

The layoffs were planned for several weeks but were held off until after the holidays, he says.

Like many music sites, privately held Listen.com is shifting to a business-to-business model by building up a suite of digital services that it will syndicate to other companies and Web portals.

For example, the company recently acquired WiredPlanet.com for radio streaming services and has partnered with the personalized music company MoodLogic.

“We don’t know what distribution system will win out, but consumers will want to do more than type the name of their favorite band and download a track,” the spokesman says.

The company continues to operate its search directory, which points consumers to legal music downloads on the Web.

Listen.com, however, doesn’t have a peer-to-peer service. It failed in its bid to purchase the assets of Scour; on Dec. 12, CenterSpan Communications outbid Listen.com for file-sharing company Scour in U.S. Bankruptcy Court (Billboard, Dec. 23). CenterSpan will incorporate the Scour Exchange file-sharing software into its own C-Star technology and plans to launch its service with licensed content in the next three months.

Reid has said that Listen.com does not want to develop its own proprietary file-sharing service and is actively looking for a partner.

The spokesman says that the company has “plenty of money in the bank” and that with the restructuring it expects to reach profitability by 2002.

Listen.com is financially backed by the five major record companies—BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Universal Music Group, and Warner Music Group.
**Billboard's Top Heatseekers Impact Imprint of the Year**

The heat is on

**HEATSEEKERS**

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<thead>
<tr>
<th>Artist</th>
<th>Certification</th>
<th>Peak Position</th>
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<td>TAPROOT</td>
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<td>UNCLE KRACKER</td>
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U2 Planning 2001 Tour
First Performance Scheduled For March

BY RAY WADDELL
NASHVILLE- Irish rock band U2 is poised to take on the world yet again with its upcoming 80-show arena tour, to roll out March 24 in Nashville.

The band is expected to announce Jan. 9 a world tour in support of its Interscope release "All That You Can’t Leave Behind." SFX will produce all dates, beginning with 50 North American shows, followed by 30 shows in Europe. More regions could be added, and multiple dates for certain markets will be tacked on as ticket sales warrant. F2 Harvey will open the North American dates.

As is typical of U2 tours, production will be unique and high-tech, with a 360-degree end-stage configuration. What is atypical, however, particularly among top-shelf rock acts such as U2, is a general admission (GA) setup on the entire floor.

Sources close to the tour say the ticket scale in the U.S. will be $120 for GA, $160 for GA circle (the seats in the first row on either side of the stage), $85 reserved, and $45 for the GA floor. Eighty percent of the hard tickets will sell for $85 or less.

GA floors are more popular in Europe, and the situation is "real"ly what the band wants" this time out, the source says. "When you see the design of the stage, it makes sense."

Production will be less elaborate than past tours, following the overall feel of U2's more stripped-down current release. There will, however, be some "show-stopper" production elements, the source says.

Last time out on the PopMart worldwide stadium extravaganzas, U2 grossed $173,610,864 and drew just under 4 million people to 96 shows. That tour was promoted by Toronto-based The Next Adventure (TNA), later acquired by SFX Entertainment; former TNA president Arthur Fogel now heads SFX Touring and spearheaded the company's efforts in putting the U2 tour deal together.

Despite the big numbers it generated, there was a perception by some in the industry that PopMart was something less than totally successful. Roughly half of the dates sold out, but U2 had gone clean at virtually every show on previous tours, often at small-ticket venues. Regardless, PopMart did extremely well in Europe and most North American markets and remains one of the top-grossing tours of all time.

For PopMart, TNA received the bid to produce the tour, beating out high-profile consortiums: Creative Artists Agency with Bill Graham Presents, and Metropolis Entertainment Group, Premier Talent, and European promoter Harvey Goldsmith and European Goldsmith Group.

PopMart's guarantee for the PopMart tour from TNA was reportedly as high as $100 million, with a figure TNA never confirmed.

Sources say there was no bid situation for the 2001 tour. Craig Evans will be TNA's concert director, working with tour manager Jake Berry (the Rolling Stones). SFX's regional network of promoters will coordinate media and production for each date locally.

Initial ticket on-sales for the first few markets will begin Jan. 13, with the rest going up in the following weeks. No corporate sponsors are involved, but MTV and VH1 are media partners in the tour.

Slater May Become Capitol's Head

BY MELINDA NEWMAN
LOS ANGELES—Artist manager/record producer Andy Slater has been offered the position of president of Capitol Records, according to sources. Should he accept the offer, and Slater, who is married, will be formally named to the U.S. post in mid-January at the earliest.

Roy Lott, who was brought into Capitol by EMI Recorded Music Worldwide president/CEO Ken Berry in March 1998 as EMI Recorded Music president/CEO, and is the top executive there, has served as Capitol Records president as well since June 1998, following the departure of the late David Sonenberg.

At the time of Lott's appointment as Capitol Records president, Berry told Billboard that he would eventually seek a new permanent president/CEO sextet in U.S. time, he said, and "it’s quite some way away now, it’s quite conceivable that we will appoint some one else to be the day-to-day Capitol Records president, but obviously Roy would still be remaining here in his existing role as deputy president, North America."

In his two years at Capitol’s helm, Lott has made a number of changes, including reinstating a black music division that Gersh had disbanded. While Capitol is currently at the "live"/theatre with the Beatles’ "1" album (which is in its fifth nonconsecutive week at No. 1), it has struggled to break a number of "ishers."

In other developments, a special Capitol/EMI-Recorded Music Worldwide lawsuit settlement has been reached by New York-based law firm Bandrow, Widder, Lifshitz, Kollros and Leifer. In addition to "1," the only other album reaching the Billboard 200 from the label in 2000 was Radiohead’s "Kid A."

Sources say Slater is seen as someone who can bolster Capitol’s independent status among top labels and producers to a number of acts. Among the artists Slater has managed are the Wallflowers and Fiona Apple. He also runs his own Epic-distributed imprint, Clean Slate, which is home to such artists as Macy Gray and Apple. (Slater also received a Grammy nomination Jan. 3 for record of the year as producer of Gray’s "Try." See story, page 1.)

Lott also holds the title of CEO (president of Capitol Records Group, a label consortium formed in 1996 to better handle the EMI-owned labels, including Capitol, Capitol Nashville, EMI Latin, EMI Canada, and EMI Classics-the Christian Music Group. It is not known whether he will retain that role should Slater accept the Capitol presidency.

EMI is in the process of discussing a possible merger with BMG Entertainment. A planned merger with Warner Music Group failed last year.

EMI and Capitol representatives, as well as Lott, had not been contacted. Slater did not return calls.

Lawsuits Stall Release Of Beach Boys Set

BY CHRIS MORRIS
LOS ANGELES—Gordon Anderson, VP of Beverly Hills, Calif.-based Collectors’ Choice Music, is bemused about the current federal court flap over some nearly 40-year-old recordings by the Beach Boys.

"This stuff’s been out in various forms again and again," Anderson says. "It’s so old, but it’s been a regular trademark battle with those labels, for EMI from TNA.

In November, Collectors’ Choice announced plans to release "First Wave—The Complete Hite Morgan Sessions," a comprehensive two-CD set of the famous 1961-62 recording sessions with L.A. producer Hite Morgan. The package was assembled by Surf’s EVP Ken Hite, who, with former A
d in the '50s, currently licenses the name through Surfing Sun Records.

"I don’t know what the heck’s going on," says Anderson, who notes that such suits are "whack-o and hurtful to the label that created the name."

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d in the '50s, currently licenses the name through Surfing Sun Records.

However, those plans have been put on hold by an exchange of lawsuit letters. In Dec. 20, Broder Records, the Beach Boys’ label entity, sued Elliott; Surf’s Up; Hite Morgan’s son, Bruce Morgan; and Morgan’s label, EMI America, in U.S. District Court in Los Angeles, alleging trademark infringement, unfair competition, and misappropriation of name, voice, and likeness (Collectors’ Choice is not a party in the suit.)

The same day, Bruce Morgan lodged his own suit for declaratory relief in the same court against Broder Records and surviving original Beach Boys members Mike Love and Al Jardine. (Morgan’s action was amended Dec. 23.)

District Judge Manuel Real immediately restrained order barring the sale or release of any Beach Boys material by Elliott, Surf’s Up, Bruce Morgan, or EMI America. On Monday (8), Real will hear arguments regarding the granting of preliminary or permanent injunctions against the material’s release.

Brother Records’ action is a relatively unadorned presentation of its position. Noting that the name “the Beach Boys” was first licensed, as a trademark in 1978 and renewed in 1998, the suit alleges that the defendant’s intended use of the name constitutes “willful and deliberate false designation of origin . . . and is likely to cause confusion, mistake, or deception by inducing the impression among purchasers, potential purchasers, and the public in general into the belief that the recordings, and the sale, dissemination, and/or distribution thereof, was and is in some manner approved, licensed, or sponsored by [Brother Records].”

The suit seeks actual and compensatory damages of $150 million, plus additional punitive damages to be determined at trial.

In contrast, Morgan’s suit—essentially filed as an answer to Brother Records’ action—offers what purports to be a detailed history of the relationship between Morgan and the group, with whom he formed the Beach Boys in 1961.

According to the suit, during the ‘60s the Morgans were professionally and socially acquainted with Murry Wilson (whose name is incorrectly rendered as “Murray” throughout the document), an aspiring record writer and the father of future Beach Boys Brian, Carl, and Dennis Wilson. One of Murry’s compositions, “One Step Two Step,” was published by the Morgans’ company, Guild Music, in the mid-’50s, the suit claims.

Bruce Morgan’s action alleges that the group created the name “the Beach Boys,” which became the name of the group in late 1961.”

In 1961, Dorinda Morgan suggested to Dennis Wilson that he create a list of surfing terms and that they choose one, suggesting “surfing” for the name, the suit claims. “. . . Dorinda Morgan suggested that [the group] change their name to ‘the Beach Boys,’ which became the name of the group in late 1961.”

In 1961-62, the suit alleges, Hite Morgan and his label, Deck Records, paid for various sessions that resulted in nine Beach Boys masters, including “Surfin’” and the original version of the latter’s hit “Surfin’ Safari” and “Surfer Girl.” “Surfin’” was subsequently released on the X Records label and licensed to Candi.

According to the suit, on March 29, 1962, Murry Wilson and Hite Morgan signed an agreement giving the Morgans the rights to produce, record, and distribute the Beach Boys recordings for a period of one year. The action claims that Capitol Records’ July 16, 1962, contract with the Morgans, which superseded the Morgans’ contract, but adds that the couple “took no action to effectuate their rights.”

(Continued on page 100)
New PBS pledge special
"This Is The Moment" in March.

Confirmed television appearances include:
The Today Show - Monday, February 5
Rosie O'Donnell - Tuesday, February 6

ABC made-for-TV movie "Inside the Osmonds" airs during February sweeps, reaching over 60 million households.

Summer 2001 concert tour.

Network and Cable TV Campaign
Local and National Newspaper Campaign
Talk Radio Campaign
AC Syndicated Radio Campaign

Donny Osmond
One of the great voices of our time returns with a contemporary collection of songs from current and classic Broadway hits from Rent and Guys and Dolls to Aida and Seussical.

Featuring duets with Rosie O'Donnell and Vanessa Williams

Produced by Phil Ramone
Engineered by Elliot Scheiner

This Is The Moment

Available on Decca Broadway CDs February 6
HEAR IT on deccabroadway.com
Melody Maker Folds
U.K. Music Magazine To Merge With NME

By Paul Sexton

LONDON—“Singer, bassist, and drummer wanted for new band. Influences: Zeppelin, Stones, Who, Hendrix. Must be committed.”

The ambiguous-sounding advertisement could have appeared at almost any time during the last 30 years, but this one had the sad distinction of being among the last to appear in the famous classified section of a British music journal. The Dec. 20 edition of Melody Maker marked the last appearance, after almost 75 years, of one of the oldest music publications in the world.

Publisher IPC Music & Sport announced Dec. 14 that the title would merge with its other celebrated rock periodical, New Musical Express (NME), as of the Jan. 6 issue, citing “market conditions,” as well as continuing published imposing, according to managing director Melvyn Sonnefeld.

The classifieds, the conduit to success for countless future stars from T. Rex to Phil Collins, are to be replaced on the nme.com Web site, where some staffers are being found jobs. The news swiftly followed rival publisher Emap’s decision to close its rock monthly, SFX.

“It certainly didn’t go down for want of people’s effort or enthusiasm,” says Allan Jones, who first wrote for Melody Maker in 1974 and was editor from 1984 until 1997, when he left to launch IPC’s rock monthly Uncut. “But things are very different now. When I started buying the music papers, there was no other source of information. Even as late as the mid-1980s, you weren’t bombarded by the ubiquity of music coverage. It’s just very sad that music isn’t quite as significant now. It was quite undervalued in the 1980s (later to be supplanted by Sounds). Melody Maker’s jazz coverage made it “required reading.”

Melody Maker, which gave the first U.K. cover to Louis Armstrong in 1927, was the paper in which the Rolling Stones’ manager, Andrew Oldham, announced his “retirement” in 1964, where his Beatles counterpart Brian Epstein argued for the legalization of marijuana shortly before his death in 1967, and where David Bowie revealed his bisexuality in 1972. Melody Maker’s circulation, regularly in excess of 200,000 in the 1970s, had fallen to an average of 12,000 for the first six months of 2000, according to figures from the Audit Bureau of Circulations (ABC). This followed drops of 11.5% and 18.2% in the same periods of 1999 and 1998, respectively. NME’s ABC figure for January-June last year was 76,215 (down 16%), and Select’s 36,854 (down 18%). Among youth-oriented rock titles, only Kerrang! has bucked the trend, with a January-June 2000 readership of 45,342, up 10% year-to-year.

Melody Maker was first published, as a monthly, in January 1956 and went weekly in 1958, by which time it was respected as the official British title of the champion both American and domestic jazz. The paper also staged its first dance band competition in 1953 and went on to have a key role in the mounting of jazz concerts. That coverage remained key through the 1960s, by which time rock and pop had infiltrated its columns. Following a somewhat grudging acknowledgment of new wave in the late 1970s, jazz, folk, and blues were excised from its pages soon afterward.

Former Billboard special issues editor Peter Jones was editor of Radio Active, which started in the late 1960s and early 1970s, when the thriving British music scene supported four weekly mainstays supported for a time. Melody Maker’s jazz coverage made it “required reading.”

(Continued on page 101)

Edel To Supply Music To Napster

By Eileen Fitzpatrick

LOS ANGELES—Two months after aligning itself with Napster, Bertelsmann AG has convinced one other record company to endorse the file-sharing firm.

In a deal brokered by Bertelsmann’s E-Commerce Group president/CEO Andreas Schmidt, Hamburg-based independent label edel music AG has agreed to supply content from its library to Napster when it launches its membership service later this year.

Prior to the launch, edel artists will be featured in Napster’s Feature channel, which highlights new and emerging talent.

“We welcome Napster’s commitment to protect the interests of artists, songwriters, and other rights holders through their new business model, and we will support any activity that provides for fair compensation for everyone involved,” says edel CEO Michael Hänsel.

Under the deal, edel will also attempt to enlist other labels for the new Napster and serve as an advisor for the company.

To date, no other major record company has agreed to sign on with Napster.

Each of the majors, including BMG Entertainment Group, is waiting for a ruling on an injunction against Napster from the 9th U.S. Circuit Court of Appeals in San Francisco. The statements of the labels’ copyright infringement lawsuit filed against Napster more than a year ago. It is unclear when the 9th Circuit will render a decision in the injunction appeal.

In the meantime, BMG and Napster are expected to reveal details of the new membership service within the next few months. BMG has loaned Napster $50 million to develop a legal file-sharing technology, which it hopes will be accepted by the music industry.

Edel, which is Europe’s largest music publisher, is a majority stake in alternative record labels Play It Again Sam and Eagle Rock, as well as Universal WB and U.K.-based On Demand Distribution.

Radioactive Records Sues MCA, Universal Joint Venture Regarding 1996 Live Album Basis of $10M Lawsuit

By Chris Morris

LOS ANGELES—Following a protracted wrangle over the terms of what is known as an “extremely expensive deal” between Radioactive Records and MCA Records, Radioactive has turned to the courts to resolve the conflict regarding its long-running joint-venture.


According to the suit, the Radioactive/MCA joint-venture—signed in July 1990 and extended twice—was successful, selling more than 15 million albums and producing in excess of $100 million in net revenues to the venture from record sales.

Most of those albums were undoubtedly moved by Radioactive’s most commercial act, the Pennsylvania-bred quartet Live, which cut four best-selling albums for the label; the most recent, “The Distance To Here,” was released in October 1999. The rest of the company’s roster was considerably less potent and included such acts as the Ramones (who disbanded in 1997), Black Grape, Big Audio Dynamite, punk star-turned-dance artist Traci Lords, and Anglicish (fronted by guitarists Garbage lead vocalist Shirley Manson, and the Heads (featuring the rhythm section of Talking Heads, which was managed by Kurfurst).

Radioactive’s lawsuit alleges breach of contract, fraud, and breach of fiduciary duty, seeking damages in excess of $10 million.

the label’s disagreement with its erstwhile joint-venture partner was sparked by divergent estimates of advance money owed to Kurfurst’s firms.

The suit claims that a second extension of the venture, of four years and six months, was structured concurrently in July 1995, and ended Dec. 31, 1999; the contract was not actually executed until July 1996.

Under the terms of the extension, Radioactive allegedly was to be paid an advance based on the profitability of one of Live’s albums, “if the selling Live album sold approximately 24 million units, the Live advance payable to Radioactive would equal the $10 million maximum or cap,” the suit claims.

The action alleges that Live’s 1996 album “Secret Samadhi,” the so-called “measuring album,” sold 16 million units in the U.S. and 1 million units outside the U.S. by July 1997, therefore leading Radioactive to expect the $10 million maximum advance.

However, the suit alleges, in August 1999, “MCA notified Radioactive for the first time that MCA was supporting Live with its own advance” in the language it drafted in the 1996 amendment provided that overhead expenses incurred by the venture under the agreement for recording and marketing the Live album . . . further to reduce the amount of the Live advance payable to Radioactive, MCA also undertook improperly to increase its share of the revenue from the label’s distribution with the respect to the measuring album. As a result, MCA estimated that the Live advance would total only approximately $4 million.

The action continues, in late December 1999, “MCA refused to go through with its own proposal for third extension, for which Radioactive further agreed to modify the parties’ agreement regarding payment of the Live advance so that the calculation of the advance was reduced by the overhead expenses of the venture . . . In fact, MCA never intended to extend the agreement for a third extension and the parties’ agreement was never in fact succeeded to the blackmail.

The suit also alleges that MCA failed to fund the agreed “Radioactive expense budget of $4.8 million and $999, making a contribution of only $1.8 million—purportedly some $2.2 million less than agreed—in those years; failed to make contributions necessary to fund sensible overhead expenses payable to Kurfurst in 1997, 1998, and 1999; and refused in the second half of 1999 to provide Radioactive with accurate statements of its financial affairs.

With the expiration of the second extension of the venture at the end of 1999, the suit alleges, “MCA and Universal, with the aid of their senior executives to the venture is a going concern after refusing to go forward with its own proposal for a third extension. In connection therewith, they are actively lobbying the venture to stay out of business and otherwise to prevent Radioactive from competing in the record business after MCA’s closing of the venture.

A Universal spokesman says the company does not comment on pending litigation.
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BEST ORIGINAL SCORE
JAMES NEWTON HOWARD

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Sony Latin Aims For Int’l Exposure With Ednita Nazario Set

BY LEILA COBO
MIAMI—In her native Puerto Rico, Ednita Nazario long ago made the jump from singing star to becoming the undisputed reigning queen and icon of the island’s vast musical scene. But ask about Nazario in Spain or in many places in Latin America or on the West Coast, and you’re apt to be met with a blank stare.

“I’ve never been to Spain [promoting an album],” says Nazario ruefully. “I haven’t been to Mexico in years. Latin America? My promotion there has been minimum to none.”

That lack of recent international exposure is one of the reasons why, after a fruitful 10-year association with EMI Latin that yielded five studio albums, Nazario decided to switch labels and musical gears. Newly signed to Sony Latin, the singer is set to release her first disc on the label, “Sin Límites,” which will also be promoted through a May concert tour that kicks off in Puerto Rico and continues through Mexico, Argentina, and the U.S. It is, says Medina, Nazario’s first international tour in approximately five years.

The availability of options open to Nazario reflects the sense of liberty prevalent in an album that—as is Nazario’s custom—is titled to reflect a central theme. Here, for the first time, instead of working with a single producer (past collaborators have included KC & Jojo and the singer), Nazario worked with three: Tommy Torres and César Lemos, who produced the bulk of the album, and Juan Vicente Zambrano, who produced one track he also co-wrote with Carlos Vives.

“I had a lot of liberty and a lot of options,” says Nazario, speaking from a Miami hotel room during a full in recording and sporting newly darkened hair. “‘Sin Límites,’” a collection of mostly pop and pop/rock material, also delves in unexpected corners—touces of house, disco, and traditional Puerto Rican folk music—all the time highlighting Nazario’s very pathos-ridden voice. Even the more traditional power ballads—including first single “Devuélveme” sound uniquely Nazario thanks to the sense of urgency and ownership she imparts on her tracks. The results have to do, in part, with the fact that Nazario co-produces her discs, even when she sings other people’s songs, which is usually the case.

“In the studio, she is, without a doubt, heads and shoulders above every other female Latin singer,” says one prominent producer who’s worked with Nazario. “She has a great voice. She comes prepared, she knows the songs, she knows what she wants. It’s a joy to work with her.”

Last year, just months after releasing “Corazón” and months before signing with Sony, Nazario was already reviewing “an infinite amount” of material for her current album. “Precisely because of the versatility I can access, I resort to other people’s sensibilities,” says Nazario. “And I never look for the same people. Of course, I have people who’ve been with me a long time and know what I like. But I love to discover new people. There’s a fresh approach that’s important, and I think my responsibility as an artist is to look for new elements so the music continues to renew itself.”

This time around, Nazario’s writers include rocker Claudia Brant (“Después De La Lluvia”), Ilíak Negroni (“Bajo Cero”), Yoel Henríquez (“Devuélveme”), and Ricardo Arjona, whose track “Porqué Hablamos”—a duet with Nazario—was also included in his album “Galería Caribe.” The eclectic array mirrors Nazario’s intuitive approach in selecting her music. Negroni, for example, is one of her backup singers, while Torres she knows solely from his recorded music. Not surprisingly, “Sin Límites” includes an English track, “Having The Time Of My Life,” which is a translation of another track, “Vida.” For the bilingual Nazario, it was an “invitation” for those listeners who don’t understand Spanish.

Expectations are high. “She has, almost, a guarantee stamp,” says German Estrada, PD for WRMA Miami, while Aidita Oruna, marketing director for Puerto Rican retail chain La Gran Diceoteca, says, “I think it’s one of the most awaited albums this season.”

She’s a fascinating artist. She sings, dances, produces, acts. When you see that much talent together, it generates interest.

—JORGE PINO—

CLASSICAL / KEEPING SCORE

Fest Unites N.Y. Composers

BY BRADLEY BAMBARGER
NEW YORK—This city has long been blessed with myriad cultural wonders, not the least of which is its diverse community of composers.

Arguably, the turn of the 21st century sees the scene at its richest ever. From serialist sages and Broadway veterans to jazz-savvy mavericks and soundtrack hitmakers, New York’s composing talent runs the musical gamut.

Cellist Fred Sherry, a longtime new-music maven here, has commemorated the Big Apple’s buoyancy by producing a festival of concerts and symposia dubbed “A Great Day In New York.” To be held Jan. 13-Feb. 9 at Alice Tully Hall and Merkin Concert Hall here, the concert series will also be broadcast live on the radio and via the Internet.

(Continued on page 89)
Pavement’s Malkmus Steps Out
Band’s Former Front Man Offers Solo Debut On Matador

BY JONATHAN COHEN
NEW YORK—With college rock stalwart Pavement unlikely to regroup in the foreseeable future, Stephen Malkmus, the band’s former front man, is quietly moving on to new endeavors. After leading the band to critical acclaim over the past 10 years, the singer/guitarist issued his solo debut Feb. 13 on Matador—the New York-rooted label that released Pavement’s five full-length albums.

Although Malkmus says a handful of the set’s 12 tracks had been kicking around his brain for years, the bulk of the project came together during low-key rehearsal sessions this April in a basement in Portland, Ore., where the artist has been living of late. Drummer John Moen and bassist John Bleme, both veterans of the Portland scene, played with Malkmus in an impromptu band, which eventually entered a variety of area studios to record the material with engineer Rick Saltzman.

At first, Malkmus considered self-releasing the music. But when Matador staffers heard a rough mix, they jumped at the chance to extend their association with the band (Pavement was with Matador, as well). He says, “I’ll send you some stuff in a shrug of the shoulders kind of way,” says Matador co-president Chris Lombardi. “And you know, after that, we realized we had a good record.”

The result is “Go Go, Jeezus,” which includes tracks from the band’s “Discontent Grove,” backed with two non-LP sides. (The single hits retail Jan. 16). The full album goes to radio next month. Triple-A and alternative specialty radio will be the focus of early support involving the full-length set, which will be stickered with three emphasis tracks. Malkmus also plans to record a handful of Christmas songs and serviced with a commercial single for the track “Discontent Grove.” He has also started working on a solo tour in support of the album, which is expected to be released in March.

The album, which was recorded entirely by Malkmus at his Portland home, features guest appearances from a variety of musicians, including Bill Laswell, Tom Verlaine, and Steve Ralbovsky, senior VP of the company. The album also includes a bonus track featuring Malkmus and company joined by a full string section.

Gray Hits Gold. ATO/RCA recording artist David Gray was recently presented with a gold record for sales of his album “White Ladder.” The presentation took place backstage at the “Saturday Night Live” studios, where Gray was the show’s musical guest. Shown, from left, are Steve L前瞻性, senior VP of A&R for ATO: Bob Jameson, president of RCA; Rob Holden, Gray’s manager, Jack Rovner, executive VP/GM at RCA; Gray; ATO Records’ Michael McDonald; and Hugh Suratt, senior VP of artistic development and creative services for RCA.

Execs Cite Napster, Consolidation, Piracy As The Top Stories/Trends Of 2000

HAPPY NEW YEAR! At the end of last year, we asked several top music industry executives what they felt were the biggest industry story/trend of 2000, as well as what their company’s biggest success story was (Continued on page 22)
FOR YOUR CONSIDERATION
BEST ORIGINAL SONG

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Artists & Music

Minneapolis’ Honeydogs Will Test Their ‘Luck’ With Palm Debut

BY ANDREW BOORSTYN

NEW YORK—One listen reveals Honeydogs’ “Here’s Luck” (due Jan. 30 on Palm) as a richly textured album with solid rock songs, atmospheric instrumentation, fluid melodies, and haunting lyrics. But the chances of the band finding widespread success may hinge on another trait: endurance.

“This record definitely has a dark vibe to it, and a lot of it has to do with this long tunnel we’ve been going through as a band, just trying to keep our heads above water,” says Adam Levy, Honeydogs’ lead vocalist, guitarist, keyboardist, and main songwriter. “A lot of the songs reflect that sense of doom and the walls closing in on you. “But each song definitely has a light at the end of the tunnel,” he continues. “It isn’t just a record about being alienated and feeling like an outsider. There’s some hope in all of these songs.”

The journey began in 1994, when Levy formed Honeydogs with younger brother Noah on drums, Trent Norton on bass, and Tommy Borscheid on guitar. The Minneapolis-based group recorded two albums for local indie October Records, then moved up to the majors, releasing “Seen A Ghost” in 1997 on Mercury’s Debris imprint.

Soon afterward, Borscheid left the band. And after Honeydogs recorded “Here’s Luck” as a trio, Debris shuttered. But the band, which soon added guitarist Brian Halverson and keyboardist Jeff Victor, continued to be propelled by word-of-mouth, especially among die-hard Minneapolis fans, and the sheer joy of playing music together—not to mention a surprise hit in several local markets. “I Miss You,” which is included on both the Honeydogs’ self-titled debut and “Seen A Ghost,” began receiving airplay at scattered triple-A stations throughout the U.S., performing strongly for individual outlets as recently as late 2000.

“Locally, it became our big calling card,” says Levy. “When Mercury had lost interest in the band, all of a sudden we were getting airplay in Austin (Texas) and Buffalo, N.Y., and other places. It was very surprising to us. Two years after the record was done, all of a sudden it got a second life, and it kept us going.”

The support of DJs and fans—some of them on Palm’s staff—helped seal the label’s decision to pick up the band, according to GM Celia Hirschman. “This band has a much longer staying power than whatever this week’s ratings are all about,” she says, adding that the label, too, is in it for the long haul.

Hirschman explains, “Our intention is to build a strong fan base for the band to rest on for their next record [which is already in the works]. Our first plan of entry will be to go back to Minneapolis and really solidify that market in all areas—radio, press, retail positioning, and lifestyle marketing. Once we develop a sales story there, we want to use that to help us bridge other key markets.”

“Building a band’s awareness on a national level is truly about endurance,” she adds. “What’s critical here is to not go out of the box with guns blazing across the country and run out of steam in three months, but rather to plan methodically.”

Hirschman says Palm has serviced the album to a variety of radio formats in Minneapolis and to triple-A outlets around the country, with the misleadingly cheerful rocker “Sour Grapes” at the focus track. For Twin Cities retailers, the first pressing of “Here’s Luck” will include a bonus disc containing “I Miss You” and two other previously released non-album tracks. In addition to intimate-room shows for their fans, Honeydogs will perform Jan. 10 at Minneapolis’ esteemed First Avenue venue.

“That’s our favorite place to play in the world,” says Levy. “I grew up seeing all the great bands come through Minneapolis there—Bow Wow Wow, Steve Earle, Los Lobos, and Prince, of course.”

“Growing up, the records that had the greatest impact on me were ones I could come back to again and again,” he continues. “And we wanted to make ("Here’s Luck") a record that would be interesting upon repeated listening, on which you would discover new things, new layers, with songs that have a very carefully constructed movement and some sort of great climax. We like to build songs that way.”

Levy says his day job served as an inspiration for much of the album’s material. “Having worked as a social worker for 10 years, I feel that has definitely seeped into a lot of the songwriting—seeing people in poverty, looking for jobs, and keeping their heads above water,” he says, echoing the motif of survival against harsh odds. Perhaps this recurring idea made “Stonewall,” a tribute to the 1969 riots that sparked the gay rights movement, the natural album opener, both thematically and musically.

“That’s definitely a statement of intent,” says Levy of the song. “It introduces a lot of the elements that you’re going to find throughout the record—the different sonic textures, the Mellotron, all the electronic instruments, the breathy percussion, the vocals. It’s right in your face. Part of that song is about the curiosity of being attracted to bisexuality—this almost fixation that people have that’s exploded into a trend. There’s definitely a look at that in the song—whether it’s ironic or something really meaningful.”

“Here’s Luck” is such a strong album that almost any song could be considered a standout: the cheeky, shuffling “Red Dye #49”; the lewd, romance-gone-wrong (Continued on page 22)

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Artists & Music

Bersuit Vergarabat Seals Its Comeback With Universal Argentina's 'Hijos Del Culo'

BY ENRIQUE LOPETEGUI

MIAMI—The cliché “least likely to succeed” is a good way to describe the early version of PolyGram Latin act Bersuit Vergarabat, which is now Argentina’s hottest rock band.

“Bersuit is that band, that good or bad, is fueled by hate,” says singer Gustavo Cordera in a phone conversation from Buenos Aires. “There is a bitter, filthy aspect about our thing, which has a lot to do with resentment. But we use humor because, without it, our sound would be unbearable.”

That’s the unique aspect about Bersuit Vergarabat, pronounced bear-sweet beur-ga-ra-bat. As opposed to most Latin alternative ‘party’ bands, what drives it is not the urge for fun, but the sense of despair. It claims to represent the screwed-up masses who, despite their state, have stories to tell and demand their piece of the spotlight. Bersuit talks about a world of joy within the utmost frustration.

“We’re a flower in the middle of the dung,” Cordera says with good humor.

After a well-received debut in 1991, Bersuit became an instant underground cult hit. But it also got swept up in the new-found popularity, resulting in a bad streak of three weak recordings and the near destruction of the band from drug abuse.

Unbeknownst to the band, it was during one of those long-overdue visits that the Los Angeles Times—mostly on the strength of that first album—named Bersuit one of the top 10 rock en español bands in Latin America. Clarín, Argentina’s top daily, carried the story in Spanish. But instead of getting encouraged, Cordera got mad at God.

“I was at the lowest point of my life,” says Cordera. “No food, no sleep for days, too much coke and acid, and the band was going nowhere. What that story said didn’t reflect the state of the band at that time. I thought that on that day, God had chosen me, specifically, to make my life miserable. I thought it was a tasteless joke.”

Gradually, Cordera began appreciating the fact that someone in the U.S. still believed in the band, and decided to make a comeback.

“We felt that, if people had confidence in you, it must be for something,” he notes. “We realized we owed ourselves and the fans a good album, and that we needed to feel more love for the songs. We decided to get serious and take charge.”

Cordera and the band did just that and, for the first time, made a careful plan. They needed a good producer, and the choice was obvious: Gustavo Santaolalla. The problem was that Santaolalla does not make a commitment to a band unless it has 50 solid songs to choose from an album. Also, Santaolalla had heard the band’s first album and had not been particularly impressed. Nevertheless, Bersuit accepted the challenge and came up with its best songwriting in years.

“This was a different band,” says Santaolalla about the demos he heard. “They had things to say and, most important, they had the songs.”

“Libertinaje” (Libertinism) (1998) would’ve been a strong comeback even without “Sr. Cohranza” (Mr. Collector), a rap version of the song by tropical band Las Manos De Filipi. It is a merciless attack on then-Argentine President Carlos Saul Menem and his team, whom the song explicitly accuses of drug dealing. The tune was an instant hit, and despite government censorship not seen since the military rule, Bersuit went gold (more than 30,000 copies) soon after its release. To date, according to the label, the album has sold more than 150,000 copies in Argentina, 20,000 in Mexico, 10,000 in Spain, and 10,000 in the U.S.: excellent numbers for a rock en español act.

But the follow-up was the real test. Bersuit had to prove that it was a legitimate artistic alternative, not a populist four-letter word machine. ‘Hijos Del Culo,’ released in Argentina in October 2000, is the band’s best album to date and one of the year’s finest. Despite its scatological title (roughly translated as “sons of the world’s rear end”), “Hijos” shows a band at its poetic and musical peak. But despite Bersuit’s newfound poetic subtitle, it’s still angry.

“Nowadays, it is more radical and transgressive not to curse,” says Cordera, referring to Latin rock’s fashionable habit of paying attention to the explicit language at the expense of the music.

(Continued on page 23)
Rudi Gassner
1942-2000

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Artists & Music

THE BEAT (Continued from page 14)

tion on all levels of the entertainment business. The biggest story of the year is the completion of the Viacom/MTV Networks merger, what now gives MTV Networks control of MTV, VH1, MTV2, the Box, CMT, and BET. Very quietly, Viacom COO Mel Karmazin has put together an integrated media company that really has no equal.

As far as Metromedia’s successes at the record division, it was a gust of wind on touring, Up in Smoke, Sarah Brightman, and Farther Festival; on the management side, Vertical Horizon; and on the concert side, in this relatively unfriendly SFX concert world, it was a terrri­cally profitable year for us.

RON SHAPIRO, executive VP/GM, Atlantic Records: The biggest story of the year was unequivocally Napster. In the shortest period of time, Napster went from being some­thing that people didn’t really know about to where we’re watching seismic shifts occur in people’s thinking about our business and plans for the future. I’ve never seen one thing so drastically alter everyone’s thought process in the music business.

The biggest stories for Atlantic were taking Christian rock/rap band p.o.d. platinum, and finally breaking the Corrs in America. We’ve gone gold while still working the first single.

HONEYDOGS (Continued from page 16)

“Hearts And Heads”; the epic, empathetic “Freaks Show.” But perhaps most striking is the ravishing rock voice of Alison “Addy” Levy, who may find that the wish voiced in the song is granted by the public’s reception to “Here’s Luck.”

“I think after all this time, we’re starting to get some sense of connection—that people are hearing this record. Even internationally, we’ve been doing interviews with Japanese magazines, and there’s just a sense of something growing,” he says. “Having gone through two years of silence from the outside world, with very little response, it’s very exciting to have people finally listening.

Levy, who has two children and an ar­bitration case, says, “I’m not really too worried about the record and my child­ren are coming at the same time, although one has had an inordinately long gestation period. It feels like I’m actually having two kids.”

Looking forward to this month’s release of “Here’s Luck” and, with hope, the end of a difficult stretch for Hone­ydogs, Levy says, “The long winter finally feels like it’s over.”

CURRENT EVENTS

C R E A T I V E T R A N S I T I O N S: If we had a penny for every industry acquaintance who is working behind the scenes but who is really striving to be an artist or a song­writer, we could retire. Unfortunately, if receiving that penny was contingent upon that same acquaintance’s actual talent, we’d probably be homeless.

To that end, we’ve always a little uneasy every time someone in the biz slips us his or her demo. We were especially nervous when a song­writer’s disc by venerable record promoter/marketing exec Frank Cernolo (who recently ended a nearly 10-year association with Epic Records) arrived in the mail.

But our nerves were quickly eased by the first cut, “Someday,” a percussive, synthesized tune that Cernolo penned with Shai Lahav. The words are smarter than your average top 40 ditty, and the melody is appropriately sticky. The five­song demo runs a stylistic gamut that ranges from dance/pop (“Sad But True”) to adult­friendly pop (“If This Is True”). The strongest cut is “It’s All About You,” a breezy tune etched with an infectious title refrain and prickly verses about the twists and turns of relationships.

Now based in Miami, Cernolo is teaming with a variety of com­posers, while also seeking a publishing deal (or simply some smart A&R execs looking to flush out forthcoming projects with solid songs). We were pleasantly surprised by the quality of this building writer’s skills, and we believe you will be, too.

For further information, call 305-762-6585, or E­mail Cernolo direct­ly at fieercf@aol.com.

N A T U R A L S O U L: It’s been a pleasure to watch Paul Manchin’s music evolve over the past few years. The Canadian pop­star­in­waiting has been effectively mining a sound that lands somewhere between mainstream belter George Michael and club veteran Robert Owens. With his self­titled disc, “Natural,” he deliv­ers his most assured, fully realized recording to date.

“Natural” integrates elements from soul, pop, &R, electronica, hip­hop, and dance, which the artist playfully calls “SPREHD.” “It’s fresh and funky,” he says. “A natural progression in my sound.”

“Natural” is the natural addition to Manchin’s already impressive discography. His previous B­Group releases received critical acclaim in the U.S. Since Manchin’s formula that works, Manchin has once again collaborated with Brent Bodrug, who produced the artist’s discs “Phobia” (1997), “Debut” (1999), and “Life” (1999). Additional­ly, Manchin has worked with a range of musicians that includes Spyros Poulos, Calvin Roberts, Cin Injeti, and Candi Pennella. It adds up to a feisty package of memorable, rhythm­smart gems.

For more information and sound clips by Manchin, check out the R­Group Music Web site (biggroupmusic.com). You can also reach Manchin directly at paulm@hcn.org.

A L L­H A I L­ T H E­ O U R N Queen: The term “diva” continues to be tossed around a little too freely for comfort. It seems like all you need is a rel­atively big voice and a lot of makeup to de­clare yourself a diva—some­thing we strongly disagree with. Sure, those are key elements one must possess. But one must also exude the energy of a person who has lived life to the max, from the hard knocks to the victories.

One up­and­comer who shows signs of being a real diva is Sun­ja­Elise Freeman, a New Yorker who is actually brave enough to don the stage name Queen Diva. The artist has been earning praise with a jazz­laced show playing in a variety of clubs throughout New York during the past year. Paired with pianist Karl Browne, Freeman flex­es her gorgeous, five­octave voice throughout a set that is equal parts original material and pop standards.

We never miss the chance to hear this charismatic young woman sing, and neither should you. Folks outside of New York will soon get to hear Freeman on a self­made disc that she’s currently recording, with plans to release it in the early spring. This is a woman to keep a close eye (and ear) on. She’s something special.

For more details, call 917-564-0734, or E­mail queen­di­vancy@yahoo.com.

BY LARRY FLICK

Continental Drift
Among the usual mix of party-oriented ska, chancham, cumbia, candombe, and even Brazilian-influenced fusions, the album included "Bandera Negra" (Black Muggeruera), a multilayered song based on the murga rhythm and vocal format brought to neighboring Uruguay by a zarrulera from Cádiz, Spain, in the beginning of the century. For the song, Bersuit used Falta y Resto, one of Uruguay's most respected narguras, with astonishing results. It is the backbone of an album filled with powerful songwriting.

"We put so much respect for that song that it almost didn't make it into the album," says Cordera. "But eventually we were able to come up with the version that we wanted, the one that would make justice to it. It is a very powerful, very big song, in terms of historical and musical significance."

For "Hijos Del Culo," Universal Argentina decided on a frontal attack. The first single, "La Bolita," a fast-moving ska-cuarteto (a two-tone style popular in the Córdoba province), is far from being the best song on the album, but it's definitely the catchiest. Given the precarious state of Argentina's record industry, it was an open commercial approach. The trick worked well: "Hijos Del Culo" went gold and spent several weeks at the best-selling album by an Argentine band, outsold only by Madonna. According to label executives, the album has so far sold nearly 70,000 copies in its homeland, an impressive figure for Argentina.

"Even though the Argentine music market is totally destroyed by the economic crisis, the album is selling at a much better rhythm than 'Libertinaje,'" says Cordera.

But the marketing of a band like Bersuit in the rest of Latin America and the U.S. is a different matter. For starters, a nine-piece band from Argentina can't even begin thinking about a U.S. tour without adding Mexico to the mix. That's what Bersuit did for "Libertinaje," and the results were encouraging.

"In Mexico, ["Libertinaje"] worked out pretty well," says Robbie Lear, Universal's regional director of Latin artists marketing. "The thing about Bersuit is that, in the Latin world, the band and concerts leave a good taste in the public's mouths. Even in Spain, they win people over."

"We were having a lot of fun," says Cordera. "But we did feel that it was a bit too much for the Latin world. The market is very difficult, but has enough balance to sell an exportable album. It has international quality."

Whatever the case, Bersuit first wants to make sure its position at home remains solid before attempting to conquer the U.S. market.

"Now we're really focused on working [in Argentina], because we needed it," said Cordera. "We hadn't played here for over a year and wanted to embrace our fans after so long."

Bersuit presented "Hijos Del Culo" Nov. 10 at a sold-out gig at Buenos Aires' Obras Santiaguista stadium, and followed up with shows in Rosario, Argentina, and throughout the province of Buenos Aires. Cordera added that the band will visit the U.S. and Mexico right after the early-March statewide release of "Hijos Del Culo," and its growing legion of fans will be able to confirm Bersuit's new attitude.

"We just got tired of living in the darkness," said Cordera. "Now we want to climb onstage to cheer people up, not the other way around."
**Billboard’s Heaters Album Chart**

<table>
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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>DISTRIBUTOR</th>
<th>FORMAT</th>
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<td>27</td>
<td>Room For Squares</td>
<td>Coldplay</td>
<td>Parlophone</td>
<td>Warner Bros.</td>
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<td>29</td>
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<td>Bill Johnson</td>
<td>EMI Christian</td>
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<td>Integrity</td>
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<td>31</td>
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<td>Norah Jones</td>
<td>Blue Note</td>
<td>Blue Note</td>
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<td>32</td>
<td>The Very Best Of</td>
<td>Various Artists</td>
<td>Rhino</td>
<td>Rhino</td>
<td>CD</td>
<td>14.98</td>
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**Regional Heatseekers**

**North Central**

- Mr. C: The Slide Man, Mr. C: the Slide Man

- D.J.: The Slide Man, D.J.: the Slide Man

**East Central**

- Mr. C: The Slide Man, Mr. C: the Slide Man

- D.J.: The Slide Man, D.J.: the Slide Man

**South Central**

- Mr. C: The Slide Man, Mr. C: the Slide Man

- D.J.: The Slide Man, D.J.: the Slide Man

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<td>Various Artists</td>
<td>Rhino</td>
<td>Rhino</td>
<td>Rhino</td>
</tr>
</tbody>
</table>

**The Regional Roundup**

1. **EAST CENTRAL NORTH**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

2. **SOUTH CENTRAL**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

3. **SOUTH ATLANTIC**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

4. **MOUNTAIN**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

5. **PACIFIC**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

6. **COLDPLAY PARACHUTES**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

7. **SOUTH ATLANTIC Field Mob, 613: Ashy To Classy**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

8. **COLDPLAY PARACHUTES**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

9. **COLDPLAY PARACHUTES**
   - Mr. C: The Slide Man, Mr. C: the Slide Man
   - D.J.: The Slide Man, D.J.: the Slide Man

10. **COLDPLAY PARACHUTES**
    - Mr. C: The Slide Man, Mr. C: the Slide Man
    - D.J.: The Slide Man, D.J.: the Slide Man

11. **COLDPLAY PARACHUTES**
    - Mr. C: The Slide Man, Mr. C: the Slide Man
    - D.J.: The Slide Man, D.J.: the Slide Man

12. **COLDPLAY PARACHUTES**
    - Mr. C: The Slide Man, Mr. C: the Slide Man
    - D.J.: The Slide Man, D.J.: the Slide Man

**Hot Country Singles & Tracks**

1. **Lush Life**
   - New York alternative
   - Upcoming concert dates include Feb. 14 in Houston; April 13-14 in Gulfport, Miss.; and May 27 in Cincinnati, Ohio.

2. **Dance of the DJ**
   - Ever since DJ compilation albums have been eligible for the Heatseekers chart in 2019, such artists as DJ Skribble, Funkmaster Flex, Louie Vito, and DJ Escape have made it upon it. A potential Heatseekers contender is DJ Icey’s "DJ Icey’s Essential Mix" (Sire-London), whose techno/dance album is currently bubbling under.

3. **Touched by Angeline**
   - Country singer Lisa Angeline’s current single, “A Woman Gets Lonely,” was a No. 62 hit last year on the Hot Country Singles & Tracks charts. The song is a pick from Angeline’s self-titled album on DreamWorks, and the song’s video has considered commercial airplay.

4. **Music/MAXI-Singles Sales Chart**
   - On the latter chart, DJ Icey also had hits with three other singles.
Johnny Adams, Billboard January

**SPOTLIGHT**

**GEORGE HARRISON**

All Things Must Pass

**COMPACT DISC**

Apple/Parlophone 2543 30475

Eating slowly the very finest albums ever issued by a solo Beatle, this landmark work returns in a special 30th anniversary restored edition that features five bonus tracks, including the original, spellbounding acoustic studio takes of "Forever Child" and "Behind That Locked Door." Just as amazing as among the previously issued three in a wonderful space and an overview of the 1970 sessions, "I Live Far Too." That said, the expansive remastered project by Jon Astley reveals the original 23-track project to ever more impressive and it seemed when it first hit No. 1 in Billboard's Jan. 26, 1971, issue. Harrison showed himself to be a composer of remarkable range on classics as varied as "Tell Me What's Wrong," "It's Only Love," "My Life," and the pensive "My Sweet Lord." In its rich sounds and wide-ranging instrumental textures, this remains an adventurous and honest assessment of the highest rank. Billboard's first recipient of the Century Award (1992) endowed itself as a vocal and guitar collaboration with Derek and the Dominoes—as well as members of the Fillers—sloshed on 21-year-old, female vocalist Sun Brown and Harrison's guitar/keyboardist son on the banjo, but the two had uncommonly that you downwound content—just to mention a knack for crafting catchy jams. The fruits of their labor can be heard on this 14-cut best-mixed compilation—which effectively revisits Melendrez's heyday while updating a handful of tunes with new-Minnesota flourishes. Songs like the giddy, hip-hop-laced "Good Girl" have held up remarkably well over time, while "Time Passes By" and "Please Me" have a contemporary, electronics-tinged feel that could do the trick in a live setting in this charming (and still youthful) artist.

**Curtis Salgado**

Soul Activated

**COMPACT DISC**

SteepleChase 316 543 978

This aptly titled 11-song CD is a tour de force that showcases Salgado's range and power as a vocalist. Whether it's the upbeat inspired cover of Jimmy Cliff's "The Hunter They Came Across" that's more spine-tingling than "To Know Better," the beautifully measured R&B of Salgado's original "Summer Time," or the preliminary blast of "More Love Less Attitude," punctuated by the fiery work of the Memphis Horns and guitarist Jimmy Vaughan, Salgado shows downswing, soulful vocals that are as much a product of his mature interpretive gift as they are a tribute to the musical quality of his voice. It's worth noting that Salgado and producer Marlin McLain were hip enough in their choice of material, studio players, and guest musicians to give this project the chance to be exceptional. Plus Salgado's vocal and harmonica chops, and we're taking a major artistic statement.

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**VITAL REISSUES**

A hodgepodge of tracks from other labels to touch on those areas that they've taken up best. A fascinating collection that doesn't cover every jazz archive's deep dives, Legacy is a must for soloist and Charles Tolliver was a masterful blowing soloist, along with those on the title track. The Ride, a good-time sing that's so far away, the horn of those tracks that have brought beautiful images to light via Burns.

**Ken Burns Jazz**

The Definitive Sidney Bechet

**COMPACT DISC**

Michael Brooks

Columbia/Legacy C 61441

The Definitive Lester Young

**COMPACT DISC**

Michael Brooks

Columbia/Legacy C 61441

Beyond an 18-year-old PBS special, Ken Burns' documentary "Jazz" has also yielded a DVD boxed set (Warner Home Video, a coffee-table book (Ken Burns, a hit of jazz) CD boxed set (Columbia/Legacy). With unprecedented vision, Legacy and Verve collabrated on the wide-ranging CD set—even controversial and impractical, his disc starts with a track from his '58 Contemporary debut and goes on to survey his classic tenure on Atlantic with such melodic gems in the rough as "Lonely Woman", "Rambling... An excerpt from his "The orchestra on Broadway as it is today" is not the album, but the original B&W film. It's the discography of the remarkable tracks that have brought beautiful images to light via Burns.

**R&B/HIP-HOP**

**VARIOUS ARTISTS**

Dj Soundtrack

**COMPACT DISC**

Avant/Interscope/A&M 10007

This all-star compilation was inspired by HBO's acclaimed series prison. now breaking into its fourth season. Offering various tracks on the hot topic of imprisonment, this who's who in hip-hop lineup lays out pure and simple against a backdrop of R&B-inspired melodies and slamming hip-hop beats that will have you alternately rocking and contemplating the harsh realities of the prison system. As Styles & Jakkulyn point out in "Street Niggas": "Street folk... So many.." The ride to the death." Among the 15-track album's other standouts are Detroit's heavyweights: Smokey Robinson & the Miracles, the Four Tops, and the Temptations. On the overall feel of the album is a product of its Big East focus. The New Orleans soul and vibes issues from a sensitivity that pays an almost constant homage to traditional R&B and the influence of such artists as Irma Thomas and Johnny Adams, infusing that sentiment with the space of funk. De'Clouet is right there when it comes to bringing this particular feel to his music. A bit of variance in its take on "You Can't Win," the pointed commentary of "Ain't No Yacla In The Ghetto," and the beautiful soul of "I Got My Own Set of Things."}(Continued on next page)

**DANCE**

**Lissette Melendez**

Greatest Hits

**COMPACT DISC**

Tommy Boy/Veruschka 2583

For a brief period during the early '80s, on world music was related to an appealing blend of Latin freestyle music that was a must to Melendez. Working under the pseudonym "Black "No Use" For Me," "Two Wrong" is the ruling groove, which is perfectly suited to the raggae elegance of de'Clouet's voice.

**Billboard** January 13, 2001

www.billboard.com

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www.americanradiohistory.com

ALBUMS: Spotlight: Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. Vital Reissues: Retrospective albums of artistic, archival, and commercial importance, and outstanding collections of works by one or more artists. Pick: New releases deemed Pick that hit the top half of the chart in the corresponding format. Critics' Choices: New releases, regardless of chart potential, highly recommended due to their musical merit. MUSIC TO MY EARS: New releases deemed Pick that hit the top half of the chart in the corresponding format. CRITICS' CHOICES: New releases, regardless of chart potential, highly recommended due to their musical merit. MUSIC TO MY EARS: New releases deemed Pick that hit the top half of the chart in the corresponding format. CRITICS' CHOICES: New releases, regardless of chart potential, highly recommended due to their musical merit.
PHILADELPHIA. Newcomer Latin-pop star “Cry baby can’t stand the music” is banned again. While his first single, “El Adelga” hit the charts, his personal life has been a tumultuous one. His new album, “Bitter Night,” has been delayed due to legal issues.

SCOTT HOWARD / Sonora, Sonora

The latest single from Faith Hill’s multi-platinum “Breathe” album is an epiphanic, up-tempo number with big production that finds Hill’s vocal range stretching to a new peak of instrumentation that would have astounded a 1980s rock vocalist. There’s no doubt that resembles country music, but it doesn’t really matter. Hill has firmly established herself as a pop star, and she’s proved that she can deliver a fine, folk-rock album.

NEW AND NOTEWORTHY:

SCOTT HOWARD / Country, Country

The album’s lead single, “I’m Gonna Make This Thing Work,” is a catchy pop song with a strong beat and a memorable melody. The song features Hill’s soulful vocals over a lush, orchestrated backing track. It’s a song that is sure to become a radio staple.

COSETTE FAY / Country, Country

The album’s second single, “The Girl Who Got Away,” is a powerful ballad with emotionally charged lyrics. The song features Hill’s soaring vocals over a sweeping orchestral arrangement. It’s a song that is sure to become a favorite of fans of country music.

ELIZABETH JONES / Country, Country

The album’s third single, “If You Think You Can Do It,” is a lively, uptempo number with a strong beat and a catchy melody. The song features Hill’s energetic vocals over a lively, infectious backing track. It’s a song that is sure to become a dancefloor favorite.

REVIEW:

Scott Howard, “Country, Country"

The album’s fourth single, “Let It Rain,” is a soulful, acoustic ballad with a powerful message. The song features Hill’s emotive vocals over a simple, heartfelt arrangement. It’s a song that is sure to become a favorite of fans of country music.

FAITH HILL / Country, Country

The album’s fifth single, “What’s My Name,” is a powerful, introspective ballad with a strong message. The song features Hill’s soulful vocals over a sweeping, orchestral arrangement. It’s a song that is sure to become a favorite of fans of country music.
JAZZ
Directed by Ken Burns
Written by Geoffrey Ward
A production of Film. Inc., WNET, and WNET.

FIVE LANDSCAPES
Songwriter/singer

The keynote sound in jazz is the "tenor sax," and it is one of the most distinctive and expressive instruments in the music. The tenor saxophone is a key instrument in many jazz styles, including bebop, hard bop, cool jazz, and free jazz. It is a versatile instrument that can be used in both solo and ensemble settings. The tone and technique of the tenor saxophone can vary widely, depending on the musician and the style of jazz being played.

The tenor saxophone is often associated with a sense of freedom and spontaneity. Many jazz musicians have used the instrument to express their personal style and creativity. Some of the most famous tenor saxophonists in jazz include Charlie Parker, Sonny Rollins, John Coltrane, and Wayne Shorter.

The tenor saxophone is also an important component of the jazz orchestra. It is often used as a solo instrument, but it can also be used in a supporting role, providing harmony or counterpoint to other instruments. The tenor saxophone can be heard in a wide range of jazz styles, from the swinging swing music of the 1930s to the complex improvisations of modern jazz.

In addition to its use in jazz, the tenor saxophone has also been used in other genres of music, such as soul, funk, and R&B. Many jazz musicians have also experimented with the instrument in other musical contexts, combining jazz with other styles to create new and exciting sounds.

The tenor saxophone is a versatile and expressive instrument that has been a key component of the jazz tradition for many years. Its sound is rich and full, and it is capable of expressing a wide range of emotions and styles. Whether playing solo or in an ensemble, the tenor saxophone is a beloved instrument in the world of jazz.
Female Quartet So Plush To Debut

Rodney Jenkins Lends A Hand To Dark Child Records Act's Set

BY RASHAUN HALL

NEW YORK—It says something about an emerging artist's talent when a top-name producer decides to get involved with it. Female foursome So Plush finds itself in that enviable position with its self-titled Feb. 6 debut on Rodney Jenkins' Epic imprint Dark Child Records.

The quartet, featuring T J Lottie, Rhonda Russell, Raquel Campbell, and Danielle Carter, was born three years ago at the suggestion of Campbell's mother, Manager John Atterberry put them through a series of vocal and grooming lessons, and then they auditioned for several label executives including Jenkins. Once signed to Dark Child, So Plush tasted its first bit of success with the single "Damn" on the "Blues" soundtrack.

"Damn" was originally recorded for our album," says Russell. "Epic was doing the soundtrack for Sonny, and they liked it. Then later, through Epic, Joe Rule was added to the track."

"I ("Damn") broke us in the business as far as the public seeing and hearing us," adds Campbell. "When we go out now, people remember we were on that soundtrack."

So Plush, whose name was chosen to reflect the quartet's elegant style, started recording its debut album a year ago. The foursome co-wrote a couple of the featured songs, one of which is "Hatin' On Me."

"I like the vocal arrangement on 'Hatin' On Me,'" says Russell. "Rodney did some different stuff with the track. I also like the song's lyrical content. It's basically talking about a relationship where everyone is in the couple's business."

Although Jenkins' signature sound is sprinkled throughout the album's 14 cuts, the producer changes things up on certain songs. Notes Russell, "He's constantly trying to do different things, like with ' Ain't My Fault,' an album track that doesn't have his signature sound. The sound effects that he puts on his records are intricate. We've found just how intricate his music is during rehearsals when we've done some of the songs a cappella."

Jenkins, whose industry clout also helped in securing guest commitments from Keith Sweat and Da Brat, has been a mentor to the group. "He's definitely taught us a lot about the business, writing, and producing," says Lottie. "He's been a big support throughout all this."

So Plush is beginning to reap the rewards for its hard work thus far. First single "Things I've Heard Before" is beginning to make noise as are the group's live performances.

"I feel first on stage, people are a little hesitant because they don't know who we are," says Carter. "Some may remember 'Damn,' but they're not familiar with our faces or the songs we're doing. So we've recently incorporated "Damn" into our show. We've also getting a lot of good response at our Web site."

Despite the full support of Epic and Jenkins, So Plush knows the road ahead will not be an easy one. But they believe they have what it takes to persevere.

So Plush is showcased on the album," says Campbell. "Kind of like what En Vogue used to do. And while being with Rodney alone makes us different, we're four girls with distinct personalities. And that shows through our music as well as through what we do onstage together."

Looking Ahead To 2001’s Releases; Recalling Rap Pioneer Joe Robinson Sr.

ZERONG IN ON W1: Well, another new year is upon us. Is it me, or do they seem to be flying by? As to what 2001 holds in store, a cross section of industry players will share their predictions in next issue's column.

Kelly noted, "Looking at the immediate future, we expect to see the soundtrack, "Benny The Jet"—enjoyed by hip hop fans and others."

"People called Joe street-wise, recalls independent U.K. publisher John Merritt of rap pioneer and Sugar Hill co-founder Joe Robinson Sr. "He talked like a hands-on record man; he would get things done."

Harlem, N.Y.-born Robinson, who died Nov. 5, 2000, at the age of 60 following a long bout with cancer, did just that during a career that included stints in real estate, artist management (former wife and label co-founder Sylvia, who noted the 1973 hit "Pillow Talk"), nightclub ownership, and label operation. (In addi-

In The Land Of Oz. Avatar Records recently donated $10,000 to the Innocence Project of the Benjamin N. Cardozo School of Law at Yeshiva University, which provides legal assistance to wrongly convicted prisoners. The presentation pre-

A STRAYING NIGHT: The United Negro College Fund's annual fund-raiser this Saturday (6) with hosts Lou Rawls, Robert Townsend, Vivica A. Fox, and Debbie Allen, among others. "But the Show" will be performed by Astra- tioned Penn.

The Rhythm and the Blues

by Gail Mitchell

Basketball De La Soul. Tommy Boy hip-hop trio De La Soul recently performed tracks from their fourth album, "Art Official Intelligence: Mosaic Thump," at New York's NBA Store as part of the outlet's ongoing concert series. The group also appears in NBA Entertainment/USA Home Entertainment's new compilation "NBA Live 2001: The Music Videos." Pictured, from left, are De La Soul's Posdru (aka Kelvin Mercer), Maseo (Vincent Mason), and Dave (David Jolicoeur).
WORDS & DEEDS
(Continued from page 29)

ly—and successfully—released mostly 12-inch singles since launching in 1997. "It's not about how many records you sell," he says, "it's about whether people pay you or not, meaning retailers and distributors. I have managed to get my money." He attributes this success to the fans, saying, "The streets, clubs, and ultimately radio." ABB's first release was Defari's "Bionic," produced by Evidence of Evidence of Memory, and was a hit. The independent label has released more than 25 releases, primarily 12-inch singles featuring such acts as the aforementioned Defari (on Ozone Bar), Dilated Peoples (Capitol), and Planet Asia.

Beni B's goal for 2001 is to release two or three albums. He's only released two full-length albums, including a compilation, since the company's inception. Meanwhile, he's about to release several 12-inch singles, including Amad Jamal's "The Renaissance," produced by Evidence (Feb. 6), and Joey Chavez's "The Original Structure" (March 6), the follow-up to Chavez's "After the Heat" single.

For more information, contact Fontana Sales representative Artie American at 718-875-8919 or ABB Records via Beni B at 518-968-9112.

Marcy Kason can be reached at marcykason@hotmail.com.
Trip Downtown Raises The Question, 'Is There A DJ In The House?'

WISIN' & HOPPIN': Thanks to some much-needed downtime over the holidays, we were able to make our way to New York's Ditch Project art gallery for its installation, "Paradise Garage—Keith Haring Ani Music," which runs through Feb. 10.

Consisting of large, colorful paintings, objects, and drawings, the exhibition spotlights the work Har- ing did that mirrors the spirit of the Paradise Garage, as well as pieces that he made specifically for events and performances at the legendary (and now defunct) New York club. Along the way, the lovingly executed exhibit gives one a chance to not only view the fuse inspired by Haring and the Paradise Garage experience.

Standing in the center of the main gallery space, I couldn't help but feel nostalgic for the club that was housed in a former parking garage at 84 King St. in the Lower West Side of Manhattan's SoHo neighborhood. Within seconds, we were being transported into the kind of dance music that made me feel completely alive. Now, days after witnessing Haring's exuberant installation, I find myself yearning for the days of Nite Senior and Live & Let Live.

In 1983, after moving to New York from Cleveland, I became an official card-carrying member of the Paradise Garage. Until the club closed in '87, the bulls of my Saturday nights—and Sunday mornings—were spent ensconced within the cavernous disco's four walls, blissfully immersed in the rhythmic magic that sparked from Levan's turntables.

Within a short period of time, and with Levan's inexcusably going of the musical envelope, I discovered the most important role a DJ can play: educator.

Remember the night he debuted Taana Gardner’s wickedly downtempo “Heartbeat”? Yes, that’s right, the ducks stormed off the dancefloor in protest. Weeks later, and thanks to Levan’s belief and perseverance, the track became a bona fide Garage classic. And what about the night he introduced us to Wickipower & Turner’s “Thinking, About”, and after playing the song nine times in the course of one of his marathon sets, we finally got it?

Yes, Levan was rather adept at educating his “students.” Always musically open-minded, his love for breaking down and even eliminating musical barriers. In so doing, he opened people’s eyes to a wide variety of beats, rhythms, and artists—music that he believed they needed to know and care about.


Sadly, it’s these very elements that are all too frequently missing from today’s club experience. Are the various members of the club community—

(Continued on next page)

Oakenfull’s Columbia Set Sees U.S. Release

By June Joseph

NEW YORK—Though a ubiquitous, albeit background, fixture on the thriving acid-jazz scene of the early '90s as a member of the influential outfit K-Creative, Ski Oakenfull has ensured his place in the spotlight with the release of his solo debut, “Life Changes,” which Columbia Records France issued last fall.

In an inspired move, Sony Records will release the album in the U.S. Jan. 30 via its relatively new Sony Music Imports division of Sony Music International. Content-wise, the imports are the same as those released in the artists’ home territories, but they were priced at less than $20, giving artists such as Oakenfull—who is part of the innovative London-based collective of talent spearheaded by influential DJ and label maven Gilles Peterson—a fair shot at competing with similar domestic releases.

Explains Jennifer Lynn, associate director of artist development for the Sonics label imprint, that Oakenfull’s album is “a sonic discovery mission” to provide distribution and, in some cases, grass-roots marketing support for Sony’s international artists that we believe have potential, even potential yet which do not currently have U.S. release commitments through Sony’s U.S. labels.

The set’s first single, “Fifths,” is scheduled to be serviced to club and radio (college and specialty) DJs next month.

With “Life Changes,” it was the first time I felt I had the freedom to do what I wanted,” acknowledges London-based Oakenfull, who produced, recorded, and mixed the album. “I’ve always been involved with other people in bands. I finally had the financial freedom to be musically selfish. So, I gave myself a year to do the project. I revisited ideas from five years ago. I’d say half the album is [sonic] noodlings, the result of me messing around with old ideas, while the other half is entirely new materia.

“Life Changes” melds a contemporary, albeit raw, jazz aesthetic with left-field R&B, as well as floor-friendly beats and melodies. It easily makes the transition from club to stage to lounge, merging live instrumentation with electronic-rave-based sources.

“If I was to define the style of the album, I would say it was electronic funk encompassing many different elements,” says the London-based musician. In addition, the album is currently available via Chrysalis Music Ltd. Artists like Larry Heard influenced me a lot. I’m really into the ambient sounds of artists like Eno and Aphex Twin. I’m also very much into jazz artists like Herbie Hancock, Miles Davis, and Weather Report. And I like classical composers such as Debussy and Ravel.

Oakenfull says he worked closely with Marie Gomis-Trezise of Sony France’s A&R department, who helped the artist in selecting the album’s songs. “We wanted the songs that best exemplified my disparate musical manifesto,” he says. “Out of 22 possible tracks, Marie and I picked the ones that worked. Musically, we’re on a similar tip. At the time of the album’s European release, Oakenfull embarked on a series of club dates throughout Europe. His seven-piece band includes his K-Creative cohort Jim Carmichael on drums. Oakenfull says he hopes to take the “Life Changes” live experience to the numerous British music festivals in the coming year.

Oakenfull first made his presence known as a member of K-Creative, the London-based “acid jazz” outfit. “The act’s critically acclaimed album “4.Q.D.” on Peterson’s Talkin’ Loud imprint. When the group broke up two years later, Oakenfull performed regular sets at London’s British Airways and Channel Four’s acid jazz night and 1983.

In the UK, he became an integral member of acid jazz outfit Galliano; he co-produced the act’s critically acclaimed album “4.Q.D.” He also collaborated with Incognito as solo artist, before finally embarking on his debut solo effort. Oakenfull is understandably pleased with the way things are taking shape with the release of “Life Changes.” He does, however, harbor hopes of a U.S. label push. “I don’t really know how the process works,” he offers. “But I’d really love to see ‘Life Changes’ receive a proper domestic release in the U.S.”

Oakenfull is managed by Guy Twe Wrestle of London-based Head-On Management and booked by London-based Primary Talent.
### Hot Dance Music

**Billboard January 13, 2001**

#### Club Play

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<tbody>
<tr>
<td>1</td>
<td><strong>ONE MORE TIME</strong></td>
<td><strong>VIXEN</strong></td>
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<tr>
<td>2</td>
<td><strong>DANCE WITH THE DEVIL</strong></td>
<td><strong>DAFT PUNK</strong></td>
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<tr>
<td>3</td>
<td><strong>DON'T TELL ME</strong></td>
<td><strong>MADONNA</strong></td>
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<td>4</td>
<td><strong>LADY GAGA</strong></td>
<td><strong>MODJO</strong></td>
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<tr>
<td>5</td>
<td><strong>SHE'S ON THE BANDWAGON</strong></td>
<td><strong>GRACE JONES VS. FUNKSTAR DEKS</strong></td>
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<tr>
<td>6</td>
<td><strong>BEAUTIFUL DAY</strong></td>
<td><strong>DWARF UZ</strong></td>
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<tr>
<td>7</td>
<td><strong>THE POWER OF ONE</strong></td>
<td><strong>ATLANTIC 5203</strong></td>
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<td>8</td>
<td><strong>LIFETIME</strong></td>
<td><strong>CELESTE</strong></td>
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<td>9</td>
<td><strong>FABULOUS (GUIDE YOUR ROCKET)</strong></td>
<td><strong>JEFFREY FOX</strong></td>
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<td>10</td>
<td><strong>GORGEOUS (KINETIC PROMOTER)</strong></td>
<td><strong>ANDREAS JOHNSON</strong></td>
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#### Maxi-Single Sales

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<td>1</td>
<td><strong>INDEPENDENT WOMEN PART 1</strong></td>
<td><strong>DESTINY'S CHILD</strong></td>
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<tr>
<td>2</td>
<td><strong>STRONGER</strong></td>
<td><strong>BRITNEY SPEARS</strong></td>
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<td>3</td>
<td><strong>MOST GIRLS</strong></td>
<td><strong>PINK</strong></td>
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<tr>
<td>4</td>
<td><strong>20</strong></td>
<td><strong>MARC ANTHONY</strong></td>
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<td>5</td>
<td><strong>LULLABY</strong></td>
<td><strong>MARRA</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>INDEPENDENT WOMEN PART 2</strong></td>
<td><strong>DESTINY'S CHILD</strong></td>
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<td>7</td>
<td><strong>WHO LET THE DOGS OUT</strong></td>
<td><strong>TOKIO HIDE</strong></td>
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<td>8</td>
<td><strong>LADY (HEAR ME TONIGHT)</strong></td>
<td><strong>BARCLAYS 58705</strong></td>
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<td>9</td>
<td><strong>CANT FIGHT THE MOONLIGHT</strong></td>
<td><strong>BOUNDARY</strong></td>
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#### Greatest Gainer

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<tr>
<td>1</td>
<td><strong>EVERYTHING YOU DO</strong></td>
<td><strong>ZNM</strong></td>
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#### Power Pick

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<td>1</td>
<td><strong>NO THAT KIND DAUGHTER TRUE HEART</strong></td>
<td><strong>ANASTACIA</strong></td>
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<tr>
<td>2</td>
<td><strong>SHE BANGS</strong></td>
<td><strong>KIMMY MARSHAL</strong></td>
</tr>
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<td>3</td>
<td><strong>EVERYBODY'S FREE</strong></td>
<td><strong>RICHARD HAMILTON FEAT. BANDIDO</strong></td>
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<td>4</td>
<td><strong>THROW THE WAY</strong></td>
<td><strong>JOCELYN BROWN</strong></td>
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<tr>
<td>5</td>
<td><strong>YOU TAKE MY BREATH AWAY</strong></td>
<td><strong>SCHWARZ</strong></td>
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#### Hot Shot Debut

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<td>1</td>
<td><strong>CANT FIGHT THE MOONLIGHT</strong></td>
<td><strong>SONUS</strong></td>
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<td>2</td>
<td><strong>ALL GOOD</strong></td>
<td><strong>DJ TOMMY BOY</strong></td>
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<td>3</td>
<td><strong>MISS THE WAY</strong></td>
<td><strong>AMANDA GHOSH</strong></td>
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<td>4</td>
<td><strong>DREAMIN' SALSA</strong></td>
<td><strong>WILTON SPIDER</strong></td>
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<td>5</td>
<td><strong>IDOL WARRIOR</strong></td>
<td><strong>NAKIA MANN</strong></td>
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### Dance Trax (Continued from preceding page)

DJs, producers, remixers, promoters, labels, and artists were busily creating the hits of the day. Where was the vision? Where was the inspiration? Where was the DJ's point of view? A mix of third-world cocktail and increased consumption of “party favors”—most didn't care. They had surrendered to the fact that this DJ was not an educator; nor was he a leader. He was a follower. A product of an industry that had taken away his power to make his own decisions. Or upon further thought, had he simply sold out? Just a little something to think about as we begin 2001. Time truly does march on.

**LET'S MAKE A DEAL**: Atlanta-based duo Dagizmo is currently shopping a five-track demo that demands your immediate attention. Band mates vocalist/songwriter Veronica "Ronzi Gizmo" Clay and producer/songwriter Darrell "Darrius S." Stewart seamlessly merge incredibly infectious melodies with soulful house rhythms. Just try getting tracks like "Close The Door," "The Vibe," and "Blessed By The Beat" out of your head. Contact 404-932-8450.

Also looking for a label to call home is DJ T.J. But this is not a turntable "wiz"—DJ T.J is the clever co-manager of 26-year-old Dayton, Ohio-based producer/songwriter Tyrese Jones, who credits his father (lyricist/guitarist/album contributor Delbert Jones) with the idea for this dance project; hence, the initials of both father and son! Tentatively titled "Caution Dance Floor!" the 11-track set finds DJ T.J surrounding the listener with R&B-rooted dance grooves of the hip-hop, house, funk, and electro, and Miami bass kind. Providing the vocal fire are Chastell Burrell, Anthony Burton, and Tyrese. Choice cuts include "Fantasy Frequency, "Not Gon' Cry, "Promise To You, "Window Pain," and "U & Me (Together, Baby)." A&R exec desiring a listen should contact Leotis Clyburn of Atlanta-based Ground Control Music at 404-783-6511.
Country Music Leaders Preview Trends For The New Year

BY DEBORAH EVANS PRICE

2000, some technology issues, BY ARTISTS on biggest potential to.

Ron Baird

Agent
Creative Artists Agency

1. The good news is, there's a number of artists who look as though they could emerge the next 12-18 months as possible headliners. They include Sheryl Lee, Lonestar, Jo Dee Messina, Lee Ann Womack, Billy Gilman, and several others.

2. There were at least three major country tours listed in the top 20 tours of 2000, all formats. In general, the format looks a little weak. But there is a dark side, which is the mid-level artist. There is going to be a continued decline in the mid-level artist pack. They are going to have to work harder to keep their listeners.

3. Another trend you're going to see is the continued exodus of artists. It's going to be a year of consolidation. You're going to see more and more artists going out of the business.

4. Another trend is the continued exodus of stars. In the past few years, there have been a lot of stars that have left the business. It's going to be a year of consolidation. You're going to see more and more stars going out of the business.

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<tr>
<td><strong>HOT COUNTRY SINGLES &amp; TRACKS</strong></td>
<td><strong>ARTIST</strong></td>
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<td><strong>Asbury Park</strong></td>
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<td><strong>STICKY POSTER</strong></td>
<td>Michael Ray</td>
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<tr>
<td><strong>YOUR BEST NIGHTS</strong></td>
<td>Billy Currin</td>
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<td><strong>COME ON MY LOVIN'</strong></td>
<td>Tim McGraw</td>
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<td><strong>SHADEY</strong></td>
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<td><strong>1986</strong></td>
<td>Tim McGraw</td>
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<tr>
<td><strong>30 NEW</strong></td>
<td>Tim McGraw</td>
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<td><strong>SONGWRITER</strong></td>
<td><strong>D.M.</strong></td>
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**HOT COUNTRY ALBUMS**

| **No.1**                                   | **No.1**                                    |
| **The Clark Family Experience**            | **D. Malloy (T. Johnson) (RCA)**            |
| **CALL ME THE KING**                       | **D. Malloy (T. Johnson) (RCA)**            |
| **FRIENDS IN LOW PLACES**                  | **D. Malloy (T. Johnson) (RCA)**            |
| **CENTURY**                                | **D. Malloy (T. Johnson) (RCA)**            |
| **THE MAGIC OF ME**                        | **D. Malloy (T. Johnson) (RCA)**            |
| **SOUTHBOUND**                             | **D. Malloy (T. Johnson) (RCA)**            |
| **100 NEW**                                | **D. Malloy (T. Johnson) (RCA)**            |

**HOT COUNTRY SINGLES & TRACKS**

| **No.1**                                   | **No.1**                                    |
| **Asbury Park**                            | Tim McGraw                                 |
| **STICKY POSTER**                          | Michael Ray                                |
| **YOUR BEST NIGHTS**                       | Billy Currin                                |
| **COME ON MY LOVIN'**                       | Tim McGraw                                 |
| **SHADEY**                                 | Tim McGraw                                 |
| **1986**                                   | Tim McGraw                                 |
| **30 NEW**                                 | Tim McGraw                                 |
| **SONGWRITER**                             | **D.M.**                                   |

**HOT COUNTRY ALBUMS**

| **No.1**                                   | **No.1**                                    |
| **The Clark Family Experience**            | **D. Malloy (T. Johnson) (RCA)**            |
| **CALL ME THE KING**                       | **D. Malloy (T. Johnson) (RCA)**            |
| **FRIENDS IN LOW PLACES**                  | **D. Malloy (T. Johnson) (RCA)**            |
| **CENTURY**                                | **D. Malloy (T. Johnson) (RCA)**            |
| **THE MAGIC OF ME**                        | **D. Malloy (T. Johnson) (RCA)**            |
| **SOUTHBOUND**                             | **D. Malloy (T. Johnson) (RCA)**            |
| **100 NEW**                                | **D. Malloy (T. Johnson) (RCA)**            |

**HOT COUNTRY SINGLES & TRACKS**

| **No.1**                                   | **No.1**                                    |
| **Asbury Park**                            | Tim McGraw                                 |
| **STICKY POSTER**                          | Michael Ray                                |
| **YOUR BEST NIGHTS**                       | Billy Currin                                |
| **COME ON MY LOVIN'**                       | Tim McGraw                                 |
| **SHADEY**                                 | Tim McGraw                                 |
| **1986**                                   | Tim McGraw                                 |
| **30 NEW**                                 | Tim McGraw                                 |
| **SONGWRITER**                             | **D.M.**                                   |

**HOT COUNTRY ALBUMS**

| **No.1**                                   | **No.1**                                    |
| **The Clark Family Experience**            | **D. Malloy (T. Johnson) (RCA)**            |
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| **FRIENDS IN LOW PLACES**                  | **D. Malloy (T. Johnson) (RCA)**            |
| **CENTURY**                                | **D. Malloy (T. Johnson) (RCA)**            |
| **THE MAGIC OF ME**                        | **D. Malloy (T. Johnson) (RCA)**            |
| **SOUTHBOUND**                             | **D. Malloy (T. Johnson) (RCA)**            |
| **100 NEW**                                | **D. Malloy (T. Johnson) (RCA)**            |
COUNTRY MUSIC LEADERS PREDICT TRENDs FOR NEW YEAR

(Continued from page 35)

figure out the best compromise.

2. Americana and alt-country—there must be a reason why a third of the acts I’ve pitched fall into that alternative country genre. There are so many talented artists out there making great music that does not fit our current country mainstream radio charts. The 9% decrease, along with our new artists. We’ve got to find a way to get bigger and better exposure for them. This is how we win the younger audiences. We’re going to be left with epidemic radio will result in even less exposure for our new artists. More consolidation and roster-cutting will take place in an effort to focus on fewer new artists.

Eric Logan
Operations Manager
WQTK/WBQP Tampa, Fla.

1. Garth [Brooks] returns, or at least that is what he has said. Having the biggest icon of our format with new music will help everyone—ratings, record sales, etc. We know that he is not going to tour, but a new CD will mean that the Garth marketing machine will be promoting Garth, and the entire country radio chart should see a benefit.

2. XM and Sirius [Satellite Radio] will continue to expand their services. All the talk about satellite radio will become reality in 2001. We will finally hear what all the buzz is about.

3. Streaming of radio stations. The recent ruling of licensing fees that radio stations will have to pay to stream might change the entire commerce strategy of radio stations. It’s so early, so it’s hard to say how, but radio stations are not going to be responsible for fees dating back to 1998.

Gary Overton
Executive VP/EMI
EMI Music Publishing

1. You are going to see more companies making singles deals with artists. Record companies can’t afford to lose a hit song that would have charted had the new parameters already been employed. In several instances, these runs will be different from the ones published in our last issue, dated Dec. 30, 2000. Likewise, “the weeks on chart” data reflects how hit songs have charted had the new parameters already been employed.

The revised “weeks on chart” column benefits Gary Allard’s "Right Where I Need To Be" (MCA Nashville), which accumulated 25 weeks prior to the changes but had been allowed to remain on the chart due to consistent weekly airplay gains (28-32). Its adjusted number of chart weeks is 16.

Please direct any questions or comments regarding the changes to me at wejessem@billboard.com.

Scott Siman
President
rpm management

1. Technology issues will continue to fill our companies’ inboxes. Napster, MP3, Web sites, Webcasts, making money online, online delivery, the list is endless.

2. The new Country Music Hall of Fame—this building is going to be the talk of Nashville in 2001. It’s something we as an industry can take incredible pride in.

Phil Vassar
Arista/Nashville Artist

It’s a great time for great songs. I think there are some great songs out there, but whatever it takes, it’s more competitive right now, so you almost have to come out with your guns blazing. It’s a great time for artists to write different things. Sometimes when genres really rock, it seems like it’s just one after another of the same kind of thing. I don’t think that’s going on right now. It’s really good for us. It’s good for country music.

Tim Wippmer
Executive VP/Chairman
Warner/Chappell Music

1. Determining how to divide the royalty streams between the creators’ community (songwriters), the artists’ community, and the business community (publishers, record companies, etc.) is a new business model of subscriptions and digital distribution.


3. In the country music business, the question is how to circumvent the traditional terrestrial radio bottleneck to expose our artists to a larger audience.

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

TITLE (Publisher - Licensing Dir) Sheet Music Out

31  ALL NIGHT LONG (Micks Hand, BMG/Songs Of Universal, BMG)
32 ASHES BY NOW (Tessa, BMG)
33 BEST OF INTENTIONS (Post Oak, BMG)
34 BILLboards (14/40/10/00/00/00, BMG)
35 BORN TO FCY (Canyon Tree, BMG/Careers, BMG)
36 BROADWAY SHOW (BMG/Rhythm, BMG)
37 BUT FOR THE GRACES OF GOD (BMG/Mackescrack, BMG/Tex, BMG)
38 CHRISTMAS SINGLES (Canyon Tree, BMG)
39 DECK THE HALLS (Pacific Music)
40 DON’T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Noise, BMG/Careers, BMG/ScoobyDoo/Scavenger)
41 DON’T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Noise, BMG/Careers, BMG/ScoobyDoo/Scavenger)
42 EVERY MAN FOR HIMSELF (Canyon Tree, BMG)
43 FEEL LIKE YOUR SOUL IS TAKEN (BMG/Blackwood, Tim Johnson, BMG)
44 FORWARD (BMG/Blackwood, BMG)
45 FOR LOVE (Canyon Tree, BMG)
46 HAVE A GUN AND BE IN A FRAY (BMG/Blackwood, BMG)
47 I WANT TO KNOW EVERYTHING THERE IS TO KNOW ABOUT YOU (Canyon Tree, BMG/Rhythm, BMG)
48 JINGLE BELLS (Public Domain)
49 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Alma, BMI/Daddy’s Dream)
50 THE LAST THING ON MY MIND (Arlee, ASCAP/Alma, BMI/Amstrong, BMI/Blackwood, BMI/Murray, BMI)
51 LEGACY (BMG/Rhythm, BMG/Blackwood, BMI/Blackwood, BMI/Murray, BMI)
52 LITTLE ROYALTY (BMI/Blackwood, BMI/Murray, BMI)
53 THE LITTLE GIRL (Canaan, BMI/Blackwood, BMI/Murray, BMI)
54 LOOK IN & LISTEN (BMG/Blackwood, BMG)
55 LUCKY 4 YOU TONIGHT (BMI/Alex, BMI/Blackwood, BMI/Murray, BMI)
56 POUR ME (Warner-Tamerlane, BMG/Almo, BMG)
57 RIGHT WHERE I NEED TO BE (BMG/Blackwood, BMG)
58 SHE’S ALL THAT (BMG/Blackwood, BMG/Blackwood, BMG)
59 TELL HER (Arlee, ASCAP/Alma, BMI/Blackwood, BMI/Blackwood, BMI/Murray, BMI)
60 THERE IS NO ARRIVAL (BMG/Blackwood, BMI/Murray, BMI)
61 THINGS CHANGE (BMG/Rhythm, BMG/Rhythm, BMG)
62 THIS EVERYDAY LOVE (BMI/BMI/Music, BMG/Blackwood, BMG)
63 WE BETCHA (BMG/Blackwood, BMI/Murray, BMI)
64 WE’RE SO GOOD TOGETHER (Arlee, ASCAP/Blackwood, BMG)
65 WHERE IS IT ALL GOING (BMG/Blackwood, BMI/Murray, BMI)
66 WHO WILL IT ALL BECOME (BMI/Blackwood, BMI/Blackwood, BMI/Murray, BMI)
67 WHY ARE YOU CHASING ME (BMG/Rhythm, BMG/Rhythm, BMG/Blackwood, BMG)
68 WILD KISS (BMG/Rhythm, BMG/Rhythm, BMG/Blackwood, BMG)
69 WITHOUT YOU (Canyon Tree, BMG)
70 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
71 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
72 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
73 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
74 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
75 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
76 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
77 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
78 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
79 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
80 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
81 WWW.MYWORLD.BMX (BMG/Blackwood, BMI/Murray, BMI)
"N Sync, Spears, And Backstreet Boys Make Jive Label 2000's Certs Story

BY JILL PESSELNICK

LOS ANGELES—"N Sync's teen-pop acts "N Sync, Britney Spears, and Backstreet Boys sold a total of 31 million albums in 2000, according to the Recording Industry Assn. of America's (RIAA) year-end awards, making the independent label this year's success story.

Projects by R. Kelly, Mystikal, and Aaron Carter brought Jive's year-end sales to nearly 40 million albums.

The year's best-selling album was "N Sync's "No Strings Attached," which became the band's second consecutive diamond-award winner, for sales of 10 million units. The group achieved this feat less than nine months after the project was released. In January, "N Sync's self-titled debut earned the band its first diamond.

Albums by Britney Spears and Backstreet Boys came closest to "N Sync's numbers. Spears' sophomore album, "Oops!... I Did It Again," reached sales of 8 million copies, while her debut, "... Baby One More Time," added 3 million units this year to be certified at 15 million.

Backstreet Boys' "Black & Blue" was also certified at the 8 million level. The project was the highest debut certification of the year and was simultaneously certified gold, platinum, and eight-times platinum. The Boys sold a total of 10 million units this year, after adding the certifications of their self-titled debut and "Millennium" at an additional million copies each.

The year's highest-certified act title belongs to the Beatles. With their greatest-hits collection "1" (Apple/Capitol) being certified for sales of 5 million copies in December and with eight catalytic awards and earning additional awards this year, the Fab Four were certified for sales of more than 18 million units.

The group continues to reign as the best-seller, domestic sales of more than 150 million units.

A month after Michael Jackson's "Thriller" (Epic) tied the Eagles' "Their Greatest Hits 1971-1975" (Elektra) as the best-selling album of all time with sales of 26 million units, the Eagles project regained the title after being certified at the 27 million level in November.

A special honor was earned by Garth Brooks in May, when his "Double Live" (Capitol Nashville) album was certified for sales of 13 million copies. The Eagles project has a solo artist to sell 100 million albums.

This certification also made him the top-selling artist of the 1990s and the sales of 10 million albums.

Santana's "Supernatural" (Arista) tied with Spears and Backstreet Boys as the second best-selling album of 2000. The project moved 8 million units this year and is currently certified at the 13-million level. Along with becoming the best-selling album by an artist of Latin heritage, "Supernatural" earned Santana his first diamond and a self-titled certified singles, "Smooth" and "Maria Maria." Both have reached the platinum level.

The year's best-selling hip-hop album certified for sales of 7 million copies, and the third-highest certified album was Eminem's "The Marshall Mathers LP" (Web/Aftermath/Interscope). With sales of 6 million, Dr. Dre's "Dr. Dre—2001" (Aftermath/Interscope) was the second-highest certified hip-hop project of 2000.

Projects by country divas Faith Hill and Dixie Chicks tied as the best-selling country albums of the year. Faith Hill's "Breathe" (Warn Bros. Nashville) was certified at the 5 million level, and Dixie Chicks' "Fly" (Monument/Sony Nashville) moved 5 million units this year, to reach total sales of 8 million units this year, the Chicks earned their first diamond award for sales of 10 million units for "Wide Open Spaces."

In the RIAA's December certifications, Shania Twain's "Come On Over" (Mercury Nashville) bolstered its lead as the best-selling country album of all time, with its certification for sales of 18 million units. The album has now surpassed the soundtrack to "The Bodyguard" by Whitney Houston as the best-selling album by a solo female artist. Twain's "The Woman In Me" reached the 12 million level this month.

Limp Bizkit, DMY, and Godsmack, acts involved in the Anger Management tour, earned a slew of platinum and multi-platinum awards. Limp Bizkit's "Chocolate Starfish And The Hot Dog Flavored Water" (Flip/Interscope) was certified gold, platinum, and four-times platinum. DMY's "It's Dark And Hell Is Hot," (Ruff Ryderz/Def Jam, 4 million units.


Pat Benatar, "Can't Take Me Home," LaFace/Arista, 2 million.

Sade, "Lovers Rock," Epic, 2 million.


PLATINUM ALBUMS

Aaron Carter, "Aaron's Party (Come Get It)," Jive, his first.


Toby Keith, "Greatest Hits Volume I," DreamWorks Nashville/Interscope, his second.


Charlottes Church, "Dream A Dream," Sony Classical, her third.


(Continued on page 101)
Artists & Music

In the SPIRIT

by Lisa Collins

LET THE GOOD TIMES ROLL: With a huge slate of major releases powered by gospel's biggest guns and the entry into the gospel market of secular stars like Lou Rawls and Sean "Puffy" Combs (whose gospel project is tentatively scheduled for release this spring), 2001 promises to be brighter than ever—creatively and commercially—for the gospel music industry.

Among the forthcoming first- and second-quarter releases sure to fuel gospel's momentum are: "Wow Gospel 2000" and sets by CeCe Winans, Tramaine Hawkins, Bishop T.D. Jakes & Potter's House Choir, Kirk Franklin, Luther Vandross, Kirk Franklin, Walter Hawkins, Richard Smallwood, Al Hobbs, Vickie Winans, André Crouch, and Sandra Crouch, along with former NFER star HIV activist Earrin "Magic" Johnson. This campaign will include a series of concerts in three major cities. The first is scheduled for March 2 in Chicago.

BRIEFLY: EMI Gospel artist Sharon Riley will team with P.A.J.A.M. Productions, J. Moss, Paul Allen, Fred Hammond, and Roger Ryan for the Faith Chapel's sophomore project, tentatively slated for release this fall. Yael Nover of Standard has worked out their problems with Malaco Records and are back at work on a new album set for release in May.

In HIGHER GROUND

by Deborah Evans Price

MUSICFORCE.COM ACQUIRED: Those concerned about the future of Christian E-tailing breathed a sigh of relief when it was announced that Christian Book Distributors was purchasing Musicforce.com from Gaylord Entertainment. Musicforce.com and Lightsource.com went on the block when Gaylord announced it was closing the company's Internet division, Gaylord Digital (Billboard, Dec. 14, 2000). Lightsource.com remains on the market.

Christian Book Distributors purchased Musicforce.com for an undisclosed amount. The sale doesn't include Gaylord Digital's distribution facility in Nashville.

Based in Peabody, Mass., Christian Book Distributors is a privately held company that is widely regarded as the most successful catalog company in the Christian market. Well known for its low-key approach to doing business, Christian Book Distributors has quietly built a strong, successful operation without a lot of flash and high-profile gizmos. The company has been serving the Christian Internet community through its Web site, Christianbook.com, and the addition of Musicforce.com will add a sizable amount of muscle.

According to Bill Hendrickson, president of Christian Book Distributors, the company plans to maintain an office in Nashville utilizing key members of the Musicforce.com regime. Hendrickson couldn't be reached by press time, but according to a source formerly with the company, Webmaster Bill Marcus remains with Musicforce.com along with staffers Laura MacCorlkie, Brad Edmton, and Joe Petrosek.

CLARK PRODUCES DOVES: Always seeking a higher profile for the Dove Awards telecast, the Gospel Music Assn. (GMA) has signed an agreement with Clark productions to produce the 32nd annual Dove Awards, slated for April 26 at Nashville's Grand Ole Opry House. However, until神经 where the show will be held, Clark productions, William Morris (GMA and Clark productions' mutual agent), and the GMA are in talks with different outlets.

"We are honored that they want to work with us," says GMA president Frank Breeden. "Dick Clark is very well connected in the Hollywood community, which means he could help us talk to that community and explain what this property is. That was a big part of our decision, (because) he is willing to help us approach the television buyers and networks so they can properly evaluate the potential that this market, the show, and the market it represents can be to advertisers, sponsors, and networks."

R.A. "Race" Clark, senior VP of production and programming for Dick Clark productions, says the company's initial interest in working with the GMA was spurred by the late Gene Weid, senior VP of television at Dick Clark productions and producer of the Academy of Country Music Awards. "He was very interested in the GMA," recalls Clark. Like Weed, Clark also saw promise in partnering with the GMA. During his tenure with TNN's now-defunct "Prime Time Country," he became more involved in the Nashville community and developed an interest in seeing the Dove Awards reach its potential. "I think the network realizes there's a big enough reason to help support Dick Clark productions to produce the Dove Awards telecast," says Clark. "It's just a matter of the education. The GMA has done a fantastic job of working within their industry and promoting outside of it... and I think there's a way for us, like we do at the American Music Awards and Academy of Country Music..." (Continued on next page)
**TOP REGGAE ALBUMS**

**JANUARY 13, 2001**

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<tr>
<th>No.</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>THE VERY BEST OF UB40</td>
<td>UB40</td>
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<td>2</td>
<td>CHANT DOWN BABYLON</td>
<td>BOB MARLEY</td>
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<td>3</td>
<td>REGGAE GOLD 2000</td>
<td>VARIOUS ARTISTS</td>
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<td>4</td>
<td>STRICTLY THE BEST 26</td>
<td>VARIOUS ARTISTS</td>
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<td>5</td>
<td>BEST OF BEENIE MAN</td>
<td>BEENIE MAN</td>
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<td>6</td>
<td>UNCHAINED SPIRIT</td>
<td>BUJI BANTON</td>
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<td>7</td>
<td>STRAY THE BEST 25</td>
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<td>8</td>
<td>BIGGEST REGGA DANCEHAN ANTHEMS 2000</td>
<td>VARIOUS ARTISTS</td>
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<td>9</td>
<td>SCROLLS OF THE PROPHET — THE BEST OF PETERS TOSH</td>
<td>PETERS TOSH</td>
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<td>10</td>
<td>REGGAE PARTY</td>
<td>VARIOUS ARTISTS</td>
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<td>11</td>
<td>LIVE VOLUME I</td>
<td>ZIGGY MARLEY AND THE MELODY MAKERS</td>
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<td>12</td>
<td>BEST OF BEENIE MAN COLLECTOR'S EDITION</td>
<td>BEENIE MAN</td>
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<td>13</td>
<td>EASY LIKE SUNDAY</td>
<td>BABY CHAM</td>
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<td>14</td>
<td>WORDS OF TRUTH</td>
<td>SIZULLA</td>
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**TOP WORLD MUSIC ALBUMS**

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<thead>
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<th>No.</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>WHO LET THE DOGS OUT</td>
<td>BABA MEN</td>
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<td>2</td>
<td>SOLO</td>
<td>ANDREA BOCELLI</td>
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<td>3</td>
<td>TANOTEMPO</td>
<td>BEBÉ GILBERTO</td>
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<td>4</td>
<td>CHANCUNULLO</td>
<td>RUBEN GONZALEZ</td>
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<td>5</td>
<td>VOLARE VERY BEST OF THE GIPSY KINGS</td>
<td>GIPSY KINGS</td>
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<tr>
<td>6</td>
<td>BACK TO EARTH</td>
<td>JOHAN RAMON GRIJALBA OF MUSICA TRADICIONAL CHILENA</td>
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<tr>
<td>7</td>
<td>THE IRISH TENORS LIVE IN BELFAST</td>
<td>ANTHONY KEENE KAY SULLIVAN ROTHWELL</td>
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<td>8</td>
<td>DRALESS</td>
<td>CIRQUE DU SOLEIL</td>
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<td>9</td>
<td>WATER FROM THE WELL</td>
<td>SHEILA WALSH</td>
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<td>10</td>
<td>HURRISEY</td>
<td>THE CHIEFTAINS</td>
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<td>11</td>
<td>NEW COLLECTION</td>
<td>HAPA</td>
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<td>12</td>
<td>HOUR BEFORE DAWN</td>
<td>SOLAS</td>
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**TOP BLUES ALBUMS**

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<tbody>
<tr>
<td>1</td>
<td>RIDING WITH THE KING</td>
<td>B.B. KING &amp; ERIC CLAPTON</td>
</tr>
<tr>
<td>2</td>
<td>BEST OF B.B. KING'S MILLENIUM COLLECTION</td>
<td>B.B. KING</td>
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<td>3</td>
<td>THE DOOR</td>
<td>KEIT MO</td>
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<td>4</td>
<td>MILK COW BLUES</td>
<td>WILLIE NELSON</td>
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<tr>
<td>5</td>
<td>CROSSING MUD WATERS</td>
<td>JOHN HATT</td>
</tr>
<tr>
<td>6</td>
<td>THE REAL GREATEST HITS VOLUME II</td>
<td>STEVE VAUGHAN AND DOUBLE TROUBLE</td>
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<td>7</td>
<td>MARCH OF THE BLUES</td>
<td>ETTA JAMES</td>
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<td>8</td>
<td>Gotta Get the Grove Back</td>
<td>JOHNNY TAYLOR</td>
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<td>9</td>
<td>LIVE</td>
<td>KENNY WAYNE SHEPHERD BAND</td>
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<td>10</td>
<td>BLACKS AT SUNRISE</td>
<td>STEVE VAUGHAN AND DOUBLE TROUBLE</td>
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<td>11</td>
<td>CIRCLE</td>
<td>INDIGENOUS</td>
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<td>12</td>
<td>WISH I WAS IN HEAVEN SITTING DOWN</td>
<td>R.L. BURNSIDE</td>
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**PROP'S TO PAPS:** When trumpeter Mac Gollehon began a two-month engagement at New York's Blue Note last January, he dedicated his performances to the late trumpeter Fats Navarro to commemorate the 50th anniversary of the bebop master's passing. Performing weekly at the club's Sunday brunch, Gollehon and his Smokin' Section (pianist James Hurt, bassist Ronnie Young, trombonist Frank Lacy, and saxophonist/organist Bill Holoman) explored Gollehon's own arrangements of Navarro's repertoire, along with original material written with Navarro in mind. Gollehon and the Smokin' Section's "In The Spirit Of Fats Navarro" (Half Note, Jan. 21) is introduced to the audience, a Virginia native who has been a familiar face on the New York scene for over 30 years. "We got a lot of positive feedback from the audience, because people seem to be

**HIGHER GROUND**

(Award winning, record-breaking, sold out, etc.)

**LAURIE MAYS**

**JAZZ BLUE NOTES**

by Steve Graybow

**Gollehon Gets 'In The Spirit Of Fats'**

Gollehon notes that "changed some of the time signatures and the instrumentation to better express his own playing style. I wanted everyone in the band to be able to add something of their own to the music," he explains. "Jazz develops in the live setting, and playing the compositions from week to week ultimately had a huge impact upon the final arrangements." Among the Navarro compositions heard are "Fats Blows" (Gollehon named one of his own compositions, "Mac Blows," in the spirit of this piece) and "Nostalgia." The ballad "Ten Til Twilight," another Gollehon original, was written to evoke the late-night milieu of the bebop era. To Gollehon's intent, "In The Spirit Of Fats Navarro" pays heartfelt tribute to Navarro while providing a showcase for Gollehon's own explosive trumpet playing. Although it is a studio recording, it boasts an intensity and swing that rivals many live performances, Gollehon is a masterful leader, directing his ensemble with fresh, exciting arrangements that showcase his prodigious talents while stoking the musical fires with his own highly emotive and often playful sales. Joining the Smokin' Section are vocalist Tamm E. Hunt, who pays tribute to Navarro on Gollehon's gospel-flavored "Bebop Revolution," and guest baritone saxophonist Ronnie Cuber. The four Gollehon compositions that grace the project were written in the progressive bebop style favored by Navarro, using the late trumpeter's concept as a springboard rather than a template. "I always felt that there was a lot of promise in Fats' music that never fully developed because he died so young (at 27)," says Gollehon. "Fats played bebop but with ideas that went beyond bebop. I never understood why he didn't get more credit."
Over 100 years of the most trusted charts and unrivaled reporting on the latest trends and issues make Billboard magazine a must-read for 150,000 decision makers in 110 countries.

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If the last five years are any indication, 2001 will likely be another chapter in a success story that has brought producer/artist Timbaland, aka Tim Mosley, tremendous notoriety and praise. With a long list of production, remixing, and writing credits, most of which are featured on, at minimum, double-platinum singles and albums, Timbaland is now receiving due credit for his magic touch—he was named top R&B/hip-hop producer in Billboard’s year-end issue (Dec. 30), finishing the year with nine charting titles.

The Norfolk, Va., native is indeed one of the hottest producers in the business by virtue of his productions for artists such as Missy “Misdemeanor” Elliott, Ginuwine, Aaliyah, Jay-Z, and Magoo, the latter of whom he has worked with since the duo were teens in Virginia. The 1996 hit “Pony” broke Ginuwine’s career. But it was Aaliyah’s “One In A Million,” also in 1996, that propelled Timbaland to major recognition. He produced and wrote several tracks on the double-platinum release, including the title track, “If Your Girl Only Knew,” “Heartbroken,” and “Never Coming Back.”

Continuing a string of hits with acts including SWV and Lil’ Kim, Timbaland—with Magoo—then took his production skills higher on Elliott’s acclaimed “Supa Dupa Fly” in 1997, which featured guest appearances from such artists as Busta Rhymes, Lil’ Kim, Da Brat, and Aaliyah. With “Supa Dupa Fly” in fact, Elliott (who is also from Virginia), Magoo, and Timbaland have established the South as a hip-hop mecca to rival New York and Los Angeles.

With one hit after another for various artists, Timbaland quickly became one of the most in-demand producers in hip-hop. His production and mixes of tracks by such acts as Rhymes and All Saints are featured on the soundtracks to “Money Talks,” “Soul Food,” “Can’t Hardly Wait,” “Dr. Dolittle,” and “Nutty Professor II: The Klumps.” He has contributed heavily to Jay-Z’s albums, adding his touch to several tracks on “In My Lifetime, Vol. 1,” “In My Lifetime, Vol. 2 . . . Hard Knocks Life,” and “Vol. 3 . . . Life And Times Of S. Carter.” His discography also includes Nas, Ludacris, Elise Muniz, and Jodeci, among others.

As the act Timbaland & Magoo, the producer and his friend released the platinum-selling “Welcome To Our World” in 1997, which included the single “Up Jumps Da Boogie” (featuring Elliott and Aaliyah), a track that reached No. 12 on The Billboard Hot 100. Late in 2000, work commenced on a follow-up album. Often going all night, the team, which included engineer Jimmy Douglass, is working at the midtown Manhattan, N.Y., recording studio that has practically been Timbaland’s home for the last few years. Though he has worked in Los Angeles, he prefers the vibe, not to mention the privacy, at this studio equipped with a Neve 892 and Studer A827/Sony 3548 tape machines.

Rough mixes of Timbaland & Magoo’s latest work provide a glimpse of what the team has been up to while sequestered in the studio: creating overwhelmingly powerful, complex, and unique music, encompassing a wide array of instrumentation and styles. Sitting at the Neve in the control room, one is simply blown away by the force of the sonic mosaic contained within a single track.

“I want to do a 5.1 mix of that one,” confides Timbaland after the final song fades. The only barrier to a surround mix, he explains, is that his relentless work schedule won’t currently allow it. Timbaland & Magoo’s current project, “Iṣẹ́ṣú,” had been ongoing for some six weeks at the time of this interview and is utmost in the minds of its creators, who provided insight into their creative process during an illuminating discussion in the studio’s lounge.

“They already accept it,” says Timbaland of Magoo, “but I think they’re going to accept it on a whole other level. I feel like it’s up there with ‘Chronic 2001’ by Dr. Dre”—it’s got a lot of elements. They’re going to really look at this album, that’s my personal opinion. Once they do that, I think he should just come right back out [with another album]. I don’t think he should relax.”

“You think I should come back out?” Magoo asks.

“Yeah, because you’ll get better and better. I’m thinking one more time, because when you stop it, it’ll take at least three weeks to get back into it. You’re right,” Magoo answers.

“Yeah, that’s happened when I first came up here,” Magoo explains. “It took a long time to get used to being in a studio and being creative. Like he said, it’s elements and vibes, and he’s got a good vibe. He takes to be creative, and I know he loves music, so I know that he gets happy about making a track. Tim gets excited, so he makes you want to be creative. We’re friends, but when I get in a studio I’ve got a different respect for him. He’s a good director, so I don’t like to write when I’m not around him. He makes me think a lot deeper than I would if I was just home writing.”

Timbaland’s genius, perhaps, lies in this creation of an atmosphere between himself, as producer, and the artist. Being an artist himself, he has a talent for integrating his abilities with the artist’s, producing startlingly original work. “He’s very unique. He’s been, until recently, kept a slightly lower profile than the artists with whom he works. In addition to “Welcome To Our World,” Timbaland released his own “Tim’s Rite” in 1998. “Indecent Proposal” is due in early 2001. On top of the hip-hop world—and on top of his considerable accomplishments—Timbaland is widening his scope, recently working with Beck, Limp Bizkit, and No Doubt, three widely diverse rock acts. “I want to work with rock artists,” he says. “No Doubt, Metallica, the Cranberries—her [Dolores O’Riordan] voice is so gorgeous. I would work with Bjork too, I can do that. It’s all right, now, creatively.

“I’ve got to be cocky for a minute,” Timbaland admits. “I look at all these producers out there, and I like them all. But I can take a nugget and build him to Wally Wonka. This man sold 2 million records!” he says, pointing to Magoo. “I bring everybody out of the hole! That’s what I do.”

The next moment, however, Timbaland is his soft-spoken self. “I look at it like this. I’ve got a job, and I just don’t want to get laid off!”

D U D- Audio News: On Dec. 21, DTS announced plans to begin shipment of the first DVD Audio music recordings produced by its company-owned DTS Entertainment record label by late February. Each DVD Audio title will be marketed as a DTS Music Experience and will include MLP (Meridian Lossless Packing) format of high-fidelity audio compression) multichannel and stereo tracks for DVD-A players, plus a DTS Master Quality multichannel soundtrack and a Dolby Digital stereo track (for compatibility with all existing DVD Video players).

P R O A U D I O

ARTISTS & MUSIC

Timbaland Brings An Artist’s Sensibility To His Producing

by Christopher Walsh

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The Divine Miss M. Bette Midler mixed her latest album, “Bette,” at Hollywood’s Record Plant in the SSL 4000 series, which is equipped with a 80-channel Solid State Logic SSL 9000 console. The album was engineered by Ed Cherney and produced by Don Was. Pictured, from left, are Cherney, Midler, and Was.

A Bolivian bomb readies for U.S. tour: Azul Azul, the Bolivian band responsible for the megahit “La Bomba” (The Bomb), has announced plans to embark on its first full-fledged U.S. tour.

The quartet, which has been based in Mexico for the past six months to accommodate its hectic tour schedule, will be hitting the road in late February or March in the U.S. According to tour organizers Walter Torres and the IM Group, eight stops are scheduled in cities across the country, including Detroit, Chicago, Dallas, Houston, and Atlanta.

For the members of Azul Azul, it’s the latest coup in what can only be described as an unbelievable year for a previously little-known group from a country with virtually no tradition in Latin pop. Azul Azul, in fact, had one previous album, released in 1999 by the Musicang label, which received widespread airplay in Bolivia but failed to translate into sales in this country. This is due in part to the massive amount of piracy in the country.

In 1999, however, Musicang released “El Sapo” (The Frog), a second Azul Azul CD that included “La Bomba,” a barely-two-minute-long track reminiscent of “La Macarena” (The Macarena) (the Macarena), albeit with saucier lyrics that’s buried toward the end of the album.

“Previously, we didn’t expect anything to happen with it,” says lead singer/songwriter Fabio Zambrana. “It’s the last song we wrote, and people put it last on the track listing. ‘La Bomba’ was a bomb.”

The track became such a hit that Sony Peru purchased the masters from Musicang, and Azul Azul was formally signed by Sony BMG Music. From there on, “La Bomba” made the rounds in South America, with unexpected results. In Argentina, King Air黔 flies there with independent labels; in Colombia, the song was picked up and exported it to Spain, where it became a smash hit, much to Zambrana’s chagrin.

“It’s a song that we do with being the first Bolivian group that has such a big hit, but many countries didn’t want to release the album when we offered it to them,” says Zambrana, who points to “El Sapo” as the group that proved it could make it merengue, house — and retain Azul Azul’s basic concept. “It’s a band’s that’s fun,” says Zambrana. “Our music is very simple. It’s music designed to reach people. I don’t need to be Santana to put together a song.”

Sangalo Tops Charts: The power of a song was in full force in Brazil as Ivete Sangalo topped the year-end Brazilian radio charts with his latest hit, Euro Nao Te Amo Tanto Assim, which became a hit after being included in the soundtrack of the soap opera Uga Uga on Globo.

The track, written by Herbert Viana and Paulo Sergio Valle, remained at the top of the list published by Revista Sucesso CD. The top 10 tracks based on voluntary reports from 400 stations nationwide plus reports by radio tracking service Crowley from more than 900 stations in Brazil’s 10 largest cities.

Second to Sangalo was Marisa Monte (indeed, both singers were tied for the first spot for most of the year), with the single “Amor I Love You.” Monte was the only MPP (Music Popular Brasileira) singer with songs in the top 10, which also included two singles from the pop band Os Travesores — “Te Ve Filmando” (fourth place) and “Meu Querubim” (eighth place). Another pop group, Karandade, locked up the seventh spot with its version of “Morango Do Nordeste.”

The most-charted act, judging by the number of tracks in the top 10 list, was Sandy & Junior, with a total of six songs, including a duet with Enrique Iglesias.

But the biggest success story of the year might have been that of Harmonia Do Samba, a new group that charted four titles.

LATION TRACKS A-Z

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Hot Latin Tracks™ JANUARY 13, 2001

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LATIN NOTAS (Continued from preceding page) whose debut album, “O Roco,” on independent label Abril Music, was No. 1 in sales during the month of November. It’s the first time in years that an independent label reached the top sales spot in a market dominated by the majors and Sony Livre, the TV Go Network label (notwithstanding the fact that Abril is a division of giant publishing company Abril Group, responsible for magazines like Caras, Veja, and Playboy).

MORE DIGITAL DOWNLOADS: Digital Internet music site Devora.com has opened its U.S. offices, based in Miami Beach, with Dennis Murcia as its director of marketing and communications. Aside from selling downloadable music, Devora.com offers more than 90 streaming radio channels and videos.

Downloadable music is also being offered in Spain, free of charge, through a one-month joint venture between Gran Via Musical and Reciprocado that ends Jan. 14. During that time, users can download tracks, videos, and information.

IN BRIEF: Ricky Martin and Christina Aguilera have recorded a duet of “Nobody Wants to Be Lonely,” a song from Martin’s album “Sound Loaded.” The single was released earlier this month... Rock will have a spot in the border not only in Brazil’s Rock in Rio and, later, in Argentina, but also in Caracas, Venezuela, when the Caracas Pop Festival kicks off Jan. 18, with performances from Sting and Sheryl Crow. Promoted by Miami-based Water Brother International & Eventos, the festival continues with appearances by Manu and Ruben Blades on day one, Agnese and Five on the 20th, and Oskar, Collective Soul, and Igancio Peña on the 21st. Water Brother & Eventos will also take Aguilera to Panama’s Estadio Nacional on Jan. 22... In Chile, the Asociation of Periodistas de la Television (Asociacion de Periodistas de la Television) held the year-end Aspas Awards honoring artistas in music, TV, movies, radio, and theater. The female singer won for singer/songwriter Fernando Ubierno, while romantic ballader Palmena Pizarro won best female singer. Reggae group Gondwana won the new artist award while rock/pop group La Ley won in the best production and international group categories. Rodolfo Roth (Radio Universo) and Marcela Soto (Radio Cooperativa) won the best radio host and hostess awards, respectively.

Assistant in preparing this story was provided by Sergio Portillio in Chile and Tom Gorma in Brazil. Leila Cobo may be reached at 305-301-3270 or at lcbob@billboard.com. Material may be forwarded to 101 Cookman Avenue, Suite 466, Key Biscayne, FL 33149.

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McLachlan Resurfaces In Europe
Arista Singer/Songwriter Finds Success Via Dance Remixes

BY PAUL SELTON

London—Sarah McLachlan, one of the most successful acoustically inclined artists in the world, is finally "surfacing" in the U.K. by coming up through the clubs.

In the process, the multi-platinum Canadian artist is creating a highly desirable import rarity for her millions of North American devotees, to be released only in the U.K. this month to capitalize on her newly won—and seemingly incongruous—status as a hot dance property.

McLachlan’s place among the upper stratosphere of singer/songwriters was elevated immeasurably by her 1997 Arista album, "Surfacing," which is certified for 7 million sales in the U.S. alone. But it’s been a different story in the U.K., where McLachlan has a solitary hit single to her name: "Adia," a No. 18 entry from her album, "O" released in October 1996 while "Surfacing" itself spent just two weeks on the official Chart Information Network (CIN) sales chart that month, peaking at No. 47—and that occurred more than a year after its local release.

At that time, the perceived wisecracks was that the planned European expansion of McLachlan’s phenomenon successful female multi-artist tour, Lilith Fair, held the key to her overall development into a creative and commercial force. Instead, constrained by potential touring costs and with mainstream exposure remaining hard to come by, she is trying a new claim to fame among fans of a culture that at first glance may seem foreign to her.

"Silence," her apparently indestructible collaboration with her Nettwerk Management stablemate Delerium, the electronica duo of Bill Leeb and Rhys Fulber, has not only been a top five Canadian single of late but recently completed one of the longest club crossover incubations in recent U.K. memory. The song had bubbled under on a previous single release by Nettwerk (distributed in Britain by Pinnacle) in June 1999, spending one week on the bottom rungs of the official CIN singles chart and selling just under 5,000 copies in total.

But during September 2000, the buzz was virtually off the charts as clubbers in U.K. clubs, and after Nettwerk’s reissue of the single Oct. 2, it gate-crashed the CIN chart at No. 3. Twelve weeks later, with British sales estimated at 300,000 copies, the song is still holding down a place in the Christmas-week top 70 and is charting healthily in Germany, Holland, and Finland. All that is in addition to its platinum status in Canada, Australia, and New Zealand and its latest reissue in the U.S. on Island, sparked by an appearance on the "Bounce" soundtrack.

But far from being a one-off, the U.K. success of "Silence" is about to prompt the release in Britain only of a set of remixes of "Sweet Surrender," a song from the "Surfacing" album that looks set to give McLachlan a new British hit in her own name. Arista will release the song, with mixes by Boilerhouse, DJ Tiesto (another Nettwerk Management client who also did one of the "Silence" mixes), and U.K. drum’n’base guru Roni Size. Jan. 22.

McLachlan is happy for her songs to be the first in front of the public at a dramatically increased bpm if it will help draw attention to her identity as an album artist. "You don’t want your song to be bastardized, but it’s a good market," she says. "If it’s the only way people are going to hear your music, you have to shit or get off the pot."

"The climate of music in the U.K. is quite different. I know music is universal, and if you have a beautiful melody and interesting lyrics, there are some people that are going to like it, and I know not everybody in the U.K. likes dance music, but it’s a question of getting it to the people. One of the best ways to do that is touring, but unfortunately that’s really expensive, and it’s probably the only reason I haven’t gone over there to do a tour. But things are going to change." In the news are "Silence," Arista

(Continued on page 51)

Revamped Victories To Push New Talent

BY MARIE-AGNES BRUENEAU

Paris—The organizers of the annual French music awards Les Victoires de la Musique are promising that this year’s show will include a significant number of innovations, meaning a greater emphasis on new talent.

This year’s awards—the 16th—will be broadcast live on public TV channel France 2 Feb. 17. Rhymek AC network Europe 2 will carry the radio coverage. Four new categories have been created, with two specifically dedicated to highlighting new talent. Those are the best live talent award, for which the artist must have performed at least 20 live concerts during the qualifying year in three different areas of France; and the best album by a new talent award, for which a minimum sales level of 50,000 units is required. If the artist has released any previous albums, sales of each must have been under 50,000 units.

The other two new awards are for rock album of the year, which replaces the previous band of the year, and for a new artist Web site. The latter award is sponsored by music portal Metly.fr., part of the Lagardiere group, which is currently building the Les Victoires de la Musique Web site.

Another major change is that vote-

(Continued on page 83)

Malaysia Fights Piracy Via Tougher Laws, Awareness Campaign

BY STEVEN PATRICK

Kuala Lumpur, Malaysia—The next 18 months will see a two-pronged crackdown on piracy in Malaysia.

While the government attempts to combat the trade in counterfeit tapes and CDs by enforcing its recently passed Optical Disc Act (Billboard, July 29, 2000), the domestic music industry is stepping up its efforts to educate the public about the threat.

Following the passage of the Optical Disc Act 2000 in September, the government has been taking a harder line on music piracy. "Sentences are getting tougher," says Recording Industry Assn. of Malaysia (RIM) chairman Tony Fernandes. "Recently, a petty dealer was sentenced to a fine of 18,000 ringgit [$4,737] or eight months’ jail for car-

rying 50 pirated CDs. Before, there were ridiculously low fines, which were a few hundred ringgit."

Optical disc manufacturers have until March 1 to register with the government to comply with the law, which is broadly based on the Optical Disc Ordinance of Hong Kong, RIM G.M.T.S. Lam says manufacturers will then be given an additional three months to comply with the new regulations.

Fernandes, who is also ASEAN region VP of Warner Music International, applauds anti-piracy efforts by Malaysian Domestic Trade and Consumer Affairs Minister Tan Sri Muhyiddin Yassin and Datuk Pahamin Rajab, secretary-general of the same ministry. The two men, who took up their respec-

tive positions in November 1999 following Malaysia’s most recent elections, have been instrumental in the country’s anti-piracy drive.

"They are godsend to the music industry," says Fernandes. "The political will to end piracy is there. I can see some light at the end of the tunnel."

Meanwhile, International Federation of the Phonograph Industry affiliate RIM, which estimates Malaysia’s piracy rate at more than 60%, says it will emphasize piracy’s close link to organized crime in a public awareness campaign titled "Save The Local Music Industry."

"RIM wants to make the public conscious of piracy’s links to organized crime," says Fernandes. "It’s a campa-

ign that implies that if you support piracy, you support drugs and prostitution. People have got to realize the seriousness of the issue—there will be no Malaysian music industry left if this problem persists. We’re giving ourselves 18 months to get this down to a manageble level—basically, pushing piracy off the main streets."

Fernandes says that Prime Minister Mahathir Mohamad will personally launch the campaign this month. "It will run from six months to a year," he says. "It will be high profile; it will be on television. We want to take artists to schools to educate the youth on copyright protection. We basically want to make pirated products unfashionable. At the moment, it’s accepted social practice. People tell me that they buy pirated products because they’re in front of shopping malls, and it’s so tempting."

(Continued on page 51)
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FRENCH MOOGMEISTER Nicolas Godin and Jean-Benoit Dunckel, better known as the French duo Air, are set to release the follow-up to their successful 1998 debut album "Moon Safari" (Source/Virgin), which racked up 1.3 million sales worldwide. In between, Air has started its own independent label, Record Makers, and composed the soundtrack for the Sofia Coppola film "The Virgin Suicides," released in February 2000. Air's recently finished and still untitled new album (Record Makers/Source/Virgin) will be released worldwide in late May and contains 11 songs recorded in Los Angeles and Paris. The new album features vocals by such artists as Beck and Tokyo duo Buffalo Daughter. Air manager Stéphane Elftassi describes the group's new sound as "nouvelle musique," and those who've heard the record agree it is less retro than past offerings. "It's positively futurist," says executive producer Marc Teissier du Clos. "This is an album that was written with the future. You have space when you listen to it. It conjures up vivid images like Stanley Kubrick's film '2001: A Space Odyssey.'"

HAVING ALREADY made a stir in Taiwan, Mando-pop group Beauty 4 is looking to capitalize on the odd factor as it heads off on a Greater China tour in early April. The group are a mix of the familiar girly-pop genre, with two foreigners (Anji, 17, and Aachoo, 22), one American-Chinese (Denise, 20) and one Aboriginal-Taiwanese (Diana, 20). EMI has pumped a lot into promoting the group's self-titled debut album, which was released on Virgin in early April. "I don't think the guy who signed me had even heard of my dad," in fact, his father and one-time Fairport Convention stalwart, Richard Thompson, has been one of Britain's finest and most distinctive singer/songwriters for more than 30 years and sets an exacting standard for anyone bearing the family name. The album was produced for Singapore, Hong Kong, Malaysia, and China.

"IT'S NOT THE SAME as being the son of John Lennon or Bob Dylan," says 24-year-old Teddy Thompson, whose self-titled debut album is released on Virgin in early February. "I don't think the guy who signed me had even heard of my dad." In fact, his father and one-time Fairport Convention stalwart, Richard Thompson, has been one of Britain's finest and most distinctive singer/songwriters for more than 30 years and sets an exacting standard for anyone bearing the family name. The album was produced for Singapore, Hong Kong, Malaysia, and China.

"GROWING UP IN THE GRASSLANDS of Mongolia, I always felt I was somehow different from the Han Chinese I met when I came to Beijing to make music," says ethno-alternative/pop/rock diva Sigan Gerile. Trained as a Mongolian folk dancer, she traded in her dancing shoes for an electric bass in the mid-'90s and taught herself to play rock, which was a time when many still regarded it as a symbol of Western barbarism and the domestic music market was still struggling to find its own voice. Teddy's success is no coincidence. "We have a very young and a very old audience," he says. "I think he's been a bit of all old audience," he says. "He'd much rather have an audience of 17-year-old girls."
1st Qtr. Looks Bright At Universal Canada
Under Lennox, Company Ready To Follow Up A Strong 2000

BY LARRY LeBLANC
LONDON—The major markets around the globe and the effect of French utilities firm Vivendi's recent acquisition of Seagram's is still being evaluated, a process that will continue in the coming months. In Canada, however, there's no disputing that, after a dip in fortunes following the 1998 purchase of PolyGram by Seagram, the resultant Universal Music Canada bounced back strongly in 2000.

"Universal lost market share in 1999 but gained it back last year," says SoundScan Canada GM Doug Spence. "Randy Lennox has every right to be happy with the results." Lennox, a 22-year company veteran who was appointed president of Universal Music Canada following the December 1998 merger, says, "We're in good shape for the first quarter; there's a fair amount of carry-over sellers.

Universal commands the lion's share of Canada's music market. According to SoundScan's year-end 1998 figures, PolyGram Group had a 15.9% Canadian market share and Universal a 14.8% share—a combined share of 30.7%. In 1999, the newly merged company's share dipped to 27.2%, but Universal Music Canada vigorously reversed its Canadian market-share slippage in 2000.

According to SoundScan, for the week ending Dec. 17, the company had a robust 29.53% share, followed by Sony (15.18%), Warner (14.5%), BMG (12.92%), EMI (12.9%), and the independent sector (14.97%).

Boosting Universal's market share in the last year were albums by such internationally signed acts as Eminem, L'Arc Bizzkit, Dr. Dre, Enrique Iglesias, S Club 7, Shaggy, 98°, Godsmack, Aqua, and Bon Jovi, plus such domestically signed acts as the Matthew Good Band, the Tragically Hip, and soulDecision.

Despite its enormous clout, Lennox claims that Universal has not veered from its traditional philosophy—"out of the comprehensive management, if any company marketplace. "We conduct our business the way we did when we only had a 14% share," he says. "Universal has performed above expectations in the competitive context of the merger," notes Tim Baker, buyer for the 32-store Sunrise Records chain. "There's a real good team in place there, and the sales department is leading it."

Less impressed, however, is Lane Orr, head buyer of A&B Sound, which has 19 stores in western Canada. "They've done OK (consolidating), but they are still pushing a lot of product for one company, and they are a bit oversold," he says.

Matthew Good Band manager Steve Hoffman credits Universal's tight business practices for the double-platinum (200,000 units) breakthrough of the band's "Beautiful Midnight" album, which was released in September 1999 in Canada. "The album was worth more than $1 million to the band's platinum (100,000 units) 1997 album "Underdogs" (Darktown/A&M)—will be released Jan. 30 in the U.S. on Atlantic.

During "Underdogs," we lost key members of Matthew's label team due to the transition," recalls Hoffman. "There was a concern over assembling this new company and the pace of acquainting people to their new positions. But Randy has done an amazing job. When we released 'Beautiful Midnight,' it debuted at No. 1, which was absolutely incredible."

At Universal's annual lunch, held March 12, the Matthew Good Band was named top group, and "Beautiful Midnight" was honored as top rock/alternative.

Lennox directs all national operations of Universal Music Canada, including its two key pop divisons: Interscope/MCA—which, under senior VP Steve Kane, oversees the Interscope, Geffen, A&M, MCA, and Dream Works labels—and Universal/Mercury—which, under senior VP Steve Kane, oversees Universal, Mercury, Motown, and Island/Def Jam as well as distribution of U.S.-based labels Rounder and TTV. Also reporting to Lennox are the combined classical/jazz department (handling the Deutsche Grammophon and Virgin accounts), the sales, strategic marketing, E-commerce, and A&R departments; and the company's distribution division. Lennox—who reports to Universal Music Canada chairman Ross Reynolds—refuses to speculate about the domestic impact of Vivendii's acquisition. "I can only say that the remitments were made to Canadian regulators in order to get the agreement approved. But he says, "There has been a clean merger..."

(Continued on page 80)

Ex-Airman George Martin Produces WW II Project

BY DAVID STARK
LONDON—Sir George Martin has rolled back the years to his days as a flyer during World War II by composing and arranging a new piece of music at Air Studios in northwest London. Titled "Stringbag Serenade," the track recognizes and commemo-

rates the contribution of the Swedish fighter planes—nicknamed the Stringbag—and the pilots and crew who flew the biplanes in the 30s and early 40s.

The London Chamber Orchestra performs the six-minute piece together with a piece by film composer Nick Bicat called "Channel Dash Heroes." Bicat's work, pro-

duced by project coordinator Francis Rockoff, commemorates a hero-

ic action taken by a squadron of Swordfish against the German Navy.

The recordings will be used as the introductory soundtrack to a new online conference aimed at the Aviation Industry, called Aviation2001 (rmr-aviation2001.com), to be held entirely on the Internet March 5-16. The music will also be used at aviation-related concerts at Blenheim Palace and other U.K. venues this summer under the banner "Wings And Strings." No deal has been struck yet for the commercial release of the tracks on CD.

Martin, who was in the Royal Navy's Fleet Air Arm during World War II, says, "The music is a medley of tunes by which the pilots..."
BY CHRISTIE ELIEZER

MCLACHLAN RESURFACES IN EUROPE

(Continued from page 46)

U.K. re-promoted “Surfacing” (with- out the addition of either dance mix), and McLachlan now senses a sharper focus on her within the U.K. company. “I have a great new hope for BMW and A&R...a lot of confidence in the U.K.” she says.

“The trouble is every time I put out a record, there’s always a confrontation in the company, so I have [had] no rela- tionship with the company. But I had a meeting [with VP of international A&R, BMI Group] Nick Stewart, and he is very gung-ho, very hands on. He seems like he can get something done, so I’m excited about that.”

“For me it’s always been really hard to come over to [play], especially with the band. Because our start-up costs are like 70 grand, just to get everybody over there, and when you’re not selling any records, the record company really doesn’t want to put the money in—just to sell a money—and justifiably so,” she adds.

Stewart says that during 2001 he hopes McLachlan’s name will become better known in the U.K. via “a new campaign. It’s called ‘Surf’ in English,” and the likely follow-up single release of “Angel.” Then he is hoping for an English summer tour, “to get out to where they release a new album. After which is only due in 2002,” Stewart hopes to per- suade the band to record another song for the compilation.

Acknowledging that the cultural trans-Atlantic divide is “as wide as it was back in 1984, when the Beatles sent in,” Stewart says that Mc- Lachlan’s music nevertheless always creates interest and enthusiasm

CHRYSLIS MUSIC CLIPS ON A SPANISH JOINT VENTURE

(Continued from page 46)

A very important catalog in the Latin- American world. It is a very good deal for both sides because it will mean far more activity in the fast-growing Spanish-language music scene.

Clipp’s catalog is already repre- sented in Germany, Spain, and Austria by Global Chrysalis, the Munich-based company created by Chrysalis’ acquisition of German publi- cation rights company Firma International. It will also be subpublished by Chrysalis in all other territories where the latter has an office, when other existing agreements exist. Current Spanish writers include Catalina rumba king Peret, veteran flamenco singer Juan- i and Moncho, and Canarias singer Melia, who has signed a four-year deal with the Madrid-based firm.

For “Clipper’s,” adds Guira Mar- quina, “this means the acquisition of a very important catalog in the Latin- American world. It is a very good deal for both sides because it will mean far more activity in the fast-growing Spanish-language music scene.”

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Chrysalis’ main aim in Spain is to continue its current policy of developing local talent and developing its market position in the country. This will involve signing new writers and developing existing writers. The company is currently working on several new projects, including the release of a new album by Spanish artist Julieta Venegas, who has come to prominence in recent years.

“Julieta is an exciting new artist who brings something fresh and unique to Spanish music,” said Chrysalis’ vp of international, Nick Stewart. “We are very excited about working with her, as well as with other local talent.”

Chrysalis is also looking to expand its presence in the Latin American market, which it sees as a promising area for future growth. The company has already signed several successful artists, including Mexican singer Buika and Argentinean band Kéanu, and it is working on additional projects with artists from the region.

Overall, Chrysalis is optimistic about its prospects in Spain and Latin America, and is committed to developing the market and representing its artists effectively.

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International

Warner Australia’s Restructured A&R Pays Off

JAMES

MCLACHLAN RESURFACES IN EUROPE

(Continued from page 46)

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Acknowledging that the cultural trans-Atlantic divide is “as wide as it was back in 1984, when the Beatles sent in,” Stewart says that Mc- Lachlan’s music nevertheless always creates interest and enthusiasm wherever it is heard in the U.K. “In a very crowded market, really talented singer-songwriters, of which Sarah is a prime example, sometimes do strug- gle to get heard amidst all the noise,” noted Stewart. “If she can have suc- cess and be heard through the medium of dance and remixes, and it gets her voice and vision heard by people, then she can create a niche for herself in this world-class, and never be one of that sort of dance diva, and neither does Arista U.S.”

George Maniatis, senior vp of A&R at Warner Bros. Records in New York, adds that “McLachlan’s music is very commercial—potentially huge—and we are very excited about working with her.”

Harry Warner, the head of Warner’s Australian label, has also expressed interest in working with McLachlan. “We have been very impressed with her work and we are very excited about the possibility of bringing her to Australia,” he said.

Colin McManus, managing director of Warner Music Australia, said that “Sarah McLachlan is a very special artist and we are very excited about working with her.”

The restructuring of Warner’s Australian A&R division is expected to improve the company’s overall performance in the country. “We are committed to investing in our Australian operations and we are very excited about the potential for growth in the market,” said McManus.

Overall, the move is seen as a positive step for Warner and McLachlan, and is expected to result in increased interest in her music in Australia.
INFROGRAPHIC

**Borders Chiefs Contracts Contested**

Investor Unhappy With Chain’s Fiscal Performance In 2000

**BY ED CHRISTMAN**

NEW YORK—Unhappy with the Borders Group’s fiscal performance, a minority shareholder is challenging the employment contracts of the top two executives at the chain.

According to press reports, Lafer Equity Investors, which controls roughly 2% of the chain’s stock, is unhappy with senior management at Borders only have to work half time under their contracts. Lafer Equity is proposing that Borders chairman Robert Di-Romualdo and vice chairman George McKown work full time. Furthermore, Lafer Equity is considering contesting management’s control of the company at the company’s annual meeting this spring.

Lafer Equity isn’t the only investor unhappy with the chain’s performance. Borders’ price share price dropped 20% in 2000, closing at $11.50 on Dec. 29.

In its most recent financial reporting, Borders had a net loss of $5.0 million, or 6 cents per share, in the fiscal quarter that ended Oct. 22, 2000, on sales of $703.8 million, according to data filed with the Securities and Exchange Commission Dec. 6. That loss was more than triple the $1.5 million (or 2 cents per share) in red ink the company generated in the corresponding time period in 1999, when the company had sales of $656.6 million.

Sales for the 2000 third quarter increased 7.2% over the total run up in the third quarter of 1999. Earnings before interest, taxes, depreciation, and amortization were $6.7 million, in contrast with $8.5 million in the third quarter of 1999.

Gross margin slipped to 25.1% of revenue from 26.3% in 1999 because of an increase in the cost of merchandise. Selling, general, and administrative expenses (SG&A) shrunk slightly to 25.1% of revenue, from 25.5%.

For the first 39 weeks of its fiscal year, Borders generated $2.08 billion in sales, up 8% from the $1.9 billion rung up in the same period in 1999. In addition, Borders lost $7.5 million, or 10 cents per diluted share, which is slightly less than the $8.2 million, or 11 cents per share, it lost in the same period in 1999. Gross margin for the nine-month period was 25.5% of total sales, down from 26% in 1999. Comparable-store sales in the store division increased 2.4%.

The Borders Group operates 324 superstores under the Borders name in the U.K., nine in the U.K., two in Australia, and one each in Singapore and New Zealand. It also operates 31 stores under the Books Etc. logo in the U.K. and 90 mall-based stores in the U.S., primarily under the name Waldenbooks.

Breaking out sales by division, the Borders stores posted $400.2 million in sales; Walden, $188.1 million; international, $48.2 million; and Borders.com, $7.3 million. The company also broke out income by unit, with Borders posting a $3.5 million profit, Walden a $1.2 million loss, international a $4 million loss, and Borders.com a $4.7 million loss. The company does not break out revenue by product line.

During the third quarter, the company opened 18 superstores. According to the balance sheet, accounts payable totaled $754.1 million at the end of the third quarter. The company’s long-term debt totaled $15.6 million, and other long-term liabilities were $70.1 million. Inventories totaled $1.1 billion.

To the company drew down $283.8 million from its revolving credit facility at the end of the quarter. That facility allows for multi-currency borrowing of up to $472.8 million and expires in October 2002.

Lafer Equity Investors is considering contesting management’s control of the company at the company’s annual meeting this spring.

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**Best Buy, Circuit City Moves Are Costly**

Preparations For The Digital Age Show Impact On The Bottom Line

**BY BRIAN GARRITY**

NEW YORK—Best Buy and Circuit City are making moves to prepare for the same future that is on the mind of every company trying to profit from music to video to gaming. But expensive, long-term expansion and repositioning efforts by the consumer electronics giants aren’t winning many fans on Wall Street thus far.

Both companies say moves are being made to attract new customers and to establish the softer results recently reported for the third quarter and will affect future earnings as well, including the fiscal fourth quarter.

Best Buy, which recently agreed to buy the Musicland Group for $425 million and assume $200 million in Musicland debt, said that it expects the acquisition to dilute its fourth-quarter earnings by 5 cents a share. And the Minneapolis-based company expects to take a $2.6 million hit on earnings through the first three quarters of fiscal 2002.

Meanwhile, Circuit City, which is in the midst of exiting the major-appliance business and is remodeling all of its superstores for strictly consumer-electronics and home-office sales, has experienced higher expenses than expected, which are expected to significantly lower earnings in the third quarter.

While both companies argue that they are tracking up with the popularity of digital and Internet-oriented consumer electronics—and spending on the future now—will prove to be a boost to the bottom line in the long term, investors aren’t showing much patience.

Both stores are trading near 52-week lows in the wake of disappointing third-quarter results, affected in part by heavy Thanksgiving sales and a loss-leading in music among other sales categories.

Best Buy shares, which traded as high as $88 earlier in the year, hit a low of $21.6 a share in early December and closed the year at $22.56. Circuit City shares have experienced an even steeper decline, sinking to a low of $8.69 last month, from a high of $16.19 last March.

Circuit City in its last reporting period, posted a third-quarter net loss of $62.5 million, or 32 cents a share, vs. a profit of $51.6 million, or 26 cents a share, the same time a year ago. The company said that for the quarter that ended Nov. 30, total sales at its consumer electronics operations declined 7% to $2.33 billion, down from $2.5 billion last year. Comparable-store sales declined 10% for the quarter.

At Best Buy, revenue rose 20% to $3.7 billion and comparable-store sales rose 5.9%, but net earnings for the third quarter fell 27% to $57.3 million, or 27 cents per share, from $80.4 million, or 57 cents per share, in the same period last year.

Both companies blamed the declines on a “more promotional environment” that affected margins.

However, the concern among investors appears to be on the companies’ short-term discounts but, rather, their future growth strategies.

In a conference call with analysts in which he announced third-quarter results, Best Buy CEO Richard M. Schulze said he was “disappointed” by Wall Street’s negative reaction to the Musicland acquisition.

He said the deal provides an important opportunity for the company to add more than $10 billion in incremental sales over the next 10 years, which are on top of its previously announced goal of $30 billion in sales by fiscal 2004.

“These opportunities are expected to come from a completely differentiated customer segment…” said Schulze.

He also said that Best Buy, which will remodel the Sam Goody stores to make room for consumer electronics products, will also be in a much stronger position to partner with the labels to add value, thus becoming a much stronger part of the digital future.

“Our value add is going to come in the form of the sales of new digital technology products, breaking new artists, and selling subscription services for digital downloading of entertainment. These changes enhance our ability to monetize the downstreaming of entertainment products,” Schulze said.

Best Buy additionally plans to rebrand and expand the base of Musicland’s rural On Cue stores by approximately 75 stores per year over the next 10 years, to an expected total of 1,000 stores.

“We anticipate that the addition (Continued on next page)
of exciting new products—including telecom, digital imaging and photography, digital broadcast satellite, gaming, Internet appli-
cations, connections, and of course
digital downstreaming—is going to
enable us to improve more than double the
productivity of these existing stores,”
Schulze said.
However, those plans are not
free of expense. While the compa-
y says it plans to break even by
the deal at the end of the next fis-
cal year, it reduced its fourth-
quarter earnings projection to 85
cents a share from the original
forecast of 90 cents. Much of fiscal
2001 also figures to be affected
by the deal.
Best Buy CFO Alan Lenzo-
neck, said, “As we look to next year, we
expect that our integration efforts
and transformation projects pro-
gress, the dilution effects of
those projects will be felt the most in
the first three quarters of the fiscal
year. This is when integration
efforts are at their peak, and
Mallomari has experienced sea-
sonally lower earnings.”
Meanwhile, Circuit City’s trans-
formation is showing an impact on
the bottom line, which has inspired a
wave of performance downward
trends among stock analysts.

During the quarter, the com-
pany completed its exit from the
appliance business; finished full
remodels of 28 stores, primarily in
central and southern Florida; and
partially remodeled 559 stores to
expand into new portable audio
products as well as computer soft-
ware, peripherals, accessories,
video games, and 35 mm cam-
eras.
But while remodeling is proving
to be more expensive than origi-
nally anticipated, the company is
hoping to keep its costs under
control.
Now that both the full and par-

tial remodels are complete, we can
assess the impact of the various
changes we have made and deter-
mine the appropriate expenditure
for next year,” said Circuit City
CEO Alan McConico in a state-
ment announcing the company’s third-quarter results. “We do not
anticipate that the average cost of
next year’s remodels will exceed
our expectations of $2.5 million per
store.”

— RICHARD SCHULZE —

BEST BUY, CIRCUIT CITY
(Continued from preceding page)

THE NATIONAL ASSN. OF RECORDING MERCHANTS (NARM) has announced
the finalists for its 2000 merchant-and-supplier of the year awards.
Finalists for retailer of the year, large division, are Best Buy, Borders,
Musicland, Tower Records/Videos/Books, Trans World Entertainment,
and Warehouse Entertainment. Up for the distributor award, large divi-
sion, are BMG Distribution, EMI Music Distribution, RED, Sony Music
Distribution, WEA, and Universal Music and Video Distribution. Finalists
for wholesaler of the year, large division, are Alliance One Stop Group,
Anderson Merchandisers, Handelman, New York, Pacific Coast One-Stop,
and Valley Media. Finalists for entertainment software supplier of the
year, large division, are Arista Records, Jive Records, Priority Records,
Rhino Entertainment, and Warner Bros. Records. Billboard magazine is
finalist in the related products and services category, medium division.
Billboard Bullets is up for the same award in the small division. Each
category includes awards for small, medium, and large divisions. Winners
will be announced during the closing night of the NARM Convention, which runs
March 11-14 in Orlando, Fla.

FORMULA GROWTH FUND, a Canadian mutual fund, has liquidated its stock
holdings in CD Warehouse. The fund disclosed in a filing with the Securi-
ties and Exchange Commission that it sold its remaining stake of 900,000
shares between Aug. 31 and Nov. 15, 2000, at prices ranging from 14
units per share.

MUSICLAND STORES announced its top-selling music and video titles for
2000. In music the top seller for the year was Eminem’s “The Marshall Mathers
LP”, ’N Sync, “No Strings Attached”; Dr. Dre, “Dr. Dre—2001”; Britney
Spears, “Oops!... I Did It Again”; Nelly, “Country Grammar”; Creed,
Limp Bizkit, “Chocolate Starfish And The Hot Dog Flavored Water”;
and DMX, “... And Then There Was X.” In video, the top DVD titles were
“Gladiator”, “The Sixth Sense”, “X-Men”, “The Matrix”, and “The Patri-
nots”. The top VHS titles were “Star Wars: Episode 1—The Phantom Men-
ace”, “Titanic”, “Toy Story 2”, “Stuart Little”, and “X-Men.”

BEST BUY began its $12.50-a-share tender offer for all outstanding
Musicland Stores Corp. stock on Dec. 21. The tender offer expires at mid-
night on Jan. 22. The company has also completed its acquisition of Seattle-based
Magnavox. Hi-Fi for $85 million. Magnavox will operate autonomously as a
wholly owned subsidiary.

GAYLORD ENTERTAINMENT has said Musicore.com, a Christian music E-
commerce Web site, to privately-held Christian Book Distributors of
Peabody, Mass. Terms of the sale were not disclosed. Christian Book Distribu-
tors said it intends to set up a Nashville office staffed with some of the
key personnel from the Musicore.com team. Gaylord Entertainment acquired Musicore.com in 1999 when it boughteMail.com, a founding component of its
Gaylord Digital division. The sale does not include Gaylord’s Digital’s distri-
bution facility in Nashville. Negotiations for the sale of Lighthouse.com,
another component of Gaylord Digital, continue, according to the company.

VIACOM, owner of MTV and VH1, plans to sell up to $8 billion in debt secu-
rities under a shelf registration filing with the Securities and Exchange
Commission. Proceeds will go to general corporate purposes, including
paying down debt and providing working capital for a closing number of
previously announced deals. Among them are Viacom’s $2.9 billion pur-
chase of Black Entertainment Television, announced in November, and its
plan to buy the outstanding shares of Infinity Broadasting that it does not
already own for $12.5 billion. Both deals are expected to close in the first
quarter of 2001. Under a shelf registration, a company may sell securities
from time to time in one or more separate offerings, with the size, price,
and terms to be determined at the time of sale.

STREAMWAVES—a digital music service company that recently announced
a content-licensing deal with EMI Recorded Music—will make its stream-
ing music subscription service available on UpLister, an online music
library. The service will be available for a monthly fee and is expected to
launch in the first quarter of 2001. UpLister is a music Web destination that
posts the playlists of its users.

MEDIA METRIX reports 31.8 million unique visitors went to online retail sites
during the week that ended Dec. 24—a 28.4% increase over Internet shop-
ing levels during the same week a year ago. Traffic decreased to a peak of
35.6 million unique visitors in week two of the 2000 holiday shopping
season, ending Dec. 3. Book sites and computer sites (many of which also
sell music) were the top two retail sub-categories during the week before
Christmas, with 2 million and 1.9 million average daily unique vis-
itors, respectively.
DVD Saves Christmas And May Become Retail's Savior

CHRISTMAS COMES later every year, and this year it came so late that the only thing white a week before Dec. 25 was the hair of record-store merchants across the land, as they worried whether the last-minute rush would ever materialize this year.

As of Dec. 17, album sales, on a cumulative basis beginning with Thanksgiving week, were down 23%, according to SoundScan. But retailers were saying that their comparable-store sales were even worse, with many reporting comp sales down 10%-15%.

However, the following week—the one ending on Christmas Eve—pulled retail's bacon out of the fire, with album sales totaling 45.4 million units, which represented the largest weekly album sales number in the nine-year history of SoundScan. That total was 13.6% up from the 39.9 million sold in the corresponding week of 1999.

For the six-week period, album sales were up 2.4%, although music merchants report that comparable store sales were flat to slightly down. Most merchants say that, in addition to the Christmas week rush, the other factor helping to salvage the Christmas holiday selling season was DVD (see story, page 1).

Mike Dreese, CEO of 20-unit, Allston, Mass.-based Newbury Comics, says he believes that DVD can be an even bigger factor in music stores going forward, particularly music-oriented video titles.

"We sold 1,700 Tool DVDs at $29.99," he states. "That is an amazing price point. And it bodes well for the two upcoming Bruce Springsteen titles." On Jan. 16, Sony will release "Bruce Springsteen: Video Anthology 1978-2000," with a $29.99 list price, and "Bruce Springsteen & The E Street Band: Blood Brothers," with a $24.98 list. "There is no doubt that mainstream music customers have accepted that they can make DVD purchases in music stores," Dreese states. "For years the industry has been trying to do dreed DVD titles, and "I certainly carry all the pop music titles that come out," he adds. "I would like to carry the classical DVD titles," but he says it's hard to find out information on what titles are available in that genre. The classical labels "should take out advertising in Billboard or give out flyers through the one-stop, so independent retailers can know what is coming out."

WELCOME TO the new year, and, as we all know, often the beginning of the year is when outcuts are implemented in the music business. This year, however, some big companies may be making their cutbacks a little later than normal, due to acquisitions. If any downsizing needs to be made by the Warners Music Group (WMG), EMI Recorded Music, or the Musicland Group, it will probably happen right after their mergers are completed.

You might remember that the WMG's parent, Time Warner, is about to be merged into America Online, EMI is in negotiations with Bertelsmann, and Best Buy has agreed to buy Musicland.

Normally, things like layoffs and store closings are charged against operating results, but in acquisitions, those things can be charged to good will—and under new accounting rules, good will no longer needs to be amortized. So, since the charges would never hit the acquiring company's income statement, you can produce better financial results by waiting until the acquisitions close to implement downsizings.

PARTNERS: Wherehouse Entertainment landed the retail promotional partnership for the American Music Awards, which allows the chain to be headquarters for the show, which will be broadcast Monday (8).

All sales associates will be wearing buttons reminding shoppers not to miss the telecast. Also, the chain will feature selected nominees on sale.

ELSEWHERE in the Merchants & Marketing section are the finalists in the large divisions for the National Assn. of Recording Merchandisers Awards. So, in order to be complete, I will report on the finalists in the medium and small divisions for retailers and wholesalers.

In the medium-retail division, the finalists are Bull Moose Music in Portland, Maine; CDnow in Fort Washington, Pa.; Harmony House in Troy, Mich.; J&R Music World in New York; Music Millennium in Portland, Ore.; Newbury Comics in Allston, Mass.; and Waterloo Records in Austin, Texas.

In the small-retail division, the finalists are Ear X-Tacy in Louisville, Ky.; Electric Fetus in Minneapolis; Hot Topic in City of Industry, Calif.; and Twist & Shout in Denver.

In the medium-wholesale division, the finalists are Arrow Distributing in Streetsboro, Ohio; Baker & Taylor in Charlotte, N.C.; Dart Distributing in Chaska, Minn.; Galaxy Music Distributors in Pittsburgh; Northeast One Stop in Menands, N.Y.; Novak Distributors in Anaheim, Calif.; and Southwest Wholesale in San Antonio.

In the small-wholesale division, the finalists are Action Music Sales in Cleveland; Big Daddy in Kenilworth, N.J.; Proper Sales in New York; Redeye Distribution in Chapel Hill, N.C.; Rock Bottom in Norcross, Ga.; and Scorpio Music in Trenton, N.J.
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</table>

**EXCLUSIVE DATA**

DISTRIBUTION. David Levin is named director of Internet marketing at BMG Distribution in New York. He was director of database marketing for GetMusic.

Sony Music names Brice Winney manager of packaging in Springfield, Ore.; Matt Hurley regional Eastern sales manager in Nashua, N.H.; Danny Stein Midwest sales manager in Buffalo Grove, Ill.; and Denise Brady Western sales manager in San Jose, Calif. They were, respectively, supervisor of master-GM of specialty products for Emag, West/Midwest sales director of CD/CD-ROM/DVD for Sony-Verbatim, and an independent manufacturer's representative.

NEW MEDIA. Michael Wehner is named VP of business development and sales at the entertainment division of Reciprocal Inc. in New York. He was director of business development for Rentals.com.

Frank Davis is named director of operations and community at StarPolish in New York. He was new-media director for Astralwerks Records.

MUSIC VIDEO. Nicole Browning is promoted to president of affiliate sales and marketing at MTV Networks in New York. She was executive VP of affiliate sales and marketing.
### Ringing in The New Year With A Sterling Set Of Indie Releases Coming Out This Quarter

**by Chris Morris**

It looks like '01 will be making a solid bow with some first-quarter independent releases

Former Flag Waver Stan Ridgway and Pere Ubu also offer first-rate selections. Comps aren’t usually our cup of tea, but this one’ll blow your head off. Who needs a three-piece, 75 RPM speed package like "Echo Park" by comp-act Thee Eternal?...

### Declaration of Independents

by Chris Morris

Various artists, "Beyond Cyberpunk" (MusicBlitz, March 27). So, you want to kick out the jams, eh? Well, this snazzy compilation assembled by our personal household god, ex-MC5 guitarist Wayne Kramer, should fill the loud and proud bill completely. Kramer, who contributed one track of his own, has preserved such punk-popes and punk rock worthies as Dee Dee Ramone ("Bad Little Go Go Girl"), Chris Speeding ("Love On Death Row"), the Boys, Jimmy Zero’s band Lesbian Maker ("Take Me In Your Arms (Like Heroin)"); and David Was of Was (Not Was) ("Chow Main Street").

version of the classic drug racing opus "Hot Rod Lincoln." This package—the latest in a delicious ongoing series of country transcen-dents—was released from Bloodshot Records and features the band’s debut with a crack group that includes steel player Noel Boggs, guitarist Wes-ley Van Deaster, accordion player Paul Sellers (who has a distinctive finger shape to several cuts), and Jimmy Wakely, a singing star in his own right. The 39 tracks demonstrate why Bloodshot is viewed by connoisseurs of western pop as a band with the material and sound, and presented such punk-popes and punk rock worthies as Dee Dee Ramone ("Bad Little Go Go Girl"), Chris Speeding ("Love On Death Row"), the Boys, Jimmy Zero’s band Lesbian Maker ("Take Me In Your Arms (Like Heroin)"); and David Was of Was (Not Was) ("Chow Main Street").

Former Flag Waver Stan Ridgway and Pere Ubu also offer first-rate selections. Comps aren’t usually our cup of tea, but this one’ll blow your head off. Who needs a three-piece, 75 RPM speed package like "Echo Park" by comp-act Thee Eternal?
YEAR IN KID VID: A year ago, the much-vaunted but thoroughly anti-climactic Y2K bug made barely a ripple, and the world’s equilibrium held steady. But even if it had wreaked general havoc, disrupting databases, wiping out bank accounts, etc., we suspect it wouldn’t have affected the most stable of home video categories, children’s video. Year in, year out, the genre holds few surprises, and 2000 was no exception.

Actually, Billboard’s year-end Top Kid Video chart does contain an eyebrow-raiser: Warner Home Video edged out long-dominant Walt Disney Home Video/Buena Vista Home Entertainment in the number of titles it had in the top 25, with nine to Disney’s seven. Warner Home Video also topped Buena Vista in the category of top kid-video distributing labels, with 23 titles to 19. Walt Disney Home Video still reigns as the top label, however, with 19 charting titles in 2000; Warner-distributed DualStar Video, home of the Mary-Kate and Ashley Olsen franchise, was second with 14.

The strong performance of Dual-Star, whose “Mary-Kate & Ashley: Passport To Paris” was Y2K’s No. 1 kid-vi single, was one of the major factors propelling Warner to the top of the heap this year; three more Olsen twins titles also ended up on the year-end tally. A welcome newcomer to the chart this year was another “female property,” this one animated. Warner Home Video’s “The Powerpuff Girls,” with a pair of titles in the top 25.

Other charting Warner and Warners-distributed titles included super-hit animated theatrical title “The Iron Giant,” which, despite a lackluster box-office showing, ended up tying for No. 10 here with Disney’s “An Extremely Goofy Movie,” “Pokémon: The First Movie” (No. 6) and Cartoon Network’s “Scooby-Doo’s Greatest Mysteries” (No. 16).

Disney held down the No. 2 spot this year with the “Tazmanian Devil,” as well as No. 5 (“Pinecooch”), No. 7 (“Musil”), No. 14 (“Saludos Amigos”), No. 18 (the Aristocat), and No. 21 (the direct-to-video “The Tigger Movie”).

On the strength of its still-selling Pokémon franchise, Pioneer Enter-
tainment ranked third in distribution, with 14 Top Kid Video charting titles; Paramount placed fourth with its distribution of Nickelodeon’s popular “The Dora The Explorer” series, and Columbia TriStar fifth with its feature-length Muppets titles (“The Adventures Of Elmo In Grouchland” was No. 4 and “Muppets From Space” was No. 15).

The late Jim Henson’s creations also turned up on the year-end chart as individual manufacturers found that attention had to be paid to the digital format. “Major retailers have been clamoring for DVDs,” noted David Devine, president and CEO of Toronto-based Dave Entertainment, which supplies acclaimed fine-arts programming for kids—and which plans to get into DVD in a big way with a dozen titles due this spring.

SELLING IT: In 2000, major studios launching promotion and marketing programs were commonplace. Sweepstakes, rebates, on-pack items, and online tie-ins flourished. Warner was responsible for some of the biggest pushes, for such titles as “Pokémon: The First Movie” and “Scooby-Doo And The Alien Invaders.” But Warner wasn’t alone. DreamWorks kicked off a sweepstakes with a $1 million jackpot for the “Road To El Dorado.” U.S.-based consumers buying BBC Video’s “S Club 1” in March could receive up to $7 in rebates if they also purchased the InterScope Records soundtrack. Lyric held a college scholarship sweepstakes worth $40,000 to push its fourth Barney DVD release, “Bar-
ney’s Rhyme Time Rhyme.” Lyric also reinitiated a Barney mail tour—the popular dino’s first such trek since 1995—to support “Come On Over To Barney’s House.” Universal linked with Petsmart.com to promote “Boo’s Beachcomin’.” Columbia TriStar, and promotional partner Radio Shack, reintroduced a red Racketeer for the video/DVD debut of “Stuart Little” because it had proved so popular at the time of the theatrical release.

PARLEZ-VOUS: Probably the most significant trend in a relatively low-key year for trends was foreign language videos aimed at the toddler and preschool set. An outgrowth of the “make your baby a genius” indie video movement so popular over the last couple of years, the videos pur-
ported to give kids their first lesson in the multifaceted cultural experience they would face in the international department by acquainting him/her with words and phrases in a variety of different tongues. (One popular version of that genre, the Littleton, Colo.-based Baby Einstein Company, made an $800,000 donation to charity this year.)

Readers of our kids column can attest to the modest comeback, via Sony Wonder’s new series “Works,” among others.

NEW & NOTED: New series debuted throughout the year. National Geographic plumbed the ever-visible preschool market with a new line combining two proven kiddie favorites—cartoons and music—called “All About Animals.” Artisan Enter-

(Continued on page 77)
DataPlay’s Potential Is Making The Industry Sit Up And Take Notice

This issue’s column was prepared by contributor Steve Trainman.

Potentially Big Things come in very small packages for the music industry.

DataPlay is an optical disc 1/8 of an inch in diameter that can hold up to 500 megabytes (MB) of memory. This means it can hold six 74-minute CD’s or 11 hours of downloadable MP3 music files at a significantly lower cost than with existing memory cards.

While initial hardware will focus on digital audio/video record/playback devices, the prospects for personal data assistants (PDAs), digital cameras, and generic data storage are also promising for this new media. Because of its secure content enabling technology, retail outlets will be able to offer a pre-mastered audio for recording. A “content play” will lock the selection for purchase at a targeted $11 retail price and allow other catalog titles to be put on the same disc at a significantly lower blank disc offering either 250MB or 500MB capacity and priced at under $10, it will allow recordings to be made from any source, including Internet downloads, and used in one of the large format DVD players.

The device is backed by such investors as EMI Recorded Music, Universal Music Group (UMG), MP3 player pioneer Rio Division of Sonic Blue, Samsung Electronics, Creative Labs, Toshiba, Panasonic, and Jumbo, among others.

Total capitalization for the project-ed October consumer launch will be more than $115 million, according to DataPlay chief marketing officer Pat Quigley, former president of Capitol Records/Nashville.

The technology is the work of company founder/CEO Steve Volk, who also developed the 2.5-inch and 1.75-inch hard drives for the laptop computers.

Quigley confirms it is being previewed Jan. 6 at the Consumer Electronics Show (CES) in Las Vegas with 40 hard drives from the major labels.

They are to share a 8,000-square-foot booth, with musician David Crosby scheduled to be on hand.

“I’m excited,” says Bob Higgins, chairman of Trans World Entertainment, which operates more than 1,000 retail outlets. “This satisfies the labels needs and our concerns for security, increases the number of units that customers can easily buy, and lets all of us share in the extra sales in a small package.”

Charlie Anderson, president, CEO of Anderson Merchandisers, the leading music supplier to Wal-Mart, also wor that it is “a very interesting and exciting portable device.” He cautions, “however, that we try to learn from history and know where the MiniDisc went wrong. Content is key to any device, and the backbone of the major labels. If they look at this as a small, low-cost memory device with a lot of capacity and support it, DataPlay has a great potential, and there are a number of ancillary marketing opportunities for all of us.”

Initial label support is positive. “It’s hard to say if the extra sales in a small package,” says Jay Samit, senior VP of EMI Recorded Music. “EMI is committed to putting out titles in this format and we are very bullish about the prospects. What’s really exciting is the number of new portable devices coming out that could make this as revolutionary as the Walkman was just a few decades ago.”

Wireless device with a DataPlay disc could become your primary music playback device around the world.

Larry Kovenski, president of UMG eLabs, says, “It’s the small format for large capacity, with attractive manufacturing and consumer costs. Combined with a management that seems to understand the needs of all businesses involved in launching a new format, DataPlay is finding a common ground.”

Quigley likes the combination of different methods of distribution — such as packaged prerecordings and downloadable music tracks — in one device. “Because it’s technically written once, it allows us to distribute ‘locked’ content. You could sample and then buy a new ‘All That You Can’t Leave Behind’ CD and then opt for any of their other top catalog titles on the same disc.”

On the hardware side, Rio president Jim Cady focuses on the vital cost comparison with existing flash memory (FM). “We invested in serious music company interest in the technology,” he recalls. “The combination of size, cost, and density of memory was really the key. Our memory ‘backpack’ for the current Rio 600 and 800 MP3 players has a rechargeable cell phone-size battery for 23MB FM for $69.95 or 64MB at $109.95.”

“We’ve been working with DataPlay for almost a year and have integrated their technology into our Play [DataPlay] and back-up, which will be adaptable to both our 600 and 800 models at a significantly lower cost,” says Cady. “The biggest obstacle is to make sure it [DataPlay] remains price-competitive.”

At Samsung Electronics, digital convergence team VP Mike Melo believes that DataPlay devices will likely make the portable audio market boom, and we’re equally optimistic about opportunities for [DataPlay] in PDAs, digital cameras, and other portable devices.

At CES, Samsung was to show a DataPlay PCCMIA data storage device for their Wigo plug-and-play boom box and mini-component systems with a bay that will hold a portable MP3 device based on its own yeast plug.

Quigley has no illusions about the tough road ahead. “We need at least five of the top five music companies for the launch,” he says, “and in heavy discussions with the other three. We also need the full support of the retail and distribution side and have previewed the technology with checkout counter or via a fast Internet order.”

“The key for retailers is the ‘secondary’ content we can offer on the [DataPlay] disc,” Quigley explains. “Consumers will benefit from the lower cost, the manufacturer can offer by no booklet, CD, or jewel-box expense. Everyone shares in the bonus buys available on the same disc — catalog titles, music videos and much more. It’s a true value-added concept that will be explained at the upcoming [National Assn. of Recording Merchandisers] convention.”

A massive consumer education campaign is planned for the summer and fall, coordinated by the FMK Agency, which represents such top names as Tom Cruise and Robert Redford.

The technical aspect is being handled by San Francisco-based Dotted Line Communications, and the multimedia ad campaign is the responsibility of the Deutsch Agency in New York, one of the world’s largest independent ad firms. “We’ll have a college launch with reps on the 100 largest campuses,” Quigley adds. “The ad blitz will come in three waves, with a teaser campaign in August, the major launch in early October, and then a targeted holiday focus. This is a true team effort. Much as the Compact Disc Group had the combined support of the record labels, the hardware manufacturers, the retailers, and distributors for the highly successful launch of the CD almost 20 years ago, we hope to emulate that with DataPlay.”

**Traffic Ticker**

**Top Music Info Sites**

**Unique Visitors (in 000s Sites)**

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**Traffic Ticker**

**Top Media Sites**

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<td>10. backstreetboys.com (nie listen.com)</td>
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Source: Media Metrics, November 2000. Sites categorized by Billboard. Media Metrics defines unique visitors as the actual number of users who visit each site, without duplication, once in a given month. Approximately 50,000 individuals throughout the U.S. participate in the Media Metrics sample.
Businesses Expand And Consolidate While DVD Sales Break Records

BY EILEEN FITZPATRICK

For several years, many in the video industry have preached that, in order to survive, companies must change the way they do business. This year, a few began practicing what they’ve been preaching.

Blockbuster Entertainment took one of the biggest leaps, by plunging headfirst into new media through a video-on-demand deal with Enron Broadband Services. The 20-year accord calls for Blockbuster and Enron to create a branded movies-on-demand service that will be delivered through high-speed telephone lines. The service was expected to launch in two markets at the end of the year, with consumers paying a monthly subscription fee, as well as for pay-per-view options. Blockbuster chairman and CEO John Antioco says the deal offers consumers a close-circuit television approach to digital delivery without fear of piracy over the Internet.

Continued on page 61
## The Year In Charts

The chart recaps for the Year In Video Spotlight reflect accumulated performance throughout 2000 on Billboard's weekly and bi-weekly video charts. The year chart began with the Dec. 4, 1999, issue and ran through the Nov. 25, 2000, Billboard. The lists culled from Top Video Sales, Top Video Rentals, and Top Kid Videos are based on an inverse point system, in which a title receives points based on rank for each week it spends on the pertinent chart.

Those derived from Top DVD Sales, Health & Fitness and Recreational Sports reflect accumulated units sold, according to VideoScan, for each week a video chart. Likewise, the lists culled from the Top Music Videos chart are based on accumulated SoundScan units for each week a title appears on that chart. Although Top Music Videos, Recreational Sports and Health & Fitness are published every other week, those charts are compiled weekly. Units from the unpublished weeks are included in the accumulated totals. The Year In Video charts were compiled by Anthony Colombo and video charts manager Marc Zabatkin.

### Top Video Sales

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<th>No.</th>
<th>TITLE—Label/ Distributing Label</th>
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<td>1</td>
<td>THE MATRIX—Warner Home Video</td>
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<td>2</td>
<td>BUENA VISTA SOCIAL CLUB—Artisan Home Entertainment</td>
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<td>3</td>
<td>AUSTIN POWERS: THE SPY WHO SHAGGED ME—New Line Home Video/Warner Home Video</td>
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<tr>
<td>4</td>
<td>AMERICAN PIE—Universal Studios Home Video</td>
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<td>5</td>
<td>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD—Roadrunner</td>
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<td>6</td>
<td>TARZAN—Disney Home Video/Buena Vista Home Entertainment</td>
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<td>7</td>
<td>SOUTH PARK: BIGGER, LONGER &amp; Uncut—Paramount Home Video</td>
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<td>STAR WARS: EPISODE 1—The Phantom Menace—FoxVideo</td>
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<td>SEX AND THE CITY—HBO Home Video/Warner Home Video</td>
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<td>THE SIXTH SENSE—Hollywood Pictures Home Video/Buena Vista Home Entertainment</td>
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<td>14</td>
<td>THE WORLD IS NOT ENOUGH—MGM Home Entertainment</td>
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<td>16</td>
<td>POKEMON: THE FIRST MOVIE—Warner Home Video</td>
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<td>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS—DualStar Video/Warner Home Video</td>
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<td>18</td>
<td>ERIN BROCKOVICH—Universal Studios Home Video</td>
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<td>GALAXY QUEST—DreamWorks Home Entertainment</td>
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<td>THE IRON GIANT—Warner Family Entertainment/Warner Home Video</td>
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<td>BLINK-182: URETHRA CHRONICLES—MCA Music Video/Universal Music &amp; Video Distribution</td>
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<td>23</td>
<td>CNN MILLENNIUM 2000—Turner Home Entertainment/Warner Home Video</td>
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<td>PLAYBOY'S WILDEBEAGLES.COM—Playboy Home Video/Universal Music &amp; Video Distribution</td>
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<td>25</td>
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### Top Video Sales Labels

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### Top Video Rental Labels

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<td>BUENA VISTA HOME ENTERTAINMENT (20)</td>
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### Top DVD Sales

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<td>THE GREEN MILE—Warner Home Video</td>
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<td>4</td>
<td>AMERICAN PIE—Universal Studios Home Video</td>
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<td>AUSTIN POWERS: THE SPY WHO SHAGGED ME—New Line Home Video/Warner Home Video</td>
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<td>TOY STORY/TOY STORY 2: 2-PACK—Miracle Home Video/Buena Vista Home Entertainment</td>
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<td>7</td>
<td>THE PATRIOT—columbia TriStar Home Video</td>
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<tr>
<td>8</td>
<td>INDEPENDENCE DAY—FoxVideo</td>
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<td>THE WORLD IS NOT ENOUGH—MGM Home Entertainment</td>
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<td>ANY GIVEN SUNDAY—Warner Home Video</td>
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<td>BIG DADDY—columbia TriStar Home Video</td>
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<td>17</td>
<td>ROGUE WAVE—columbia TriStar Home Video</td>
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<td>18</td>
<td>THE TALENTED MR. REPLY—Paramount Home Video</td>
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DVD’s YEAR

More Titles, Expanding Retail Space And Growing Rentals
Mean Rising Sales For The Popular Format

BY STEVE TRAIMAN

What a year it has been for DVD!
With records broken every week for self-through sales of more than twice the movie and music titles available last year—both in stores and online—and manufacturer shipments of stand-alone DVD players to retailers, the stage is set for the year 2001 to be even twice as big.

On the hardware side, the Consumer Electronics Assn. (CEA) had predicted shipments of 6.5 million players to U.S. dealers last January. The total as of late November was 7,765,000, with a projection for 8,250,000.

“We certainly underestimated the demand going into this year,” says Gary Shapiro, CEA president. “However, based on our holiday consumer survey that showed DVD players as the No. 1 consumer-electronics gift and the No. 4 overall gift choice after a computer, clothes and a car, we’re looking for another 12 million sales in 2001.”

GLADIATOR ON TOP
With DVD players in about 5% of the 100 million U.S. VCR households (some 5.25 million homes) at year-end 1999, the number was projected to reach 11.3%, or about 12 million households, by year-end 2000. This is based on an 85% sell-through of total manufacturer shipments to dealers of more than 13.7 million since the March 1997 DVD Video launch in the U.S. This total does not include between 5 million and 10 million households with DVD-ROM drives in computers, and between 500,000 and a million Sony PlayStation 2 game consoles that also play DVD Video and CD audio discs. Adding a portion of these units to the projection for 2001 shipments of stand-alone players offers a reachable goal of 25% penetration, or 26 million potential buyers of DVD titles, by the 2001 holiday period.

This year’s disc sales are breaking records every week, with Steve Nickerson, president of the DVD Entertainment Group and VP of marketing for worldwide DVD at Warner Home Video, projecting 250 million manufacturer shipments to retailers for 2000, about 130% ahead of the previous year’s 98 million shipments.

Actual self-through figures to consumers are a bit harder to come up with. The VideoScan figure of 22.7 million units sold by retailers in 1999 was about 70% of the total, as it did not include such mass merchants as Wal-Mart, KMart and Target, or online sales. Projecting this estimated 30% of the market would produce a total of 32.4 million discs sold at retail, or about 35% of manufacturer shipments.

This year, first-week sales were topped by DreamWorks’ “Gladiators,” which sold 1.8 million copies of 3.4 million shipments at the $29.99 suggested retail price by the week ended Nov. 24. VideoScan had reported sales of nearly 4 million that week for a total of 44.8 million units—now representing only about 60% of the market. Projecting the last five weeks at a similar conservative level would mean sales of more than 108 million DVDs to consumers this year, or 47% of manufacturer shipments.

“We are merchants are taking a bigger share of the market,” Nickerson observes, “and online retailers are expanding. They have a fantastic way of merchandising a great selection of titles, as it’s easy to show a great breadth of titles online.”

Continued on page 72

From top: Chicken Run, The Matrix and Mission: Impossible 2
THE WORLD IS WATCHING.

Now in over 25 million homes worldwide.

© 2000 WARNER HOME VIDEO.
The chain also made a deal with TiVo, the set-top computer box that records and stores television programs, for another video-on-demand service expected to launch in 2001.

The retailer stunned the industry when it began selling DirecTV satellite packages in its stores, for which it receives a portion of pay-per-view charges. Long considered a threat to video revenues, the deal was called "curious" by Video Software Dealers Assn. president Bo Anderson, who suggested that it encourages consumers to sign up for a satellite service, which decreases consumer video rental and sales activities.

HOLLYWOOD AND BLOCKBUSTER CHANGES

While Blockbuster was expanding its business, distribution systems continued to consolidate.

In a bold move, Warner Home Video eliminated distributors for rental product, opting to set up direct accounts with retailers. Ingram Entertainment will serve as an administrator for retail accounts for Warner. The move was followed by Universal Studios Home Video's announcement that it would distribute rental product only through Ingram and Video Product Distributors.

"This way, it's a fair system with the biggest benefits going to retailers, because there's more focus and enhanced understanding of our product," says Universal president Craig Kornblau.

Ingram also continued to dominate the distribution business with the acquisition of Major Video Conceptions, giving it a 50% market share.
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Commentary by Director Oliver Stone
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2 DVD-9 Discs
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5.1 Dolby Digital Audio
Theatrical Trailer and Teaser
Cast and Crew Information
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Production Notes
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Scene Access
Interactive Menus

PRE-ORDER DATE: 1/16/01  STREET DATE: 2/20/01

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VSDA's First Winter Convention HEATS UP

Moving The Expo To January Brings A New Perspective And More Opportunities

BY DEBBIE GALANTE BLOCK

He’ll share his expertise on capitalizing on opportunities in the world of digital technology and delivering superior customer service. Also at that time, VSDA’s Home Entertainment Awards, Retailer Of The Year Awards, and DVD Certification Awards will be presented.

Then, Bo Anderson, VSDA president, will welcome participants with his talk on how the association has evolved since 1981 and where it is headed in the 21st century. At 4:30 p.m. on Sunday, there will be a reception, “VSDA Celebration Of 20 Years Of Leadership.” Dieterich says, “We’re trying to find out how many past board members are going to be at the show and then invite them to the reception. It’s a good way for people to catch up with each other. Not only will it be wonderful to find out what they are doing now, but it will be an opportunity to celebrate all of the volunteerism that we’ve had over the last two decades.”

Artisan Home Entertainment and Video Store magazine will co-host the opening-night gala, “Celebration Of The Wizard King.” This event will celebrate the release of Oliver Stone’s “The Doors” special-edition DVD. The gala will take place on Sunday, after the DVD Awards, at 10:30 p.m. at the C2K nightclub in the Venetian. The Robbie Krieger Band will entertain.

The convention will also offer a couple of first-time sessions that Dieterich hopes will shake things up. Although it is still a work in progress at presstime, she says the “Film-makers Of Tomorrow Series: The Independent Channel.” (Sunday, 4 p.m.) will explore a whole new arena for VSDA members.

“There are a lot of movies out there that don’t necessarily get theatrical distribution and would welcome a release onto home video. We thought we could provide some kind of vehicle for that to happen by setting up a way for filmmakers to either make presentations or relay some information to buyers,” says Dieterich.

VSDA intends to identify between 5 and 10 filmmakers who are ready to go into the marketplace but haven’t secured distribution. The filmmakers chosen must be able to make their movies out if there are buying groups interested in carrying them. Another interesting new session will educate the retailer on what it takes to get a move onto home video. “We’ll explore what smaller studios may look for when they look to acquire product,” Dieterich explains.

Panelists have not yet been named.

FOCUS ON DVD

DVD will continue to be a major convention focus. Back by popular demand will be the “DVD Super-session,” where top filmmakers and industry experts explain how DVD will change the way home entertainment is viewed. State-of-the-art trends in technology and content will also be presented. The panel had not been named at presstime.

In addition to the DVD focus, conference topics, as always, include the practical such as “How To Negotiate A Lease” (Saturday, 2:15 p.m.) to the hot topic of the moment, “Marketing Online” (Sunday, 1 p.m.). However, there are also panels on the adult movie industry, a topic that few like to discuss but many profit from it. Manufacturers-To-Retailer Roundtable on Monday at 11:15 a.m. and “Launching DVD In The Adult Industry” on Tuesday at 1:45 p.m.).

Vivid Entertainment will co-host the AVN Adult Entertainment Expo 2001 as an official corporate sponsor.
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Gaining Global Acceptance

Around The World, DVD Is On The Rise While VHS Holds Its Own

BY SAM ANDREWS

In Japan—Worldwide video distributor revenues from DVD soared more than threefold to $2.35 billion in 2000, according to figures released late last year by analyst Screen Digest. How much of this $1.6 billion in 1998 is a measure of how quickly the format is gaining acceptance globally. Although not available in every country, DVD revenues in 1999 accounted for 12.5% of the $2.15 billion global home-video market.

The biggest gains were in territories such as Europe, where enthusiasm for DVD saw distributor revenues rise sixfold from $55 million in 1998 to $348 million in 1999. Japan also showed a hitherto unexpected appetite for the format as well, with consumers driving distributor revenues up from $60 million in 1998 to $217 million. This made it the single most important territory for DVD outside of the United States. America also continued its sharp upward curve with the home-video companies reaping $1.42 billion in 1999, compared to $447 million in 1998.

How much of the DVD industry's product was then exported to the rest of the world is the subject of heated debate outside North America. Industry insiders hazard a guess at anywhere between 15% and 20%, as such countries as the U.K., France, Mexico, New Zealand and Japan import so-called Region One DVDs in droves.

The expectation is that the upward curve is only going to get steeper. Already, figures in prime video countries such as the U.K. show that DVDs in sales have far exceeded last year's.

The price of entry-level hardware in the U.K. has plummeted to around $140 with Wal-Mart rumored ready to bow a $90 machine in the U.S., pressure will also force prices down elsewhere.

MARKETS GROWING FAST

Despite DVD's growth, the effect on VHS and VCD (Video CD) revenues in 1999 was not particularly significant. Although they fell globally by $16.9 billion to $35.3 billion, the lack of a "Titanic" style release—responsible for sales of some 55 million units on its own in 1998—pegged consumer interest back.

With "Star Wars Episode I: The Phantom Menace," "Toy Story 2," and sequels such as "Gladiator," released in 2000, the VHS/CD format looks set to see a return to the 1998 boom, at least temporarily. There is little doubt that VHS/CD revenue and sales will decline from 2001 on, according to Screen Digest's analyst Helen Davis.

"VHS prices are falling in an attempt to make sure sales don't drop off yet," she says. "And in Asian markets, where VHS is being taken over by VCD, massive availability of pirate product also reduces prices and sales. So, even without DVD, you could argue that VHS/CD sales/revenues are on the way down."

While most markets in the world, prompting U.S. majors to open local offices instead of trading through partners.

The reason is the launch of DVD, according to U.S. Home video's digital alternative is prompting a new wave of high-priced retail video buyers. U.S. predicts that markets as resistant to the sell-through proposition as South Korea will move from an almost entirely rental-based VHS industry to having a thriving sell-through DVD business, boasting revenues of $140 million with unit sales of 13 million by 2004.

"VHS is predominately seen as a rental product in South Korea," says Fiona Turner, U.S. research manager, Home Video Team. "In fact, in the light of this, it was initially considered a risk to launch DVD Video as a sell-through format. However, there have been very aggressive marketing campaigns run jointly by the home-video companies and the hardware manufacturers. The main message in the advertisements is that DVD Video is more like a CD than a VHS and has loads of additional features, including documentaries, which are popular with Korean people, making it far more of a collectable item than a VHS cassette."

Turner says the same is happening in Taiwan, where U.S. predicts that "thanks to DVD handling, which has been adopted more intensively in order to promote DVD Video products in the year 2000-2001. DVD Video will replace both VHS and VCD by 20%

LOW PRICE, HIGH VOLUME

In Eastern Europe, the fastest-growing market is South Korea, where the rental video market is recovering from the introduction of satellite TV, due to stronger titles and increased promotional/advertising activity. Warner Home Video has blazed the trail, as far as DVD is concerned, and sold a total of 230,000 units shipped to the trade in 1999. U.S. predicts that by 2004, this will have grown to 2.04 million units worth $50.27 million.

Turner says that the biggest market in the region, Russia, remains a problem as far as rental is concerned. "The rental market is non-existent due to the fact that the government taxes on rental turnover are as high as 70%. Only the abolition of these taxes could help the market to develop. A rental gray market exists, and it consists of clubs illegally renting out VHS," she remarks.

Massive piracy is also causing great concern about the sell-through business in Russia. Pirate DVDs began to appear at the beginning of 1999 from Asia, and these, coupled with a poorly performing economy, mean that U.S. sees the total legitimate video market accounting for little more than 6% in 2004 in a country with 38 million households.

While international video execs such as Universal Pictures International Video president Peter Smith see the DVD format as a market breaker, they are convinced the key driver will be price. "People in Korea and Japan seem very happy to buy a disc with film on it rather than on VHS, but, I think at the end of the day, the market will be a low-price and high-volume one."

Estimates in the video industry suggest that films such as Warner's "The Perfect Storm" will move around 500,000 units in Japan on DVD. Likewise, "Gladiator," which will only move 25,000 to 30,000 units on VHS, will sell at between 200,000 or possibly 400,000 on DVD.

"It's a really interesting story," says Smith. "These markets are going to emerge, and no one has really noticed it yet. The studios have picked up on it but are not saying much. It's found money for the studios."
WE HAVE ANOTHER 1,292 DVDS WE COULD SHOW YOU, BUT THESE ARE JUST A FEW TO HUM ALONG TO...
Video executive Paul Culberg entered the new-media space when he was named executive VP and COO of VM Labs of the company’s NUON division. VM Labs is developing a set-top box that offers Internet and DVD capabilities. Rentrol founder and CEO Ron Berger resigned from the revenue-sharing company following a fight over control of the company with a dissident shareholder group. Buena Vista Home Entertainment head of domestic video operations Mitch Koch also left his position to become VP of sales for Microsoft’s new video-game system, called the X-Box. The console is expected to launch next fall.

World: Jurassic Park,” “U-571,” “The Bone Collector,” “End Of Days” and “Nutty Professor II: The Klumps.”

The Motion Picture Assn. of America won a key court case when a New York federal judge ruled that the DVD-hacking code DeCSS consisted of copyright infringement.

The year also saw the departure of several longtime video executives. Columbia TriStar Home Video's VP of national video, John Cappo, also left the company last summer.

ASSOCIATES from the upcoming films "Mission: Impossible II," "DreamWorks’ Chicken Run," and "The Lost World: Jurassic Park," "U-571," "The Bone Collector," "End Of Days" and "Nutty Professor II: The Klumps." The Motion Picture Assn. of America won a key court case when a New York federal judge ruled that the DVD-hacking code DeCSS consisted of copyright infringement.

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of the company’s COO media space when the film was released.

The bottom line for both hardware and software DVD interests is very bullish. "DVD players have reignited the home-theater market with 5.1 channel surround sound," notes CEAs Shapiro. "DVD is also helping spark the just-revitalized HDTV market with its better video offering. This has been a boon for hardware sales in the first quarter of the year.

The range of titles has also boosted the "rentailer" market, with Blockbuster Entertainment offering a growing number of rental DVDs in all its 3,800 U.S. stores. While DVD homes are still a very small percentage of total VHS households, specialty video retailers of all sizes have found the DVD-rental market offering much better margins than VHS—and virtually no competition from the non-renting mass merchants.

Promotional Wares

Most of the major home-video labels offered exciting DVD promotions on top titles for the holidays, which cumulatively were expected to boost year-end sales. At Paramount, the "Mission: Impossible II" high-tech Web site—offering games, a photo gallery, a screensaver and other bonus materials—is only accessible through the DVD. The key here is to make the DVD experience as interactive as possible for younger audiences," says spokesman Martin Blythe.

For the Dec. 5 launch of "Groove," Columbia TriStar took advantage of its wide appeal to the youth, gay, lesbian and dance/rave markets and set up promotional links to several dozen Web sites, notes spokesman Jeff Kaplan. "We gave the sites a wide variety of ‘Groove’ merchandise as giveaways for their own special promotions," he says. Kaplan also notes that the yearlong "2000 Prices A Day" for daily visitors to the catalog store site wound up Dec. 31 with 765,000 prizes given out, from Burger King gift certificates to electronics and cruises.

Two weeks prior to the Nov. 14 debut of "The Perfect Storm," Warner launched an international "Tell-A-Friend" e-mail campaign linked to the video Web site, spokesperson Ronnie Sass reports. Every time the e-mail was passed along, the label donated 5 cents, with the ultimate goal of raising $50,000 for the American Red Cross, which provided assistance and shelter to more than 3,000 families in need during the infamous 1991 storm on which the film was based.

DVD players have reigned the home-theater market with 5.1 channel surround sound.

—Gary Shapiro, CEA

Sales are being sparked by a dramatic increase in titles, as noted by the DVD-release reports provided by Technicolor Video/CD/DVD Services. Through October, more than 8,100 titles were on the list, projected to rise to 8,500 by year-end. Nearly 4,000 titles were released this year alone, compared to 4,100 for the prior years, with DVD music videos representing nearly 1% of the disc sales in the first quarter.
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Home Video

BY SAM ANDREWS

LONDON—In spite of record DVD sales in the U.K. last year, British Internet retailer DVDplus went into liquidation Dec. 14.

The company is another victim of the decline in E-tip strategy that has sent prices soaring among U.K. video retailers. Boxman, one of the company’s major competitors, announced its closure in October.

The closure of DVDplus comes on the heels of the company’s new service.

The Web site cut the price of all its DVDs to the wholesale cost, depending on E-tips to make a profit. The site also charged postage and packing at cost.

Customers were given suggested gratuity amounts calculated for each purchase, ranging from 5% to 20%. Customers could also put in their own amount in a box located at checkout (Billboard, Nov. 18, 2000).

“The amazing thing is that the ‘E-tip’ worked dramatically well. We more than doubled our turnover and made big improvements to our profitability,” Welsh tells Billboard. “In fact, we would have probably gone down sooner if it hadn’t been for the E-tip, but we needed it to be incredibly successful to survive.”

The major problem, he says, was that DVDplus could not generate a sufficient volume of sales.

“DVD is a mass-market product with slim margins,” Welsh says, “but it is not yet mass-market enough. So the big boys are fighting a price war to get market share, and it is the little guys who are suffering.”

Welsh adds that he has managed to find positions for four staff members within associated companies. He was forced to lay off five people.

DVDplus was founded in 1998 by a group of former Intel Corp. executives.


deadline as Entertainment Television’s A.J. Benz hosts this intimate look at the ultimate blonde bombshell.

The Complete Anna Nicole Smith.

From her small-town Texas roots to Playmate Centerfold and fashion model, Anna Nicole Smith has lived a real-life rags to riches story. Learn every juicy detail as E! Entertainment Television’s A.J. Benz hosts this intimate look at the ultimate blonde bombshell.

The Complete Anna Nicole Smith.

PLAYBOY HOME VIDEO

www.playboy.com

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BLONDE AMBITION.

ROZAN NICOLE SMITH

SAM ANDREWS

LONDON—In spite of record DVD sales in the U.K. last year, British Internet retailer DVDplus went into liquidation Dec. 14.

The company is another victim of the decline in E-tip strategy that has sent prices soaring among U.K. video retailers. Boxman, one of the company’s major competitors, announced its closure in October.

The closure of DVDplus comes on the heels of the company’s new service.

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Online Holiday Shopping Shows Increase This Past Season; MPAA Files Piracy Suit

ONLINE SHOPPING CROWDS: Online holiday shopping increased an average of 31% from Nov. 26 through Dec. 19, compared with the same period in 1999, according to Media Metrix tracking data.

The firm estimates that, on average, 35 million consumers visited online retailers each week during the month-long shopping season, nearly 10 million more per week than in 1999.

To no one’s surprise, Amazon.com garnered the top spot for most consumers. According to Media Metrix, more than 1.2 million consumers logged on to Amazon.com each day during the week ending Dec. 19, representing a 47.3% increase over 1999.

Its closest competitor was MyPoints.com, a direct-marketing member site offering reward points on purchases of a variety of consumer products as well as travel. Approximately 1.1 million consumers visited the site during the week ending Dec. 19.

From there, the numbers drop off significantly, with sites such as Walmart.com, Toysruse.com, and Barnesand Noble.com falling from more than 500,000 visitors per day on Dec. 17 to about 350,000 by Dec. 19.

During the last two weeks of the holiday shopping period, overall visitation dropped from 33.8 million users to 35.6 million.

Unlike last year, when consumers shopped up until the last minute, this year many were concerned that deliveries wouldn’t arrive by the Dec. 25 deadline, according to Media Metrix measurement analyst Anne Richter. But experiences from last year urged consumers to shop earlier online.

While most people continue to shop online while at work, other sites, such as Barbie.com and Target.com, saw more than 85% increases from users visiting from home computers. Barbie.com, for example, experienced a 965% jump in users accessing its site from home.

Internationally, Amazon.com was again the big winner, ranking No. 1 in Australia, Canada, and the U.K. and ranking in the top five in Brazil, Denmark, France, and Japan. The rankings were based on visits during November.

Overall, nearly 50% of consumers in the U.K., Canada, and Japan shopped online from home, compared with 68.1% of U.S. consumers.

CAUGHT RED-HANDED: The Motion Picture Assoc. of America (MPAA) has filed a copyright infringement lawsuit against Antonio Daniele III for allegedly selling illegal videos over the Internet.

Filing suit Dec. 13 in Chicopee, Mass., the MPAA claims Daniele was selling pirated tapes via an e-mail address. The group’s anti-piracy unit had discovered the operation prior to filing the lawsuit and asked Daniele to cease his operation. Daniele had signed a written “voluntary surrender” agreement to comply with the request. But in a routine follow-up by the MPAA several weeks later, Daniele forwarded a nine-page list of movies, TV shows, adult videos, and music CDs. When the investigator ordered some of the titles, they turned out to be pirated copies. Daniele’s mother is also named in the lawsuit.

The MPAA first uncovered Daniele’s business through advertising in various online newsgroups. Many of the titles offered were in theatrical release, and when MPAA investigators ordered the titles, they turned out to be pirated copies.

The MPAA seeks a permanent injunction against Daniele and his mother.

WINSTAR LINKS WITH WORLDLINK: Winstar TV and Video has signed a deal to co-produce and distribute various video programs with satellite broadcaster WorldLink TV. The programs will focus on the world music genre.

Under the deal, the WorldLink will air the programs on its channel, which is shown on the Direct TV and EchoStar DISH Network satellite systems. Winstar will release the programs on home video in domestic and international markets. New videos from the deal should begin rolling out by midyear.

WorldLink TV is a division of Link Media and is available in more than 14 million homes since its launch in December 1999.

‘DVD is a mass-market product with slim margins, but it is not yet mass-market enough. So the big boys are fighting a price war to get market share, and it is the little guys who are suffering’

By Bryan Welsh

‘DVDplus managing director Bryan Welsh says that while the gratuity strategy had proved successful, the price wars and the lack of additional investment funds sunk the company.’

In October, mounting competition from other dealers, which had slashed prices, led DVDplus to abandon any attempt to make a profit by traditional methods. Instead it asked its customers to leave an “E-tip” for providing them with excellent customer service.

The Web site cut the price of all its DVDs to the wholesale cost, depending on E-tips to make a profit. The site also charged postage and packing at cost.

Customers were given suggested gratuity amounts calculated for each purchase, ranging from 5% to 20%. Customers could also put in their own amount in a box located at checkout (Billboard, Nov. 18, 2000).

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DVDplus was founded in 1998 by a group of former Intel Corp. executives.
**Actor Gives His Take On ‘The Cell’**

Vincent D’Onofrio Discusses The Making Of The Sci-Fi Thriller

As the psychotic serial killer in “The Cell,” Vincent D’Onofrio is compelling and suitably creepy. But the actor is balancing the role by playing a forensic pathologist in the upcoming NBC series “Criminal Intent.” As for the critical intent of his character in “The Cell,” D’Onofrio had this to say about the role:

**Did it trouble you that your character in “The Cell” was such a disturbing one?**

Yes. I’m not doing it again for a while. Not because of any romantic reasons like I live my character, but that’s ridiculous. It’s all the research that I did about the psychology. Stuff like that gives you nightmares.

**So why did you choose the role?**

I wasn’t very keen on the script, but Tarsem [Singh, the director] convinced me to do it.

**How?**

With his sense of how he wanted it to look. I knew that it was going to be a visual experience, and that’s what he thought would be a visual success.

**The only hope I had for this film was that it would be a visual feast. And that’s, in fact, what it was.**

**Are you suggesting something was missing in the story?**

I think audiences are missing out on the psychology of the killer, why he is the way he is. When you do a film with a big actress like Jennifer Lopez, the studio doesn’t want her off-screen for 20 minutes. Tarsem’s final cut, she was gone for several long periods, and that just doesn’t work in the Hollywood system. I don’t blame him, actually, because Jennifer is the only reason the film got made.

**Did the nature of your character affect your working relationship with your leading lady?**

Jennifer and I had a very good working relationship. It was a strange set because it was always very quiet. We were trying to make all these heavy visual statements. The challenge of figuring how to put together a lot of thought and a lot of spontaneous good ideas. As an actress, Jennifer was there and very attuned. There was an energy between us that was very fragile because of the characters we were playing. We knew we had to get away with the real human staff. We were paying attention most of the time.

**Was there a way to lighten things up?**

Not me, nope. I’m not into goofin’ off, unless we’re doing a comedy.

**Why do you think psychological thrillers are so popular today?**

If I could add something, a lot of them have to do not only with psychology but also with faith and hope. Those elements of drama are very relevant right now.

**Why?**

I have a feeling it’s because of how society is chasing technology. I think we’re a bit blinded by the light, and it makes us desperate. Stuff like “The Sixth Sense” and “Unbreakable” have to do with our desperation to figure things out as far as our human existence. We’re scared that technology is going to destroy us.

**How would you sum up your experience working on “The Cell”?**

In the end, now that it’s finished, I think it was an exercise for Tarsem. I’d like to do another film with him; he’s a great guy. But I think “The Cell” was just to exercise himself a bit.

**Like an auteur?**

Yeah. I’m all for that, if you can get away with it. And he did!

Catherine Cella

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**VINCENT D’ONOFRIO as creepy serial killer Carl Stargher in the sci-fi thriller “The Cell” from New Line Home Video.**

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**Billboard.**

**Top Special Interest Video Sales**

**RECREATIONAL SPORTS**

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<td>2</td>
<td>WWF: THE ROYAL RUMBLE</td>
<td>WWF 36123</td>
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<td>3</td>
<td>WWF: TABLES LADDERS CHAIRS</td>
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<td>4</td>
<td>TONY HAWK, SKATEBOARDING TRICK TIPS VOL. 1</td>
<td>Red Line Entertainment 7002</td>
</tr>
<tr>
<td>5</td>
<td>WWF: CRIS JERICHO - BREAKING DOWN THE WALLS</td>
<td>WWF Entertainment Home Video 2629</td>
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<tr>
<td>6</td>
<td>WWF: MOST Memorable MATCHES</td>
<td>World Wrestling Federation Home Video 8260</td>
</tr>
<tr>
<td>7</td>
<td>WWF: EVE OF DESTRUCTION</td>
<td>World Wrestling Federation Home Video 2629</td>
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<td>WWF: DIVAS POST-CARDS FROM THE WORLD</td>
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<td>ECW: PATH OF DESTRUCTION (UNCENSORED)</td>
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<td>10</td>
<td>ECW: EXTREME EVOLUTION</td>
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<td>ECW: STONE COLD STEVE AUSTIN - LORD OF THE RING</td>
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<td>KING OF THE DEADLY GAME</td>
<td>Zero World Entertainment 2056</td>
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<td>RE-ENTRY</td>
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<td>18</td>
<td>NEW</td>
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<td>WWF: INSURRECTION</td>
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**HEALTH AND FITNESS**

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<td>THE CRUNCH: WORKING OUT IN A WEEK</td>
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**CHILD’S PLAY**

(Continued from page 57)

Called “3-2-1 Penguins!” It was unveiled first in a Christian market (as was “VeggieTales”) to see how it would take hold before it was introduced to the secular market. “VeggieTales” marketer Phil Vischer, president of the Epic Entertainment/kiddie division of Everland Entertainment, kicked off its own new Christian kids’ series, “Threads.” Oakland, Calif.-based production and distribution company Oakland Entertainment promoted its new series “The Jewel Kingdom” by tying it in with an episodic online game that wrapped twice a week, theoretically keeping kids coming back to both the Web site and the video. Its 2000 show went to a close, Global Factory of Beverly Hills, Calif., debuted a new video series called “Bloodhounds,” starring Richard Thomas (“The Waltons,” “Wonder Boys”) and based on the popular book series by Bill Myers.
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of support from Vivendi for our organization.

Whatever the aftermath of the Vivendi acquisition here, it is unlikely to match the sizable integration and restructuring that followed the Universal/PolyGram merger. Some 50 to 60 jobs were immediately cut from the two companies’ combined 400-staff work force, and there were overhauls in the sales, business affairs, information and technology, A&R, finance, and administration departments.

“During the latter part of ’99, we began feeling the company come together,” says Lennox. “We did our deal with PolyGram just prior to the merger, and then we stayed on. We could have had the integration of not being wanted or being ignored. That has not been the case. They have done a good job at retail for us. I’m a big fan of Randy Lennox.

Ronder’s relationship with Universal Music Canada grew tighter last year when the two companies separately licensed Canadian singer/songwriter Sarah Harmer’s modern rock album “You Were Here” to their respective territories on her own Cold Snap Records label. “We have been working together on Sarah, and the results are very positive,” says Virlant.

Following the 1998 merger, Universal—under Lennox working in tandem with senior VP Allan Reid, A&R—has taken a far more aggressive role in seeking meaningful international-release commitments for its domestic roster (including coveted U.S. releases) and in covering the costs of launching its acts internationally.

“The very first day of [the merger], our mission was to reshape our A&R and be aggressive internationally,” says Lennox. “This is now showing some results.”

According to SoundScan, soul/decisions’ debut album, “No One Does It Better,” has sold 100,000 copies in Canada and a release last year, plus 215,000 units in the U.S., where it has been issued on MCA.

“Randy has changed my perception of Canadian record labels,” says soul/decisions’ manager, Garry Francis. “Traditionally, they don’t play in the big leagues. With our group, Randy has been playing in the big leagues. He brought [MCA Restructuring Group’s] Jay Boreng on board and has gone to bat for us worldwide. The band has toured in the U.S. with ‘N Sync and Christina Aguilera is about to go to Australia and Thailand. I never thought all this would happen in a million years.”

Universal is preparing to tap into an impressive lode of major domestic albums this year. It begins with the March release of “Coke Machine Glow” by Tragically Hip front man Gord Downie on his Wiener Art label, an unnamed debut album by its subsidiary, a-records’ “Le Nombri” (The Navel). Second-quarter releases include albums by Len McNarland, Big Sugar, Remy, Static In Stereo, and an unnamed five-piece vocal act that will star in the “Pop Stars” TV series, which begins airing nationally in May.

In addition to developing its own domestic roster, Universal Music Canada has continued to aggressively contribute to the independent domestic music. This includes licensing of artist-run labels—including those of the aforementioned Goran Drobnjak, Paul Kowitski, Peter Zizzo, and Klaire Harmer—to distribution in Canada by all major Canadian labels as well as international distribution.

“Following the merger, we made a concerted effort to give comfort and understanding to our existing relationships within [Canada’s] independent label community,” says Lennox. “As a result, all of these labels feel good with our company and are flourishing.”

Lennox disputes criticism by several independent-label executives that the company is too aggressive in its marketing and distribution of Universal’s material. “That’s because the company is trying to distribute the material with distribution by Universal because of lack of attention from the multi-channels,” he says. “If it’s good, it will stick.”

“Traditionally, this is how our market leverage. It is opportune for them to have Limp Bizkit and Eminem’s leverage to represent better their music in the marketplace.”

Universal has performed above and beyond expectations since the merger. There’s a real good team in place there, and the sales department is leading it.’

—TIM BAKER—

UPDATES

LIFELINES

MARRIAGES

Tommy Shaw to Jeanne Mason, Dec. 28 in Las Vegas. Groom is the lead singer and guitarist for Styx.

DEATHS

Nick Massi, 73, of cancer, Dec. 24 in Newark, N.J. Massi was the bass vocalist for the Four Seasons. Born Nicholas Marcione, Massi joined the group in 1960, when it was called the Four Lovers. While he was a member of the Frankie Valli-led group, the Four Seasons earned No. 1 hits with “Sherry,” “Big Girls Don’t Cry,” and “Walk Like a Man.” Massi left the group in 1965 to concentrate on his production company, Vitamass Productions, with fellow Four Seasons member Tommy DeVito.

Johnny Hathcock, 81, of heart failure, Dec. 26 in Amarillo, Texas. Hathcock was a songwriter best known for the Hank Thompson hit “Wake Up, Irene” and the Eddy Arnold theme song “Welcome to My World,” which was later recorded by such artists as Dean Martin, Andy Williams, and Elvis Presley. Approximately 200 of Hathcock’s songs were recorded during his lifetime. Hathcock got his start in the music industry with stints at several radio stations. He is survived by his wife, two daughters, a sister, three brothers, three grandchildren, and five great grandchildren. In lieu of flowers, the family requests that donations in Hathcock’s name be made to the American Heart Assn.

Ira Moss, 77, due to a long illness, Dec. 27 in Chappaqua, N.Y. Moss was a pioneer in the creation of budget albums, starting at Tops Records, a company he formed in the early 1960s. There, he produced a line of LPs that carried a list price between $1 and $2. He later joined budget product manufacturer Pickwick International and had become president of the company when he left in the early 1970s. Moss was also the founder and president of the music industry unit of B’nai B’rith. He is survived by his wife, a daughter, a son, and two grandchild-

dren.

John Pechickjian, 49, of natural causes, Dec. 25 in Los Angeles. Pechickjian was Johnny Tilloston’s musical director and lead guitarist for 26 years. He is survived by two brothers.

Greenie Award. The Institute for Music and Neurologic Function recently honored National Academy of Recording Arts and Sciences president CEO Michael Greene with its first Music Has Power Award. Greene has been a national corporate spokesperson for the American Music Therapy Assn. since 1996. Helping Greene, right, celebrate his award was producer Phil Ramone.

CALENDAR

JANUARY


Jan. 15, Betting Records To Radio, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Las Vegas. 818-769-7007.

Jan. 20, MIDEM01, Palais des Festivals, Cannes. 212-370-7470.

Jan. 21-25, MIDEM01, Palais des Festivals, Cannes. 212-370-7470.

Jan. 27-Feb 1, Seventh Annual Country In The Rockies, benefiting the J. Mattel Foundation, Club Med Crested Butte, Crested Butte, Colo. 615-256-7002.

FEBRUARY

Feb. 2-3, 13th Annual Frank Sinatra Celebri-

ty Golf Tournament, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.


Feb. 22-23, REFLTH North America, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, 43rd Annual Grammy Awards, Staples Center, Los Angeles. 213-367-2277.

February 22-24, Seventh Annual College Urban Music Fest Black History Month Celebration, Atlanta University Center, Atlanta. 770-308-6102.

Feb. 27-29, ByLarm Convention, Trondheim, Nor-

way. 47-2335-6096.

Feb. 24, How To Start And Run Your Own Record Label, presented by Rehenge Productions, New York-199

iner, New York. 212-668-3504.

March 2-4, Building A Songwriting Career Seminar, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Inn, New Orleans. 504-448-7587.

March 3, 37th Annual Cinema Audio Society Awards Banquet, Sheraton Universal Hotel, Uni-

versal City, Calif. 818-782-9624.

March 11-14, 43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show, Orlando World Center Marriott, Orlando, Fla. 407-396-2221.


APRIL

April 2-3, Plug In Europe, presented by the American Music Therapy Assn. in association with Billboard, Princess Sofia Inter-Continental, Barcelona. 44-207-457-4585, plugin.com.

April 24-26, Billboard Latin Music Confer-

dence, Eden Roc Hotel, Miami Beach. 846-654-

6466.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessol-

nick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpessolnick@billboard.com.

GOOD WORKS

DIABETES RESEARCH: George Strait and his wife, Norma, will be among the honorary chairpersons of the annual Barns-

stable Brown Celebrity Gala, the Kentucky Derby Eve fund-raiser for diabetes research. The party has raised more than $2 million to date. The event will take place May 4 at the home of Tricia Barnstable Brown at 502-

4952-9505.

Universe has performed above and beyond expectations since the merger. There’s a real good team in place there, and the sales department is leading it’

—TIM BAKER—

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BILLYARD JANUARY 13, 2001

80
Spot Load, Declining TSL Still Vex PDs
Programmers Surveyed About Major Issues Of Concern

BY PHYLIS STARK
NASHVILLE—The effects of increased spot loads and declining time spent listening (TSL) are tied as top programmer concerns.

For 2001, according to Billboard’s third annual State of the Industry survey, a year begins, according to Billboard’s third annual State of the Industry survey.

But after several years of gloom and doom on those issues, PDs aren’t able to work up quite the same level of concern as they once did. And as the halo around all things Internet starts to dissolve, programmers are definitely less concerned about the pending impact of online or satellite competition as they were last year.

Low-power FM is even less of an issue for them.

Despite this, the number of PDs who feel that consolidation has adversely affected radio is going up, as have the number who feel that their jobs have adversely affected their personal lives.

Of the more than 80 programmers surveyed from various market sizes and formats, 39% rated both spot loads and declining TSL a 6 on a scale of 1 to 10, with 10 representing the greatest concern. Both have an average score of 3.8.

For commercial spot loads, however, is lower than it has been in the previous two years this survey has been compiled, but it is still a major issue. As one active rock PD says, “This really never goes away. I don’t think satellite or Internet will kill radio, but we will have to re-evaluate what we should do to compete against them.”

Declining TSLs score is also down a bit from the average 3.9 rating it received last year.

HELP WANTED
Programmers’ third-biggest concern is finding qualified air talent. Says one rock programmer, “In this full-employment economy, finding part-timers has become increasingly difficult.”

“Witness our five-month search for openings,” adds another.

The air-talent issue, which topped the PDs’ list of worries in 1998, has an average score of 4.3 this year. The air-talent issue is followed by budget

(Continued on page 84)

Woes continuing for Webcast companies

BY FRANK Saxe
NEW YORK—There were few champagne corks popping at dotcom offices this year, as many continued to fight for survival.

A bankruptcy court gave a new name to BroadcastAmerica.com until Jan. 31 to decide whether it is filing for Chapter 7 or Chapter 11 bankruptcy while the company attempts to secure new capital to stay alive.

A bankruptcy court gave the company $8 million in November with plans to either buy BroadcastAmerica or merge with it. Those plans were scrapped after the company was bought by a group of investors and the company has been sold.

SurferNetwork, meanwhile, appears to be the white knight for a West Coast dotcom company. With time and cash running out, Vancouver-based Webcaster GlobalMedia is selling its radio streaming assets to SurferNetwork.

Terms of the deal have not been finalized, although GlobalMedia is expected to get a combination of cash and equity, as well as a seat on SurferNetwork’s board. GlobalMedia’s radio and audio streaming contracts will be combined with SurferNetwork’s existing operation, based in Mount Olive, N.J. Closings are expected this month.

GlobalMedia will now focus on video delivery, as it already holds streaming contracts for such clients as the National Football League.

In a Securities and Exchange Commission filing made last month, GlobalMedia revealed it did not have enough funds to continue operating beyond Dec. 31. SurferNetwork has also signed a deal to be the streaming service for Shamrock Communications, which owns seven stations in Baltimore, Austin, Texas, Milwaukee and Tulsa, Okla.

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

RECESS NETS NESS LONGER TERM
Federal Communications Commission (FCC) Susan Ness has been given a recess appointment by President Clinton, allowing the Democrat to serve up to 12 more months or until a Bush appointment is confirmed. Ness, whose five-year term expired June 30, 1999, was renominated by the president earlier this year. Although the Senate held a hearing in March, it has sat on her nomination ever since.

Meanwhile, former Minnesota U.S. Sen. Rod Grams may be in line for a seat on the FCC, depending on how the Bush administration takes shape.

Although there is no current Republican seat open on the commission, there is talk that Commissioner Michael Powell may be named secretary of commerce. If that happens, Grams could be staying put in the capital.

SBS MONEY MAN TO JAIL
Former Spanish Broadcasting System (SBS) and Mega Communications market comptroller Alberto Riem has been sentenced to five years in jail and ordered to pay back the $360,000 he stole from SBS while he worked in New York and Miami and the $850,000 he took from Mega. In a guilty plea entered in June in U.S. District Court in New York, Riem admitted he lost the money he had stolen in bad investments he made on Wall Street.

WEB REP FIRMS MERGE
The radio advertising sales firm Interep is gaining a 51% ownership stake in a new interactive marketing, integrated media sales, and Web publishing company created by the merger of its online division, Interep Interactive, and Cyberpegs. The new company will be called Cyberpegs and will develop online and offline ad campaigns. Terms of the merger were not revealed, although Interep will make a capital investment in Cyberpegs. Among the combined firm’s clients are MTV.com, K1SPM.com, RadioWave, and MSN.

MTV RE-UPS WITH WESTWOOD
Viacom’s MTV has signed a three-year renewal agreement with Westwood One, which creates and markets its radio products. Under the new agreement, MTV will provide radio stations with additional programming and will create more format-specific products crafted for modern rock, top 40, and R&B stations.

Westwood One is owned by Infinity Broadcasting, which will become wholly owned by Viacom in a deal set to close later this month.

SATELLITE RADIO GEARS UP FOR LAUNCH
XM Satellite Radio is preparing for the at-sea launch of its first satellite Monday (8). The rockets will lift off from a launch platform about 3,500 miles off the California coast. XM’s two satellites, Rock (XM-2) and Roll (XM-1), will begin transmitting the service to the U.S. later this year. Meanwhile, automobile audio manufacturer Visteon and Sirius Satellite Radio have formed a strategic partnership to put Sirius’ programming in cars via Visteon’s MACH satellite digital audio radio system, which Ford Motors has announced will be in a soon-to-be-involved car model.

FOR THE RECORD
Comments made by Cumulus Broadcasting’s Ken Johnson were mistakenly attributed to Ken Benson of Citadel Broadcasting in the story “Are The Hot New Formats Short-Term?” (Billboard, Dec. 15, 2000).

For additional information on the above story, please contact: FRANK SAXE, New York City, 212-430-7222, fax: 212-430-7224, email: fsaxe@billboard.com.
Gov’t White Paper Disappoints U.K. Radio

BY JON HEASMAN

LONDON—The U.K.’s commercial radio sector has been expressing its disappointment that the government’s White Paper on Communications Reform has ducked the question of how it intends to reform ownership regulations.

The much-anticipated document had been expected to herald a major liberalization or even the abolition of ownership restrictions as desired by the major radio groups, both within the radio sector itself and with regard to cross-media ownership.

Instead, the White Paper states merely that the government “will consider [in consultation with the Radio Authority] the possibility of devising a simpler, fairer regime for radio ownership to replace the current radio (ownership) system, even if the scheme completely.

The secretariat of the Independent Office of Commercial Radio (Ofcom) is expected to submit their views on ownership issues.

The government is seeking reponses to what it has published by Feb. 12. It will then work on a draft Communications Bill, which will be subject to further discussion and consultation. When the need to introduce into Parliament remains uncertain, but it is likely to be after the general election. This means that the earliest any changes to radio regulation could take effect would be 2003.

LOTs OF WORDS, FEW SPECIFICS

Paul Brown, chief executive of U.K. commercial radio trade body the Commercial Radio Companies Assn. (CRCA), says that although detailed legislative proposals had not been expected, “we were looking for some kind of signal on which way the government wanted to go on ownership regulation. We haven’t got that, and candidly by this stage of the bill the government’s parliamentary cycle, we would have expected them to have made up their minds.”

Adds Brown, “I don’t think it’s good for any business sector to be making plans in an area of uncertainty. You need as much certainty as you reasonably can in working out your strategy for the forthcoming year.”

There has been no suggestion to me that there’s anything other than full acknowledgment by government that the [existing radio ownership] points system is widely discredited and should go. But it does mean something to think about what you’re going to replace it with, and frankly those who have drawn up the White Paper have spoken to radio industry because they’ve spent more time thinking about television.”

CROSS-MEDIA AUTHORITY Sought

One major change the White Paper is proposing is the abolition of the Radio Authority and other sector-specific regulators, which will be replaced by Ofcom, a “super-regulator” that will regulate all commercial media in the U.K.

Radio Authority chief executive Tony Stoller welcomed the proposed change, which he says is “very close in line with what we suggested to the government. The White Paper maintains the importance of radio getting specific treatment in cases where it is different. As far as we’re concerned, this is an excellent document to move forward from.”

In a press statement, however, the CRCA says that “the Ofcom proposals, as currently expressed, appear to re-create the Independent Broadcasting Authority (IBA), whereby commercial radio concerns are at risk of being relegated once more to an afterthought.”

The non-defunct IBA was the body that regulated commercial radio and TV in the 1970s and 1980s prior to separate radio and TV regulators being established in 1990.

“Some of the detail on Ofcom is rather fluffily. They’re asking it to do an awful lot,” says Brown. “There is no indication that there would be a particular division that deals with radio.”

Brown is also disappointed that aside from regulation on matters of broadcasting standards, the activities of public broadcaster the BBC will not form a core part of Ofcom’s responsibility. “The BBC is an elephant, they [the government] haven’t put in any kind of cage,” he claims.

Bernard is relaxed about the move toward an all-media regulator. “What we’re talking about here is a completely new radical restructuring of regulation, and it’s my understanding that there will be very specific divisions within Ofcom,” he says. “I’m confident that radio will be safeguarded.”

Stoller says the fact that the government hasn’t signaled its intentions on ownership regulation signifies it won’t affect the regulator’s handling of current ownership matters. “We have a bias toward believing that whatever is the current legislation,” he says. “There’s no uncertainty; there’s very clear legislation that we’ll continue to implement.”

Lots of Jingle Balls. Just about every top 10 station in the country had a Jingle Bell concert just before the holidays. In New York, WHIZ (102.1) Mix 106 Madison Square Garden with Ricky Martin. Third Eye Blind, Baha Men, Barenaked Ladies, 90’s, Mya, Son By Four, Nine Days, Mandy Moore, and Jessica Simpson. Above, members of Third Eye Blind hang out with Z100 music director Paul “Cubby” Bryant, second from left, and PD Tom Poleman, fourth from left. Below left, KHKS (106.1 Kiss FM) Dallas featured 90’s, Pink [picted], K-Ci & JoJo, and SoulDecision. Below right, WHYY (1010) Miami’s Jingle Bell showcased Third Eye Blind, Vitamin C, and Boyz II Men. Shown, from left, are Elektra’s Jeff Bandin, Y100 PD Rob Roberts, Elektra’s C-100 assistant PD Tony Banks, and Elektra’s Dennis Reese and Jon Lewis.

www.billboard.com www.americanradiohistory.com
After a long day of recording in a south Wales studio, the members of Coldplay stepped outside and looked up to a perfectly beautiful night sky. The next day, "Yellow," No. 10 on this issue's Modern Rock Tracks chart, was born.

"Billboard," Will Champion, says, "We'd just finished recording 'Shiver,' and we all went outside to just chill out. The sky was absolutely incredible. It was so noisiely clear, and there were like a billion stars in the sky."

The next morning Chris [Martin] had written a Neil Young-style, country-type song. When Jonny [Hicklund] asked his guitar riff, it became a hit more upbeat. "Yellow," Champion says, is a "happy song because it represents a happy time for us. A lot of time in the studio was spent arguing and fighting, and sometimes was very tense. But that day was a really good day."
cuts in marketing and/or promotion (an average score of 3.6, up from 3.5 last year and 3.4 in 1998) and time management, in fifth place with 3.2. Respondents ranked it as the same this year's top five, although in a slightly different order. Increased spot loads were last year's clear winner, while declining MLS ratings from No. 2 last year to tie for No. 1 in 2000. On the spot-load issue, one PD who gave the issue a rank of 3 notes, "You can't worry about it. It is out of your control."

Time management moves from third to fifth place this year, with 26% of respondents viewing it with the highest concern. Finding qualified air talent ranks from fourth to third, with 32% of this year's respondents ranking it a level-5 issue. Marketing/budget cuts, rise from fifth to fourth this year, with 27% of respondents scoring the issue a 5 and another 35% giving it a 4.

**MERGERS WINDING DOWN, MANIA STILL THERE**

Industry observers say broadcasters' merger response will settle down next year, now that the Clear Channel/AMFM merger and the station swaps are spurred. And when we asked PDs to agree or disagree with the statement "My station will have the same owner this time next year," 87% concurred, up sharply from last year's 56%. But consolidation and its impact, still measured a 3.1, almost level with last year's 2.4. And when we offered PDs the statement "Consolidation is adversely affecting radio," 70% agreed, up from 66% in 1999.

We also asked PDs to rate the effect consolidation has had on programmers' diversification. In this case, it was the best, and I was the poorest. Programmers gave the issue an average score of 2.5, about the same as last year's 2.4. Just 10% gave it a 1.5, way down from 1996's 2.7 rating. As for the effect consolidation has had on radio as a whole, programmers ranked their concern at an average score of 2.7, down from the 2.8 it scored the past two years.

**VIRTUAL CALM ABOUT VOICE-TRACKING**

The next-biggest concern was the increased use of voice-tracking (the use of prerecorded IDs), with a 3, also almost level from last year's 3.9. Only 4% of our respondents told us that their stations currently run syndicated or voice-tracked talent in prime dayparts, but one medium-market country PD said, "It's a relic but it's coming." Responding to the statement "Voice-tracking has been a positive influence on my station," 78% agree, 40% disagree, and 25% had no answer, because they are not voice-tracking.

While one heritage rock PD says virtual radio is "killing the tone that made rock WAY!" others are pleased with it. "It's fun," says a West Coast PD, "and it's not like it's cutting-edge training for new jocks." An active rock PD says, "It's a way to reduce costs and get better talent in small and medium markets; however, local talent will always win." Competition against or being forced to participate in group contesting came in at a 1.3 on the worst possible list, while declining MLS ratings from No. 2 last year to tie for No. 1 in 2000. On the spot-load issue, one PD who gave the issue a rank of 3 notes, "You can't worry about it. It is out of your control."

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Red Hot Chili Peppers Top List Of Year's Top 50 Videos

**B I L L B O A R D’ S T O P 5 0 V I D E O S O F 2 0 0 0 :** If you’ve ever wondered which videos got the most exposure last year in the U.S., national TV, wonder no more. We’ve compiled a list of the videos that received the most play time in 2000 according to the U.S.’ four largest music networks (MTV, VH1, BET, and CMT), whose playlists are monitored by Broadcast Data Systems and published in Billboard. The list is based on the number of plays for the videos, multiplied by each network’s average audience, as measured by Nielsen Media.

The top 10 videos were announced on the Fox network’s New Year’s Eve show on Dec. 31. Here are the top 50 videos:

6. Goo Goo Dolls, “Broadway” (Warner Bros.).


**PROMOTED** MTV Networks has promoted Ann Sarnoff to COO of VH1 and CMT. She was previously VH1 executive VP of business strategy and program enterprises.
Following are the nominations for the 43rd Annual Grammy Awards, except for Current Album, which appear in the next issue of Billboard.

Record of the year: "Say My Name," Destiny’s Child (Columbia), produced by Rodney Jerkins; "I Try," Macy Gray (Columbia), produced by Andrew Slater; "Music," Madonna (Maverick); "Bump," Mark Ronson (Jive); "Add It Up," Sheryl Crow (A&M/Interscope); "I'm Not T.Plus," Steely Dan (Giants); "Cracklin' Rosie," Paul Simon (Columbia).

Album of the year: "The Miseducation of Lauryn Hill," Lauryn Hill (Columbia), produced by Rockwilder; "V" (V2), Britney Spears (Jive); "Come Away With Me," Norah Jones (Blue Note); "Jay-Z & The Carter Family," Jay-Z (Def Jam); "Yardbird Suite," Count Basie (Decca).

Record of the year (Alternative): "The Return of Saturn," The Flaming Lips (Sub Pop); "The Battle of Los Angeles," Rage Against the Machine (Interscope); "Here Comes the Flood," R.E.M. (Atlantic); "Sunday Morning," Foo Fighters (Roswell); "Mad Season Mixtape," Mad Season (American)."A Sheltered Place," Nnenna Freelon (Jazz).

Best dance recording: "Who Let The Dogs Out?" Baha Men (S-Curve); "(Reprise); "Bring The Funk," Foxy Brown (Reprise); "(Jive); "Jump," B-Real (Interscope); "(Be With You," Enrique Iglesias (Interscope); "Get Lucky," Jennifer Lopez (Work/Epic); "Moby (V2).

Best pop instrumental performance: "Blue Man Group (Virgin); "(Virgin); "By the Way," The Rolling Stones (Virgin); "(Virgin); "(Blue Note); "Soulcall," Nnenna Freelon (Jazz); "(Blue Note); "Soulcall," Nnenna Freelon (Jazz); "I'm Not T.Plus," Steely Dan (Giants); "Cracklin' Rosie," Paul Simon (Columbia).

Best pop vocal album: "Inside Job," Mark Ronson (Jive); "In A Modern Style," William Orbit (Mushroom); "I'd Rather Be in the Garden," Kirk Whalum (Pacific)."M & J," The Isley Brothers (Jive); "CDQ," U2 (Interscope)."Venus Avenue," Wilson Phillips (Warner Bros.);

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FINAL NOMINATIONS FOR THE 39TH ANNUAL GRAMMY AWARDS

(Continued from preceding page)

Best Southern, country, or bluegrass album: “The Great Gulf Harp Parade From Morocco To Texas,” James Blackwood, the Jordanaires, the Light Crust Doughboys (Art Greenblatt); “The Cathedrals: A Farewell Celebration,” the Cathedrals (Gregg Hawkins); “My Best Friend’s Heaven,” Doyle Lawson & Quicksilver (Sugar Hill); “Soldier Of The Cross,” Ricky Skaggs, the Country Gentlemen, Skaggs Family, Old Ways And Old Paths; Paul Williams & the Victory Trio (Billboard).

Best traditional soul gospel album: “You Can Make It,” Shirley Caesar (Music Sales, Gospel In Action); “Praying in the Tongues of Joy (CGI-Platinum); “Family & Friends Live From Detroit,” the Rev. James Johnson, Velma Duckett; “Devotion,” Lowell Keen (EMI Gospel); “Ole Hickey Bridge,” Dorothy Norwood (Malois); “My Best Friend’s Heaven,” the Williams Brothers (Blackberry).

Best contemporary soul gospel album: “It’s Not Easy,” Despina Vandi; “Don’t Stop The Music,” Hammond & Radical For Christ (Vertigo); “Thankful,” (Comboy); “Four” (Word); “Family Affair,” Hezekiah Walker & the Love Fellowship Crusade Chorale (Word); “Celebrating Gospel: 40th Anniversary,” the Be-Winans (Motown); “Alabaster Box,” CeCe Winans (Wellspring Gospel).


Latín Best pop album: “Mi Reflejo,” Christina Aguilera (RCA); “Oscar De La Hoya,” Lalo Schuster (Sunset); “Vivo,” Luis Miguel (WEA Latina); “El Alma Al Aire,” Alejandro Sanz (WEA Latin); “Bajo Unplugged,” Shakira (Sony Discos).”

Best latin rock/alternative album: “Dejame Ver” (various artists); “Amor y Tristeza,” Miguel Quijano, Café Quijano (WEA Latina); “No Podemos Volar,” El Tri (WEA Latina); “Un Otoño,” Orquesta Nacional; “Arpa 2000,” Los Amigos Invisibles (Lula Kobo); “Aire,” Fito Paez (Wea Latina).”

Best traditional tropical Latin album: “Rhythms For A New Millennium,” Alex Acuna & Su Antorcha De Tambo- ron (Tonga); “Cuba Linda,” Cachao (EMI Latin); “Alma Caribeña,” Gloria Estefan (EMI Latin); “Vive To The Beat,” Orquesta Pete- rito, Eldades Ochoa (Higher Octave); “Buena Vida,” Kako & Del Pueblo De Alba, directed by Omar Portuondo (Nonesuch).”

Best world music album: “Celia Cruz And Friends: A Night Of Salon,” Celia Cruz (EMEEM); “Evolution,” Luis Enrique (EMEEM); “The Tango Project,” Luena & Tambo (Mercury); “Presente Oram Portuondo,” Omar Portuondo (Nonesuch).”

Best new age album: “El Pavimento,” El Pueblo, directed by Carlos Rios, directed by David Holmes (Universal Classics); “Cela Cruz And Friends: A Night Of Salon,” Celia Cruz (EMEEM); “Evolution,” Luis Enrique (EMEEM); “The Tango Project,” Luena & Tambo (Mercury); “Presente Oram Portuondo,” Omar Portuondo (Nonesuch).”

Best children’s album: “More Songs From Pooh’s Corner,” Kenny Loggins (Sony Wonder); “Pillow Full Of Songs,” Jodeci (Rounder); “Let’s Dance,” Walter Ostanek (SDE: Sunshine); “Caught By A Pooh,” Jimmy Stuart (MGM).”


SPOKEN WORD Best spoken word album: “The Complete Shakespeare Sonnets,” various artists (Airplay); “Married To Laughter,” featuring Paul Newman and performed by James Stiller (BDD Audio); “The Measure Of A Man,” written and performed by Sidney Poitier (BDD Audio); “Unbridled,” written by Jack Kerouac, performed by Matt Dillon (Caradon); “Cuba: The Making Of蝴蝶 (%A M1); “The Soul Of America,” directed by Dominick Dunne (Eminent Audio); “The Original Kings Of Comedy,” directed by Jerry Zucker; “The Man Using An Entertainer, Bernie Mac (Universal); “The Prisoner Of Second Avenue, directed by Paul Newman (La Shiva).”

MUSICAL Best musical show album: “Elton John And Tim Rice’s Aida,” original Broadway cast, directed by Robert Hally, written by Elton John, lyrics by Tim Rice, orchestrations by Minnow Andrus, performed by Brian Stokes Mitchell & Marin Mazzie with new Broadway cast, produced by Kevin McCollum, directed by Des McAnuff, musical and lyrics by Cole Porter (DGG); “Meredith Wilson’s The Music Man,” new Broadway cast, produced by Hugh Fordin, musical and lyrics by Meredith Wilson (DGG); “Kinky Boots,” with new cast, directed by Nick Enfield, music by Cyndy Lifton, directed by Robert O’Hara (Nonesuch); “The Three Little Pigs,” various composers and lyricists (Sony Classical); “The Sound Of Music,” with new Broadway cast, produced by Phil Ramone, music and lyrics by Michael John LaChiusa (Deco Broadway).”

Best classical or opera recording: “Verdi: La Traviata,” directed by Marián Hakuland, directed by John Nelson (Intu- tion); “Caspari,” directed by Steve Barkan, Jon Fausty, directed by Steve Barkan (Nonesuch); “La Gran Orquesta,” directed by Steve Berkowitz, Seth Rothstein, directed by Steve Berkowitz (EMI Latin).”

Best compilation soundtrack album for a motion picture, television or other visual media: “Almost Famous,” directed by Cameron Crowe, written by Cameron Crowe, performed by Tom Cruise, performed by Minnie Driver (Columbia/Sony Music Soundtrack); “The Nice Guys,” written and performed by Michael York (Columbia/Sony Music Soundtrack); “When She Loved Me,” performed by Randy Newman, written by Sarah McLachlan (Warner Dis- tress).”

Best instrumental arrangement: “Back 2 Part Inversion/High Note,” Gordon Goodwin, directed by Gordon Goodwin (Columbia/Sony Music Soundtrack); “Nice Work If You Can Get It” (from “Nice Work”), Jim McNeely, performed by Jim McNeely, directed by Jim McNeely, performed by Daccapo; “Round Robin” (from “Oscar In Me”), Paul van Duin, directed by Paul van Duin (Columbia/Sony Music Soundtrack).”

Arranging Best instrumental arrangement accompanying a vocalist (s): “Both Sides Now” (from “Both Sides Now”), directed by Graham Clark, directed by Richard Digance, directed by Richard Digance, written and performed by Paul McCartney (Atlantic).”

Best engineered album: “Absolute Genius,” Bruce Swedien, engineered by Bruce Swedien, engineered by Bruce Swedien & Steve Lawler, engineered by Bruce Swedien & Steve Lawler (Atlantic).”


Best historical album: “The Best Of Brenda Lee: Rockin’ And Reckonin’,” directed by Mark Collinge, directed by Mark Collinge (Bluemoon); “The Complete Columbia Records (1942-1919),” directed by Ben Webber (various artists), directed by Ben Webber (various artists) (Warner Archives/Rhino).”

Best producer, nonclassical: “Manufacturer of The year,” Bill Buddrell, directed by Bill Buddrell (Capitol).”

Best producer, nonclassical: “Manufacturer of The year,” Bill Buddrell, directed by Bill Buddrell (Capitol).”

Best multimedia shortform video: “Fire,” directed by Guy Aybin, directed by Guy Aybin & Gary Landy, directed by Guy Aybin & Gary Landy (Cal Lighting).”

Best multimedia shortform video: “Fire,” directed by Guy Aybin, directed by Guy Aybin & Gary Landy, directed by Guy Aybin & Gary Landy (Cal Lighting).”

www.americanradiohistory.com
While album sales remained positive, singles sales continued to suffer a precipitous decline: 2000’s total of 51 million units was down from 63 million in 1999, 13% from 83.6 million the year before, which left overall music sales slightly above flat—a 3% decrease to 88.2 million in 2000.

Retailers are disheartened by the disappearing configuration because they say there is still strong consumer demand for singles. Label executives, however, appear to be embracing even more strongly than before the belief that singles can cannibalize album sales, and few singles are released each year.

In album sales by configuration, CD sales were up 9.7% to 70.63 million units over 1999’s total, while cassette sales were 77.2 million, down 20.4% from 161.1 million the year before, and vinyl sales were up 5.4% to 1.6 million.

Meanwhile, catalog album sales held their own against current sales, which had been growing from 1997-99 as a percentage of total album sales. Current album sales—which include those counted within the first 18 months of an album’s release (12 months for classical and jazz)—except for albums that stay in the top half of The Billboard 200—increased 2.5% to 115.2 million from 1999’s total of 112.7 million. But, as a percentage of total album sales, current titles were 66.6%, compared with 66.9% of total sales.

Catalog album sales rose from 49.9 million units in 1999 to 58.9 million units in 2000, for a total 3.4% of all album sales.

The strength of catalog sales this year stops a shift toward hit albums that had been building in the previous three years. For 1997, 1998, and 1999, catalogue sales were accounted for, respectively, for 59.9%, 64%, and 66.4% of each year’s album sales, while catalog sales, respectively, were 40.1%, 36%, and 33.6%.

Catalog albums—those that have been available for three years or more—continued to erode slightly as a percentage of the total. In 2000, deep catalog sales were up 1.1% to 30.6 million units, which means that the category comprised 23.8% of all album sales. But that’s down from 24% of all album sales in 1999, 25.3% in 1998, and 25.2% in 1997.

New catalog album sales—tracked from a record’s 12th or 18th month of availability through the three year cutoff—were up 14% to 82.9 million units, marking the category 10.6% of all album sales in 2000. That’s up from new catalog’s 8.7% share in 1999 and 11.3% in 1998. But it’s down from the 13.8% share it had in 1997.

During the last few years, as rap ascended in sales strength, the industry worried that catalog sales would grow even faster, given that the genre wouldn’t be strong, based on the decreasing totals for new catalog. But the strength in 2000 could indicate that a breakthrough in the familiarly developed strategy might be on its way.

In looking at U.S. market share by distributor, Universal Music and Video Distribution was No. 1 in both total album market share, with 25.3%, and in catalog market share, with 28%. In total album market share, Universal was followed by the independents, with 16.9%, BMG Distribution, with 15.3%; WEA, with 15.6%; Sony Music Distribution, with 15.2%; and EMI Music Distribution (EMD), with 9.7%.

In current albums, Universal was followed by BMG, with a 19.4% share; Sony, with 15.4%; the independent sector, with 15.2%; WEA, with 15.6%; and EMD, with 8.7%.

In singles, BMG was topped from being the market-share king for the past five years. There are only 6% and 8% edged out by Universal, 22.2% and 22.2%. WEA ranked third at 18.9%, followed by Sony at 17%, and independents at 12.7%.

The best-selling title during the year was ‘N Sync’s “No Strings Attached,” with 9.9 million units. It was followed by Garth Brooks’ “The Man With No Name,” with 7.9 million units, and Britney Spears’ “Oops! . . . I Did It Again,” with 7.29 million units. The No. 4 album was Creed’s “Human Clay,” which stood at 6 million units at year-end, followed by Santana’s “Supernatural” (6.9 million units) and the Beatles’ “1” and Nelly’s “Country Grammar” with 5.1 million units each.

A total of 32 albums scanned multi-platinum in 2000, and 88 albums (including the 32 that went multi-platinum) were tracked at moving more than 1 million units. Two singles sold more than 1 million units: Santana’s “Smooth” and Black Eyed Peas’ “My Hump.”

As for album sales by type of store, chains were up 1.0% to 430.4 million units over 1999, mass merchants increased 4.9% to 229.9 million, independent retailers rose 6.4% to 114.3 million, and nonretail and traditional retailers gained 36.5% to 76.9 million, up from 31.4 million in the previous year’s total of 113.1 million.

Breaking out another way, chains summed 54.8% of all album sales; mass merchants, 28.4%; independent stores, 10.5%; nonretail and traditional retailers, 6.4%; and retail and traditional retailers, 5.9%.

In 1999 those percentages were, respectively, 56.1%, 28.2%, 14.2%, and 1.5%. Chains had enjoyed 69% of all album sales in 1997.

In analyzing sales by type of music, R&B, which includes overlap from rap, remained the top-selling genre tracked by SoundScan, with 41.8 million sales, or 25.1% of all album sales. Rap, by itself, accumulated 106.2 million units, or 11.4% of all album sales. Those genres have grown significantly over the past few years: R&B’s share of total album sales was 23.2% in 1999, 22.0% in 1998, 21.8% in 1997; while rap share was 11.6% in 1999, 11.4% in 1998, and 9.5% in 1997.

In the tracking of genre sales, titles may appear in more than one category, resulting in double counting. Besides rap and R&B, there are two pairs of genres most heavily affected by double counting: Latin—external rock/hard rock and classical/latin/native, while SoundScan breaks out albums by most genres, it doesn’t track album sales for the broad categories of pop and rock.

Alternative rock album sales increased to 131.1 million, up 8.4% from 121 million in 1999. The genre comprises 16.7% of total album sales in 1999, that total was 10%, the same percentage it was in 1998. Metal album sales totaled 89.8 million, or 11.3% of all album sales in 2000.

The country genre continued to buck the trend, accumulating sales of 67.1 million units in 2000. But that’s down 3.2% from the 69.3 million units tracked in 1999 and 72.6 million units in 1998. As a percentage of total album sales, country albums were 8.5% in 2000, 10.2% in 1999, 10.2% in 1998, and 10.5% in 1997.

Similarly, soundtracks also slipped, accounting for 34.7 million units in 2000, down from 41.5 million in 1999 and 61.5 million units in 1998, when “Titanic” was cleaning up. As a percentage of album sales, soundtracks accounted for 4.4%, down from 5.5% the year before.

As for niche genres, classical scored 16.4 million units in 2000, or 2.1% of total album sales; jazz were 18.4 million units, or 2.3%; Latin, 21.9 million units, or 2.8%; gospel, 8.5 million units, or 1.1%; and new age, 6.3 million, or 0.8%.

Market data are determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information from retail, rack accounts, and nontraditional channels for all formats and configurations. The accounts polled generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

**GRAMMY CITES DESTINY, SCOTT**

(Continued from page 1)

of the National Academy of Recording Arts and Sciences (NARAS) in Los Angeles, New York, and Chicago.

The 42nd annual Grammy Awards included categories for top Records and Songs, and, for the first time, the Grammy Awards included awards for special gramophone recordings. The awards were announced on February 26 in Los Angeles, Madonna, Madonna, Filth, Dr. Dre, ‘N Sync, Don Henley, Vince Gill, Sheryl Crow, Steely Dan, Rage Against The Machine, and D’Angelo. Jon Mitchell and Rachael急救, Century Award honorees, earned multiple nominations for recent projects, and fellow Century Award honorees, earned multiple nominations for recent projects, and fellow Century Award honorees, earned multiple nominations for recent projects, and fellow Century Award honorees, earned multiple nominations for recent projects, and fellow Century Award hor...
FEST UNITES N.Y. COMPOSERS
(Continued from page 13)

Internet by WNYC-FM
New York. The festival's title riffs on "A Great Day In Harlem," the famous 1958 photograph of jazz giants assembled on the stoop of a New York brownstone.

To celebrate the unprecedented assemblage of New York-area talent, Sherry and photographer Bruce Davidson emulated the iconic jazz photo: by convening most of the composers represented in the festival for a portrait (see photo, this page). For the shot, 52 New York composers gathered along a stairway in the recently renovated Alexander Hamilton U.S. Customs House in lower Manhattan. They ranged from 92-year-old Elliott Carter to 30-year-old Derek Bermel, with esteemed Pulitzer Prize winners standing alongside radicals and upstarts.

At the Customs House, there was elbow-rubbing among composers who would normally never come to be in the same room together. But the revisiting of past student/teacher relationships showed that musical divisions can be less than they are often made out to be, as observers were reminded that arch-seriologist Milton Babbitt once taught Broadway artisan Stephen Sondheim.

In the new book "Making Music Modern: New York In The 1920s" (Oxford), Carol Oja points out that the combustible center of the American cultural melting pot has served as a capital for the progressive musical art since the Jazz Age. In a reference to the "modernism," Oja offers a description that could hold true for what has come to be an ongoing impetus for New York composers—"iconoclastic, irreverent innovation, sometimes irreconcilable with the historic traditions they professed it." Asked if there is something identifiable about a New York composer, Sherry says, "There's nothing that makes New York composers sound like New York composers, except that they all sound like such individuals."

A GREAT DAY IN NEW YORK

Sherry's chamber-music festival "wasn't designed to be a definitive reflection of the 'great' New York composers," he says. "It's the diversity that's the beauty of it. Not only do we have the music of a prototypical Lower East Side filmmaker (Zinn) and the music of a real Upper West Sider like Charles Wuorinen. And although we have native New Yorkers like Wuorinen and Elliott Carter, we have composers who came to the city from somewhere else far away, like Chen Yi or Mario Davi-

We have a lot of free-thinking crackpots going at it — and the world is listening. American composers are really feeling their oats now, and as always, New York is at the forefront!"

— STEVE MACKAY —

Jubilant Sykes, and pianists Peter Serkin and Christopher Taylor. But perhaps the biggest draw to "A Great Day In New York" is the chance to witness many of the featured composers perform their own works. Glass, Tan Dun, Anthony Davis, Lukas Foss, and Tania León will be among the several composers playing their compositions on piano. Ned Rorem will accompany mezzo Susan Graham in a set of his songs, and Richard Rodney Bennett will pair with Sherry for an excerpt from his Cello Sonata. Steve Mackey will play some of his own works for electric guitar, as well as perform in Dun's Concerto for Six. Bermel and Paquito D'Rivera will solo in their clarinet pieces, and Zorn and Oliver Lake take the lead in their works for saxophone. The festival's symposia include one centered on that elusive question of just "What Is A New York Composer?," with a panel of Sherry, León, Wuorinen, Zorn, and Aaron Jay Kernisa moderated by WNYC host John Schaefer. Other composers participating in talks include Babbitt, Del Tredici, Glass, Michael Hersch, Meredith Monk, and Steve Reich.

In addition to WNYC's live airings and Webcasts, the station will repeat much of the music from the New York festival's annual "American Music Festival," broadcast Feb. 12-19. (The material will also be archived on wnyc.org.) NPR's "Performance Today" will likely air highlights as well.

According to Sherry, the photo session was filmed, as will be the concerts at Merkin Hall. The idea is to put together a documentary, he says, although Alice Tully Hall wouldn't lower its considerable rates for any of the concerts there to be included in the filming.

FESTIVAL GREEN ROOMS

"The difference is that now we have a lot of free-thinking crackpots going at the new in the world is listening," he says. "American composers are really feeling their oats now, and as always, New York is at the forefront."
rounder records releasing alan lomax collection

(Continued from page 1)

The latest pair of Caribbean sets was prefixed with 1997's "Brown Girl In The Ring: Children's Game Songs From The Eastern Caribbean," which was accompanied by a book written by J.D. Elder, Lomax, and Beth Lomax Hawes. But the official series launch came with February 1999's "Caribbean Voyage Sampler: East Indian Music In The West Indies" and "Carriereuc Calaloo."

These were followed by "Dominica: Caribbean Crossroads" (July 1999), "Trinidad: Roots Of Carnival" (February 2000), and "Saraca: Fuserary Music Of Carriereuc" (September 2000). Each "Caribbean Voyage" volume is accompanied by extensive explanatory notes, written by the series' editors and/or other scholars.

For Lomax, music and dance were a means of unrolling the twists and tangles of cultural and national identities created by the African diaspora and the later arrival in the Caribbean islands of indentured servants.

"Lomax had two major comments about the Caribbean area that seem contradictory," says Morton Marks, who, along with Kenneth Bilby, edits the series. "One, of all the regions of the world where he worked, the Caribbean was the most cohesive musically. On the other hand, when you listen and look at the stuff, it seems wildly fragmented, with so much input from so many cultures and genres.

"Our approach is to harmonize them," he adds. "The biggest challenge was to step back, link in the sampler, and verbalize the common elements. So that introduction has become the introduction to all the CDs, and we cross-referenced a lot of his notes. We wound up discovering sub-families that extend across the nations—lines of connection that run right through the whole region and sometimes into North and South America—creating a big arc, of which the Caribbean is a part.

"For example, in Grenada and Carriereuc [an island located in Grenada], there's a cocoa lute, which is a mouth bow, a one-stringed instrument in the same family as the berimbau of Brazil, which has a gourd that acts as a resonator to imitate vocal effects," Marks continues. "It's related at the other end to the Oddly bow, the African-American source of the blues guitar, which is vocalized because it's played with a bottleneck that imitates vocal effects.

"These rare and valuable recordings, made with equipment that from today's perspective seems cumbersome and of little interest, are strikingly clear and pure. One can only wish Lomax had documented the music of every culture on Earth to reveal more gifts and unifying links. Yet no one else has ever approached the magnitude of Lomax's recordings and studies.

"Rounder is in its 31st year, and from the get-go, it hasn't been about money, but about an idea, as Lomax explains. "Then, Rounder founder/co-owner Bill Knowlin. "He was the one who first recorded Leelawdy, Woody Guthrie, and other people we might not have heard of if Rounder hadn't been around. He and his father, John Lomax, wanted to bring these artists into popularity, so they promoted concerts to bring attention to Lomax's music."

"It was only recently possible to work more closely with Alan. He was always so busy, doing so many other things. We finally worked out an agreement with him, just prior to his stroke about five years ago," Knowlin continues. "There's no question that it's worked to Indian's favor, and he's a lot more inspired; his daughter, Anna; and the collection producers to us at Rounder. By their very nature, these aren't going to be big-selling records, but the material is so important that we want to see how they work commercially as well. We've been pleased so far with how well things have developed.

"The future of the collection will eventually total more than 140 albums; 55 have already been released. The 'Caribbean Voyage' series will run close to 20 albums by the time they've all released within the next three years or so," says Knowlin. "Alan would have visited every country in the world if he could have, but a lot of his time was spent fundraising to support his fieldwork. His vision was clearly global."

In order to retrieve the Caribbean's Afro-Indo-Euro connections through the various islands' music and dances, Lomax devised the comparing principles of cantometries (the cross-cultural study of song) and choreometrics (the cross-cultural study of dance).

"Toward that same end, he also developed the Global Jukebox, a multime
dia tool for studying music and dance according to cantometrics and choreometrics that uses a database to detect similarities in cultural expression.

"Caribbean Sampler' came out of material chosen for the Global Jukebox," says Marks, who worked with Lomax on the tool. "Hundreds of hours of material were reduced to 14 hours worth for the Jukebox, and we've reduced those 70 minutes for that for the sampler. The Global Jukebox went up in '98, using early database software. It's still kind of primitive, but it was the means and opportunity to go through the Caribbean material and pull out the best stuff that became the basis of material released on CDs."

In addition to Rounder Books, which publish several books, including "Mr. Jelly Roll," "North American Folk Songs," and "The Land Where The Blues Began.

"Caribbean Voyage Sampler: East Indian Music In The West Indies" offers a musical overview of Lomax's work in Dominica, Grenada, Guadeloupe, Martinique, Carriereuc, St. Lucia, St. Kitts, Barbados, Tobago, Anguilla, and Nevis and St. Kitts. The music, Lomax's astute questions, and his subjects' articulate replies and commentary in this series customary offer a very vivid account of Africans in the Caribbean than can be found in any history book. It explores the influence of East Indians in the music of Caribbean nations.

Strong intra-communal Indo-Caribbean ties have preserved intact music forms and rituals of their mother countries, from the Andes to the New World, but a common history with Africans has created new traditions, such as Trinidad's Afro-Indo"
Lomax collection, housed in the Assn. for Cultural Equity in New York and funded through grants from the National Endowment for the Arts, the National Endowment of the Humanities, and the Rockefeller Foundation.

“The Caribbean recordings and the other Lomax field work tell an extraordinary story,” says Barton. “Not simply about Alan, his career, and what he accomplished, but also what he was trying to document: human creativity and the human spirit, as it is expressed and received in music. It was always a question of finding a home for the material. No one wanted to commit to it as a major project; they’d only commit to one album or so.”

To transfer Lomax’s field recordings to CD, Rounder and Steve Rosenhall, a New York recording engineer, set up a state-of-the-art, 20-bit (later 24 bit) dubbing facility to get the best possible digital transfer of the analog master tapes. “The ‘Caribbean’ albums are also labor intensive because they usually involve translations of lyrics and a lot of transcription.

The association “exists as an archive for those working on the series and for other researchers in specific music topics,” Barton explains. “We continue to expand elders’ tapes and written material from all over the world that dates back to the beginning of recording. We’re trying to get the story right, make a state that’s user-friendly. We can’t have people come from the street and play a 50-year-old copy of music, so we’re trying to expand the audience so people when we can, but we’re not Lincoln Center’s Performing Arts Library.

On February 1999, Hunter College held a symposium and concert featuring the editors of the “Caribbean Voyage” series and Winston Flery, who came from Carriacou, where he grew up. Both were involved in promoting that island’s traditional music for many years. Two of the series’ four projected albums will be an acoustic preserve funerary music and the concomitant ancestor rituals.

“A lot of this material has disappeared from the current scene, and we hope it will be what my father hoped it would be—a genuine source of cultural renewal in the Caribbean and an inspiration for new forms of creativity in music,” Lomax Chairetas says.

Rounder has committed to an intensive “focus retail marketing campaign,” meaning that obtaining copies of the Lomax collection series,” says Jeff Walker, Rounder director of marketing.

We concentrate on direct-marketing initiatives that will include subscriptions to this specific series [and others] in the Lomax collection. ‘Caribbean Voyage’ is right up there with our other ‘Tower’s Pulse’ series and in terms of subscriptions. We offer a package deal of 20 CDs for $229, with a one-time shipping charge to series subscribers.

The label has compiled specific lists of listeners from targeted demographics in a database, which includes many folks who have expressed an interest in similar or titles from Rounder before,” says Paul Foley, GM of Rounder Records Group. “In the fall of 1999 we created a collections catalog that focuses on the Alan Lomax collection, and also includes the ‘Anthology Of World Music’ series, the ‘Library Of Congress’ series, and the ‘North American Tradition’ series. In addition to the series’ elaborate presence on Rounder’s home Web page under the collections subtitle, we are constantly and aggressively pursuing folks who frequent music websites by creating as many links as we can.

“The World Wide Web is a big marketing tool for us,” adds Foley, “including sending bulk E-mails to appropriate lists and focusing heavily on the librarians.”

Rounder RECORDS RELEASING ALAN LOMAX COLLECTION

(Continued from preceding page)

MUSICMAKER.COM, an online music company, plans to shut down and liquidate because of poor stock performance, tough competition, scarce financing, and its inability to find a buyer. The decision comes only 18 months after the company went public. At press time, its Web site had ceased operating. The liquidation plan, handled by the company’s board of directors, is subject to shareholder approval. Musicmaker’s stock declined more than 95% in the last year.

An Anaheim, Calif., family has lodged a class action lawsuit against R&B performer Cedric “K-Ci” Hailey of K-C & JoJo, radio station KIIS-FM Los Angeles, and companies, Clear Channel Communications, and SFX Entertainment, claiming that Hailey exposed himself onstage during a Dec. 16 Christmas concert at the Shrine Auditorium in Los Angeles. The suit was filed Dec. 21 by Robin and Robert Garcia and their daughter, Rachel, on behalf of other concertgoers in California Superior Court in Los Angeles. It charges the defendants with infliction of emotional distress and negligence and seeks unspecified damages in addition to “medical and related expenses.” The action claims that although KIIS-Jingle Ball event was advertised as “a concert that would be suitable to the tastes of the entire family, including the very young,” Hailey partially disrobed during his set, danced “provocatively” with fans in front of the stage, and finally “dropped his boxer shorts, exposing his genitals to the crowd.” KIIS GM Roy Den Hollander did not return a call for comment. For his part, Hailey, however, the station issued a statement from Laughlin, which said, “KIIS-FM apologizes to all of our listeners and fans for K-Ci’s actions. We do not condone such behavior.”

Chris Morris

IRA MOSS, 77, a music man for 50 years and a pioneer in the creation of budget albums, died Dec. 27 at the home of his daughter in Chappaqua, N.Y., after a long illness. A native of Brooklyn, N.Y., Moss formed the music mania in 1950s and produced the first album, a collection of songs from the Victorian era, with a list price much lower than the norm. After a stint at children’s label Peter Pan, he joined Cy Leslie’s Pickwick International, a major manufacturer of budget product, and attained the position of presi- dient before leaving in the early 1970s. He then formed the Music Group, which bought the Vox line of classical and pop albums from its founder, George Mendelsohn. At Vox, he formed a highly successful line of budget cassettes called Allegro, while instituting new marketing strategies at other Vox products. The Moss Lea Group assets were eventually sold to Essex Entertainment. Survivors include his wife, Doris; a daughter, Marjie; a son, Rabbi Steven Moss; and two grandchildren.

BILLY PAUL has sued Sony Music Entertainment in U.S. District Court in Los Angeles. The veteran vocalist claims that “Me And Mrs. Jones,” his No. 1 pop and R&B hit from 1972, was used in a commercial for Nike athletic shoes without his consent. Paul also alleges he was not paid after recording over $150,000 worth of work, including his 1970 hit single “Me & Mrs. Jones.”

Chris Morris

MP3.COM unveiled a slew of new services that will move downloadable digital music files away from the desktop computer. At a Jan. 4 briefing held at the company’s San Diego, Calif., head- quarters, the company announced new software and wireless devices developed in-house and with outside partners that will provide access to music from the home, office, and car. Many of the new technologies were unveiled at the MP3.com opening of wireless music service. In addition, a broadband music player from Panaz, which was demonstrated, allows consumers to download music without a computer.

SIR JIMMY SHAND, one of Scotland’s most famous accordionists, has died after a long illness. Knighted by the Prince of Wales at a ceremony in Edinburgh, Scotland, in 1999, the 92-year-old had a career that spanned more than seven decades, during which he performed his brand of Scottish dance music in prestigious venues across the world, including New York’s Carnegie Hall. He is survived by his wife, Anne, 90, and sons David and Jimmy.

GordON MASSON

J.W. PEPPER & SON, the largest retailer of printed music, has signed a licensing agreement with Silbelius, which offers secure delivery of sheet music files over the Internet. Based in Valley Forge, Pa., J.W. Pepper has 12 locations nationwide and provides direct-catalog mail, toll-free order lines, and an E-commerce site (jwpepper.com).
tor down 55% and the TV sector slipping 26%.

"Big expectations breed big disappointments," says First Union Securities director Bishop Cheen. "The stock market has been all about momentum and growth, and radio for the past few years has realized some sort of sustainable dotcom highflyer. But when the sure 30%-plus cash-flow growth slope started to level out against a backdrop of the 1999 second-half stock market paroxysms, coupled with the cooling off of the macro-economy, the momentum growth market abandoned radio like a bad date." That said, some of the fundamentals of the industry's fundamentals; so, Cheen says, a correction was inevitable.

Cheen was a very unlikely number for Clear Channel Communications, which closed on deals worth more than $30 billion in 2000, including its $23.8 billion acquisition of AMF M and its $4 billion purchase of SFX Entertainment. Every year since 1987 its stock price had risen, until last year when Clear Channel shares fell 45%. That ended its 13-year winning streak, the second-longest on the Standard & Poor's 500 Index. The only other company with a comparable winning streak was Procter & Gamble, whose 16-year run also ended in 2000.

Shares of the second-biggest radio company, Infinity Broadcasting, dropped 19% last year, hovering in the high $20s as the new year began. Frustrated with its lagging stock price, Viacom announced plans to buy Infinity. This month, the company's owners already own and roll the company up under the Viacom umbrella.

Viacom had a much better year; its stock price closed down 3%, compared with where it began 2000. Even so, it was welcomed to 2001 with a hit from Wall Street. Salomon Smith Barney analyst Bill Keenan had predicted that Viacom would see its income fall from $6 billion to $5.6 billion in 2001. She lowered her target price for its stock to $30, to $70 a share.

The biggest loser in the radio sector was Cumulus Media. Analysts downgraded and dropped the stock as the company was plagued by earnings restatements and management shuffles. It closed the year down nearly $59 a share, more than 50% of where it began. It opened the year at $54.88, its high point, and continued to slide right through December, when it reached its low point, $3.06. This was Cumulus' stock price, its value cut by more than half. It began the year at nearly $66 a share, but by its low point on Oct. 25, 2000, the stock was down 94% from where it closed the year, its stock value was off by two-thirds.

Emmis Communications, which owns eight radio and TV stations, saw its worth cut in half in 2000. Its high was the first day of trading in January at $82, but by mid-October it was its low point at $10.37. Emmis considered creating a tracking stock for one of its businesses, but market volatility put that plan on indefinite hold.

Ethnic and niche station groups were not immune from the selloff. Even religious broadcaster Salem Communications didn't have a prayer when faced with nervous investors—its stock price was off 55% in 2000.

Radio One, the eighth-largest radio group in the U.S. and the largest targeting African-Americans, saw its value cut by nearly two-thirds and ranged from a high of $32 to a low of $8. But First Union Securities analyst Jim Boyle says the company was a victim of the stock market stock too, so, into account last year's drop, an investor from 1998 would still be 19%.

Spanish Broadcasting System, the valuation was ahead of a $42 share, but kept sliding right through the year; it hit bottom in early December at less than $4 a share.

When this company's price was down a whopping 87%.

Fellow Spanish-language-station owner Hispanic Broadcasting Corp., had a similar fate, although its decline was less severe—40%.

"2000 started at peak valuations in radio driven by 12 to 18 months of consolidation and exceptional advertising growth, in part driven by dotcom spending," says Credit Suisse First Boston managing director Bob Kricheff. "By the time the [National Assn. of Broadcasters] radio show rolled around in September, it was clear that, while radio advertising expenditures were still growing, dotcom advertising was not, and the pace at which the overall spending on radio was growing was going to be nowhere near where it was experienced in the first half."

Many radio groups were burdened by bad comparisons, with recording sales continuing their usual March-May troughs for months, so the visibility of 'normalized' revenue growth is still a debate, still an uncertainty, and hence still a worry for radio owners. 'In many ways has not even been healthier.'

Cheen also remarks bullish, "Is radio still a good bet? And how? The fundamentals are very strong, with solid teen growth statistics likely for cash flow, asset liquidity, great financial following and support, and veteran management teams?"

-BISHOP CHEEN-

MUSIC COMPANIES FEEL DOTCOM MELTDOWN

(Continued from page 1)

Private and initial public offering funding for new players has all but dried up over the last year, while equity valuations for stocks in the music business have dropped out amid fears over the impact of file-swapping technologies on the bottom-line profits and a generally weakening advertising climate both online and off.

Start-up Internet music companies, along with some parent companies of the major labels and many retailers, wholesalers, and distributors, posted double-digit percentage declines from a year ago, with many stocks trading near 52-week lows at year's end.

"This is not a must-have investment idea right now," says Sanford Bernstein analyst Michael Nathanson of the current environment for music stocks. "You have slowing demand, you have pricing pressure at retail, and you have the fear of piracy."

Among the few winners of the year: Musicland Stores, which is up more than 50% from 1999's levels, powered by news of its merger with Best Buy, and, on an even more modest level, EMI, whose U.K.-listed shares were up 4%, thanks in part to speculators betting on a change in the ownership at the major record company.

Not surprisingly, the biggest losers of 2000 were the stocks of new media start-ups, which were plagued by a broad decline in technology investing, along with mounting losses individually, scarce capital, and a general aviation glut at the major record company.

Not surprisingly, the biggest losers of 2000 were the stocks of new media start-ups, which were plagued by a broad decline in technology investing, along with mounting losses individually, scarce capital, and a general aviation glut at the major record company.

Indeed, shares in ArtistDirect and EMusic both ended 2000 valued at less than 50 cents a share, after trading as high as $12.75 and $11, respectively, earlier in the year. And Musicmaker traded well under $1 at the end of the year.

During the fall before executing a reverse stock-split late in the year. However, while the backlash has been severe, it wasn't wholly unexpected.

"To any realist, I don't think the events of the past six months to a year have been a big surprise," says Synnreich. "People are being more realistic about what the Internet is going to do to the traditional music industry."

-ARMIN SINNREICH-

U.S.-listed shares of Sony, which traded as high as $157 last February, also hit a 52-week low Dec. 21, of $87. The Japanese electronics and entertainment giant, which is in the midst of transforming itself into a more Internet-oriented company, reported declining overall profits during the year, and its stock ended the year down 58%.

Vivendi Universal, a nascent Music Group parent Seagram, which saw its stock trade between $42.88-$65.25 in the last year, merged with France Telecom's Vivendi and Canal Plus at the end of 2000. New Vivendi Universal shares closed Jan. 2 at $63.75. In that mix, one concern is about losing market share to pure E-commerce companies subsidized in 2000, but that didn't do much to improve investor enthusiasm.

While Musicland shareholders may have benefited from the Best Buy deal, Best Buy shareholders weren't as lucky. The acquisition was not favorably received on Wall Street, and the stock ended the year down 48.8% to $29.56. It had traded as high as $85.88 in April.

Shares in Trans World Entertainment were off 11% on the year, closing Dec. 28 at $8.90, and Hal Leonard shares, down 53% on the year, closed 2000 at $7.50 after hitting a 52-week low of $4.44 Dec. 21. Meanwhile, Valley Media shares ended 2000 on a 52-week low of 75 cents. The stock traded as high as $3.28 during the year.

Also ending the year below $1 were shares in Stellar Radio, a former National Radio Mart (NRM), which was delisted from the Nasdaq National Market due to poor trading levels and market capitalization issues. K-Tel hit a 52-week low of 15 cents a share Dec. 23. The stock traded as high as $8.63 earlier in the year. NRM, which traded as high as $6.13, hit a 52-week low of 9 cents Dec. 28. Shares closed Dec. 29 at 19 cents.
rack division of Troy, Mich.-based Handelman that racks music for Wal-Mart and Kmart), reports that sales were flat compared with last year’s “Thanksgiving” sales. “We sold more for thanksgiving week,” he says. “It did help, but it was too little, too late.”

The International Council of Shopping Centers, which tracks advanced sales in specialty stores for a portfolio of 88 enclosed shopping centers, reported that music, home video and electronics were down 17.2%, 21.3% and 18.2%, respectively, for the first three weeks of the holiday selling season. But the trade group’s final tally for the entire Nov. 14-Dec. 24 period was only down 6.3%, which also indicates a strong last week.

In Allston, Mass., Mike Dreese, CAA’s 30-unit Newbury Comics, says, “We really got whacked. [Comparable]-store sales were down 6% in December. Our CD sales were down in unit volume and 25% in margin. The upside is that DVD sales were up 58%. It was explosive.”

According to Flagstaff, Ariz.-based Best Buy, “The big story for DVD and movies at Eden Prairie, Minn.-based Best Buy, agrees. “The big story was DVD and, in fact, movies in general,” he recalls. “For the second year in a row, video sales this Christmas came from movies; last year, movies were 30% for December. There is no question that a lot of the retail in Best Buy is migrating from CD to DVD.”

Best Buy reported its comparable-store sales increased 3.7% for December, and division reports that music sales were flat.

**BEATLES ’SAVE INDUSTRY’S ASS’**

In Seattle, Wash., Todd Luckhurst, president of HMV North America, reports that while the Canadian chain posted positive comparable-store numbers, which he wouldn’t disclose, the comparable-store number in the United States was flat compared to last year.

In the U.S., he says, it was a hit-driven business, with the Beatles’ “R Rubber Soul” being Best Buy’s best seller. “Here it is almost 40 years later, and the Beatles are still saving the industry’s ass,” he says.

On the other hand, John Dreese, president of stores at the 1,300-unit, Minneapolis-based Musicland Group, says, “To quote one of the music labels, the good news is the Beatles were a surprise big hit. The bad news is the Beatles were a surprise big hit. When the Beatles are your top seller, that’s not necessarily a good thing for the music industry in the year 2000.”

Since its release, the Beatles’ Anthology CD sold over 5.1 million units, making it the largest-selling title during the holiday selling season. Other big holiday sellers include sets from rock-street Boys, Tim McGraw, U2, R. Kelly, Shaggy, Nelly, Jay-Z, Snoop Dogg, Eminem, Outkast, Madon- na, James Brown, and hard-core bands such as N.W.O., according to merchants surveyed for this story.

Up-and-comers, or surprises, remain on the terminology used by any given retailer, included David Gray, Dido, Linkin Park, Jane Monheit, and Coldplay, as well as the 2000 edition of the “Star Lounge” hits compilation.

Meanwhile, at the 39-unit Harmony House, which is owned and operated by CAA VP Jerry Adams says that sales, which were running ahead prior to December, were dragged down by a couple of factors, including the low circulation of the final month of the year. Adams attributed the tough finish to a mix of bad weather, a lack of in-store promotion, and a competitive price environment.

Musicland reported that comparable-store sales decreased 3.9% for the five-week period ending Dec. 24 (Sam Goody and Suncoast Motion Picture Comp), comparable-store sales decreased 1.6% in December; while in Troy, executive VP On Cue) saw a decrease of 8.2%.

In Albany, N.Y., Trans World Entertainment reported that comparable-store sales were down 5% for the five-week period that ended Dec. 30 and were down 4% for the nine-week period that ended Dec. 30.

While most merchants say that sales were flat to down, SoundScan numbers indicate that sales were up 2.4% during the six-week holiday selling season, with 165.3 million units being moved in the six-week period this year, beginning with Thanksgiving and ending with Christmas in the corresponding period. But if album sales generated by such nontraditional outlets as merchandisers, which are subtracted from both numbers, then album sales were up only 1% in 2000 for stores.

Not surprisingly, more than doubled their sales during the 2000 holiday selling season, moving 4.6 million units, compared with 2.2 million in the corresponding period.

Bob Douglas, director of music merchandising at Seattle-based Amazon.com, declines to give specific December sales figures, but says that holidays were “fantastic; we were significantly above last year.” He says boxed sets had a strong year, corresponding to the period last year.

Luckhurst also reports a significant increase for HMV’s online store. “The increase was huge from last year, up about 500%,” he says.

But Jim Miller, president of Woodland, Calif.-based Valley Media, the largest fulfillment house for independent music merchants, reports that the company’s sales to E-tailers were down 10%-12% from last year. He attributed that to the company’s two biggest online customers, Amazon and paper, buying more direct product from the majors this year than last.

**BRICK-AND-MORTAR TALLY**

Breaking out sales album by brick-and-mortar store type for the 2000 holiday selling season, market research firm SoundScan reports that 1999’s sales, as were mass merchants. Independent stores, however, were down 5.6% from the corresponding period last year. While SoundScan reports album sales as slightly up, discount pricing apparently was a factor in the

**HITS ECLIPSE CATALOG**

With hits being heavily discounted, merchants report that it was a hit Christmas. Clinton says that Handelman’s “top 20 [titles] were a bigger percentage of our business this year than last year.”

Catalog sales were down for Newbury Comics, according to Dreese.

Catalog sales were off in part due to cannibalization of consumer spending on DVD and video game titles, says Reckford. “If there was anything that was an under-performer, some of our catalog business was softer than it had been in prior times,” he says.

One-stops agree with SoundScan’s numbers. Homsey, president of independent merchants had a tough holiday selling season. 

“Now, the news is numbers, indicating that independent merchants had a tough holiday selling season. Minyan Meyer, owner of MCM Distributors in Brooklyn, N.Y., says that a survey of his accounts shows that stores were down anywhere from 5% to 20%. His own business was down 30%, he says, attributing 30% of that to low-priced Canadian imports and 20% to the music business economy.

“More and more merchants are surrounded by mass merchants looking to sabotage the marketplace by drastic discounting with loss-leading tactics,” Ward says.

Dreese says that Newbury’s top 20 titles suffered a 25% decline in profit margin. On the other hand, 6.3% of our catalog sales were able to make up its margin on DVD sales, with most of its DVD titles selling in the mid-$20 range. He says he believes that once you get above the $20 point, consumers are more comfortable with a $3 or $4 spread between the price discounters charge and that of music specialty merchants. While discounters appeared to be loss-leading “Gladiator” during the holiday selling season, he says, there were plenty of other titles that could be sold for more than $20. Similarly, Ward says that non-music-related video merchandise, primarily video store-based, did not do as well.

Tower Video VP John Thresher says that the 102-store chain, based in West Sacramento, Calif., experienced a 1%-20% jump in sales over last year. DVD sales at Tower topped VHS sales by a ratio of 3-2, led by new releases such as “Gladiator,” “X-Men,” and “Pirates of the Caribbean.”

“Gladiator,” released by DreamWorks Home Entertainment, has shipped more than 4.5 million units into the market since its Nov. 21 release. The title is on track to be the best-selling DVD since the format was introduced in 1997. The title has sold more than 2 million units, putting it neck and neck with top-seller “The Matrix.”

Top VHS sellers at Tower were “X-Men” and “Toy Story 2,” but Thresher says DVD is changing to outpace video best-sellers. “We had 15 DVD titles that sold more units than the VHS of X-Men and Toy Story 2,” he says. “The Toy Story’ two-pack on DVD sold more than the single VHS version.”

While Best Buy’s DVD unit was larger, with DVD outpacing VHS sales 7-2, according to Fagan, who says DVD was “one of the hottest items” at the chain during the holiday selling season.

Online retailer DVD Empire’s year-end sales increased by 33% over 1999, according to company president and founder Jeff Rix. In November and December sales were down only 3 over last year. 

Unlike other online retailers that offered free shipping and numerous other discount incentives, Rix says that DVD Empire only provided gift certificates. “There was no need to offer free shipping or other promotions,” he says, “and December was not a great new-release month, but we had a great Christmas.”

In addition, he says, the price wars that were prevalent last year, ended with the demise of Reel.com, which often deep-discounted DVD titles.

Among the top-sellers at DVD Empire were “Gladiator,” “The Cell,” “X-Men,” “Seven: New Line Platinum Series,” and “Chicken Run.” Rix says the retailer has a customer base of more than 250,000, an increase of 30%-40% over last year.

While VHS outsold DVD at Musicland stores, a company spokesman says that, in November and December, DVD accounted for 49% of the chain’s overall video sales. The percentage is a record for the chain, she says.

Don’t Worry, Sing Happy. Capitol Classics and Jazz recently signed Bobby McFerrin to an exclusive worldwide recording contract. With the recent signing, McFerrin’s future recordings will be marketed simultaneously through Angel Records and Blue Note Records. Showcased backstage at New York’s Avery Fisher Hall, from left, are Bruce Lundvall, president of Capitol Classics and Jazz; Gilbert hethevernick, senior VP of GM of Angel; McFerrin; Mark Furrow, VP of sales for Angel; and Linda Goldstein, McFerrin’s manager.
Who's who?

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‘Clearly, Michael Dornemann takes the credit for having done the deal to set up BMG, but the fact that BMG grew and developed is absolutely down to Rudi’ — MICHAEL SMELLIE

cult merger with EMI.

“We still cannot comprehend what has happened,” said Bertelsmann CEO Thomas Middelhoff of the tragedy in an internal company statement distributed shortly before Gassner’s funeral in the U.S. on Jan. 4. He added, “We had entrusted him with the future of our entire music business, and we are even with this news facing structures and substantial extensions.” Middelhoff also said he was “deeply indebted” to Gassner because of his understanding in willing to change.

The funeral services took place in Greenwich, Conn., where Gassner had lived since 1955. A memorial service is scheduled for mid-January in Samberg, the German town near Munich where the executive had a vacation home. Samberg was where Gassner was born and died while juggling two days before Christmas. At that service, his widow, Brooke, will be presented with the medal awarded by the German industry to Bertelsmann for its outstanding contribution to the International Federation of the Phonographic Industry (IFPI) “for outstanding services to the global business.”

As much as they were surprised by the news of his heart attack, industry professionals around the world were shocked by the ironies. “I didn’t know anyone fiyat,” says Peter Janisam, a former senior VP of BMG International who was responsible for the label’s founding and did work for his death. “His death was a shock. I could never imagine what he was like when he was alive.”

Peter Janisam agrees that Gassner was frustrated by the investment restrictions. “For 10 years or so, he was pushing for the merger and was absolutely convinced that this would happen,” he says. “Rudi campaigned desperately to buy Virgin [in 1991], as well as for other deals, and was always pushing to get the merged company turned around. And I don’t think he ever got that far. It just didn’t happen.”

(Henn adds: “in a remarkable reverse, occurring less than a year after he quit the company because of policy disagreements with president Strauss Zelnick. It was common knowledge that Gassner had long hoped for the top job and was bitterly disappointed when Gassner gave it to Zelnick in 1998.”)

A key lieutenant and confidant of Gassner’s was Heinz Henn, who served as senior VP of A&R and marketing at BMG International from 1987-98. He says he does not know why Gassner was slighted for Zelnick, “but Michael perhaps thought that Rudi would take [being passed over].” For a while, he apparently did so, but differences with Zelnick led him to report—finally to accept—a position at the company.

In 1999, after 10 months, Heinz replaced BMG’s top executive, Thomas Stein, as the company’s chief executive officer, overseeing all business activities in the U.S. and abroad. He has been based in New York City ever since.

The classical field was one sector where Gassner found himself going tough at BMG, according to Henn. “In the 90s, we saw the first signs of decline in the traditional classical market,” he says. “Rudi didn’t get the division to turn around, because it was something he wanted to do.” The unit was also affected by management turnover, in addition to repertoire difficulties.

Rudi was one of the most challenging people, very demanding of himself and others—and he hated losing” — HEINZ HENN

The Gassner Legacy (Continued from page 1)

Lueftner from a mixed bag of Bertelsmann properties and acquisitions.

Beginning Jan. 1, Gassner was to have been BMG’s chief executive, until a fatal heart attack Dec. 29 felled the 68-year-old German, shocking the worldwide record business and dislocating BMG’s senior management future as it toils to complete a difficult cultural merger with EMI.

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on building domestic repertoire and then giving such successful projects an opportunity to compete internationally. Stein’s GSA companies were among the particular beneficiaries of this approach, as the acts they signed or sourced—including Snap!, the Real McCoy, Seatman John, and Lou Bega—were successfully marketed in the U.S. and beyond.

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He had the knack of identifying great executive talent, briefing you, and then leaving you alone to go for it. He never interfered, even sometimes when he should have.

After leaving BMG last January, Gassner forged links with several independent companies, including edel music, in supervisory board roles. “Even though he only worked for us for a few months, Rudi helped a lot in the development of our company,” says edel CEO Michael Haentjes. “He certainly miss the close daily contact.”

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg and Music & Media’s Emmanuel Legrand in London.

I WAS THE WEEK AFTER CHRISTMAS... and foot traffic at retail stores across the country was less hectic than it was the week before. Overall single sales are down 30% from Christmas week, which plays havoc with The Billboard Hot 100 and the Hot 100 Singles Sales chart. Only one track failed to fall from the previous week’s sales chart positions—No Authority’s “Can I Get Your Number (MJ/Maverick),” at No. 49. Since that song does not appear on the Hot 100 chart, we have no Greatest Gainer/Sales title for the first time since the Jan. 16, 1999, issue. For the other bulletin titles on Hot 100 Singles Sales, criteria were adjusted to highlight those with the smallest percentage losses from the holiday high.

Because of this sales decline, some songs on the Hot 100 suffer in rank after the holiday retail rush. The top two selling singles, Dream’s “He Loves U Not” (LaFace/Arista) and O-Town’s “Liquid Dreams” (J), both fall down the Hot 100, as sales losses outweigh continued increases at radio. After spending the past two weeks at No. 2, “Not” drops to No. 3 on the Hot 100, although its audience is up by 2 million listeners. “Liquid” surged 17-10 on the previous, unpublished chart but falls to No. 19, as its 46,500 points—down from the previous chart’s total. “Liquid’s” radio score continues to climb, however, as O-Town’s audience posts a 15% increase, the second-highest percentage jump among the Hot 100’s top 20 songs.

HOLIDAY FAITH-The holiday season has provided Faith Hill with some hot treats. Her “Where Are You Christmas?” (Interscope), from the soundtrack to “Dr. Seuss’ How The Grinch Stole Christmas,” was the Hot Shot Debut on the previous, unpublished Hot 100, at No. 68. And although “Where” falls off the chart this issue, Hills’ “The Way You Love Me” continues its revival, at No. 6. “Love” has now been bulleted for three consecutive weeks. In a week where most airplay tracks showed growth, as radio stations returned to semi-normal programming after Christmas, it is the only track to grow in audience for the second week in a row, a growth more than double the next-closest competitor. In its fifth week on the chart, this title’s first Airplay award. While none of this can be attributed to year-end countdown play and “Love’s” return to rotation on country stations may help (it appeared on the Hot 100 at No. 43 during Christmas week) the song’s gain from the country sector accounts for only 4% of its overall jump. The rest of its increase comes from AC and adult top 40 radio, where “Love” continues to thrive.

COUNTRY BOUNCE: As mentioned above, the removal of holiday titles from country radio playlists has led to increased play for some recent hits that rebound up the Hot 100. Titles affected include Tim McGraw’s “My Next Thirty Years” (Curb), at 40-34, Dixie Chicks “Wide Open” (MCA/Mike McManus’ MCA) at 48-39, and Daryle Singletary’s “The Little Girl” (Capitol), at 83-74, as well as re-entries by Vince Gill, at No. 91 with “Feels Like Love” (MCA), and George Strait, at No. 97 with “Go On” (MCA).

MISSING CHART: To purchase the unpublished Jan. 6 Hot 100 chart or any other Billboard chart from our hiatus, call Billboard Research Services at 646-654-4633 or E-mail research@billboard.com.
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<td>THE BEATLES</td>
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<td>VARIOUS ARTISTS</td>
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<td>“Break Up With Your Boyfriend, Go Out With Some Girls”</td>
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NEW PRESIDENT NAMED (Continued from page 1)

Gassner, who died suddenly on Dec. 23.

During a series of individual meet-

ings Jan. 3 in New York, Middelhoff

communicated his decision to all 

executives who would have been

called directly to Gassner, including 
RCA Music Group chief Bob Jamieson,
BMG Music Publishing Worldwide

president Nick Firth, and Distrib-

ution president Pete Jones, Arista

Records president/CEO L.A. Reid, 
and the regional heads of BMG's

international operations.

"Think local, act global," was 
Gassner's philosophy, and his suc-

cessor will be required to think along 
that line as well, given Bertelsmann's

obsession to make BMG the largest

music company in the world.

Schmidt-Holtz, 52, is a lawyer 
and former journalist, but little is

known about his music industry experience.

Since July 1 last year, he has been in
charge of content on Bertelsmann AG's 
management board.

"Content is the prime currency in the
media business," said Schmidt-
 Holtz in a recently published inter-
view about his Bertelsmann role. He
added, "Bertelsmann will remain a
decentralized company with profit 
centers operating independ-
ently in the marketplace. However, 
we will work together more closely 
than the past and jointly market 
our good ideas and our valuable con-
tent."

Schmidt-Holtz has a respected 
track record in journalism. He was
in editor in chief for the Cologne, Ger-
many, TV station WDR; publisher and
editor in chief of Germany's biggest 
magazine, Stern; head of Ber-
telsmann's music in Europe and
North America; and most recently 
CEO at TV company CLI-
UPA.

Bertelsmann as a content provider
publishes more than 8,000 books and
in excess of 100 magazines and newspa-
pers, as well as 660 specialist jour-
nals and titles. This is backed up by
1,000 hours of TV and 7,000 CD 
productions.

The new BMG leader will clearly
have a tough job. It's not just a matter
regardless of whether the company's
possible merger with major music
company EMI proceeds. (Press reports
sound the alarm that EMI chairman 
Eric Nicoli is pressuring Bertelsmann 
to deliver a deal by Jan. 31—or withdraw the planned merg-
er between the two companies—which
have been downplayed by EMI.)

“Our position hasn’t changed,” an
EMI spokesmen tells Billboard. “As
we said at the end of November, we
hope to see a deal within the next few
weeks, whether or not we should
proceed with this deal. Both parties
want to bring this matter to a con-
clusion as soon as possible.”

Sources told Billboard that the
short-list for the vacant BMG posi-
tion included, besides Schmidt-Holtz:
Arnold Bahlmann, executive VP of
corporate development and control-
ing for Bertelsmann AG, and Andreas
Schmidt, president/CEO of Bertelsmann e-Commerce Group (BeCG).

Another option for Middelhoff
was to appoint an outsider to head
up BMG. Although he has made some
bold moves in the past—the alliance
with Napster, to name but one— 
industry observers believed that
Bertelsmann will remain a
decentralized company with separate profit centers operating independently in the marketplace.

However, we will work together more closely in the past and jointly market our good ideas and our valuable content!”

— ROLF SCHMIDT-HOLTZ

LAWSUITS STALL RELEASE OF BEACH BOYS SET (Continued from page 8)

The suit also alleges that "the 
Beach Boys and "Murry" Wilson
made no claim against Deck 
Records, through the Beach Boys
. . . knew that Deck Records and Hite
and Dorinda Morgan were market-
ing and selling Deck Records' pre-
Capitol Beach Boys recordings in the 
1960s."

This pattern of behavior has 
allegedly continued, even following 
the deaths of Hite Morgan in 1974 
and Dorinda Morgan in 1986. The 
suit claims, "During the two 
decades of the 1970s and 1980s Deck
Records continued to market, sell, 
and license to others the eight 1961-
1962 pre-Capitol Deck Records 
recordings . . . with no objection from
any of the Beach Boys."

It also alleges that as the group
began to police pirate CD releases
during the late '80s and early '90s,
"when [they] were informed that 
the Beach Boys recordings at issue 
were of Deck Records, the Beach
Boys demanded that the company
secure the rights to theDeck 
recordings and representatives would 
withdraw any claim of impartiality or
undertake no action."

Wilson says his father's suit dis-
putes Brother Records' claims, he
further alleges that he is owed 
money even if the Beach Boys pre-
capital records are granted to 
MCA and Dorinda Morgan would 
continue to have an interest in 
the Deck Records 1961-62 Beach 
Boys recordings, then Morgan 
and her assigns would be entitled to
compensation for production 
and unjust enrichment . . . in
the sum of $15 million, as the amount
due and owing Deck Records, for its 
efforts, actions, and benefits it
conferred upon the Beach Boys 
during the period 1959-62, with 
interest compounded yearly to the present.

Laughter and joy filled the room. The group huddled together. The music was incredible. Identified as Mary Wells in the Dec. 30 issue.

FOR THE RECORD

Mary Wilson was in the 
St. Louis market when she 
was incorrectly identified as 
Mary Wells in the Dec. 30 issue.
MELODY MAKER FOLDS

Wright's nothing to ing.

was

MELODY

BILLBOARD JANUARY

'Dream

New-wave band the Stranglers found their keyboard player Dave Greenfield in 1975 when, as unknowns, they placed a small ad in Melody Maker, as drummer Jet Black recounts. "I remember as doing the advert; we got three or four replies. At the time, we were living in a house in Surrey, and we called ourselves a 'soft rock group'—in those days we didn’t know what we were. But Dave walked through the door, and he was instantly the man."

Nevertheless, Black is unenthusiastic about Melody Maker's passing. "Melody Maker said about us, and I've got this in the archive somewhere, 'They've got little or nothing to offer.' They spent their entire career denigrating our musical ability and the paper's demise is not a moment too soon." (The Stranglers recently signed a new deal with German label spv [Billboard Bulletin, Jan. 21].)

Melody Maker was launched, from offices in London’s “Tin Pan Alley,” Denmark Street, by music publisher Laurence Wright, proclaiming itself the monthly magazine for all directly or indirectly interested in the production of popular music. Distributed at first only to the 7,000 members of Wright’s Orchestra Club, its old had genuine sales of 8,000 copies per issue. In what would now be seen as a blatant act of muscle, Wright’s alter ego was songwriter Horatio Nicholls, whose composition "Araby," by the Savoy Orphans, received the paper’s first record review. The maiden issue also carried an ad for his Laurence Wright Music Co., predicting that its copyrighted song "What Did I Tell Ya?" by Walter Donaldson and B.G. de Sylva would be the sensation of 1926. A month later, in honorific language, Melody Maker recorded the demise of saxophonist/bandleader Bert Ratlin, who was accidentally shot while hunting in South Africa. "According to reports, he died bravely playing the ukulele and singing to his attendant while on the stretcher taking him to hospital."

The paper’s first editor, Edgar Jackson, is described in Jim Godbolt’s History Of Jazz In Britain 1919-50 as “the first voice jazz had in Britain.” In 1929 Melody Maker was sold to Odhams Press For 3,000 pounds, swiftly building a lineup of redolent music journalists such as Max Jones, Chris Hayes (who joined in 1929 and remained a contributor for 40 years), and its first U.S. correspondent, Herbert S. Weil. 1948 brought Melody Maker’s first serious business challenge, with the appearance of Musical Beacon published with the prefix "New" in 1952.

The very week that NME published Britain’s first-ever weekly pop chart, on Nov. 14, 1962, Melody Maker reached its 1,000th edition under editor Pat Brand, under whose editorship it was succeeded by trumpet Jack Hutton and then Ray Coleman, later a respected rock biographer.

In the 1960s, Melody Maker, with its New Musical Express, Disc, and Record Mirror, all focused on the burgeoning pop scene, Melody Maker continued to give jazz generous editorial space. A typical September 1964 spread had singles reviews by Bill Wyman of the Rolling Stones and interviews with jazz notables Jimmy Witherspoon and Joe Morello. Even in 1977, with the new wave crashing in all around, the paper carried three jazz columns. "It was a thrill meeting people like Max Jones,” remembers Allan Jones. "He knew everybody; he'd even had [Bob] Dylan calling around the office to thank him for one of his first reviews. But in the '70s, [Melody Maker] had great aspirations to be a U.K. equivalent of Rolling Stone. There was a very academic atmosphere in London, and when punk came along, they didn’t have any response to it. At the height of punk, I think we had a headline like ‘Burl Ives To Tour’."

The latest casualty on the merci-

less circulation battlefield, Melody Maker is remembered with affection from a more innocent era. Peter Jones recalls that he and his fellow editors would meet for lunches that were “amiable personified,” giving a vintage quote about Melody Maker comes from Paul McCartney in Michael Braun’s 1964 book “Love Me Do: The Beatles’ Progress.” "What happens is that you get all these boyfriends and girl friends first, then The New Record and Show Mirror;” he said. "They will do an article if you’re not known." (Peter Jones, indeed, conducted the first national interview with the Beatles, for the latter publication.)

"Then you get to the New Musi-

"When you play CDs with Disc Makers!" continues McCartney, “which, though it’s not the-top-sell- ing one, has a jazz influence, and you can talk sense to them.”

JIVE IS 2000’S CERTS SUCCESS STORY WITH ‘N SYNC, SPEARS, BACKSTREET

(Continued from page 38)


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FLIP/INTERSCONE, ITS THIRD.

BACKSTREET BOYS, “BLACK & BLUE,” Jive, their third.


EVERLAST, “EAT AT WHITEY’S, TOMMY BOY’s second.

“SO GOOD TOGETHER,” MCA/NASHVILLE, HER 14TH.

“THE BEATLES, "1," APPLE/CAPITOL, THEIR 41ST.

“NOW 5,” SONY/ZOMBA/UNIVERSAL/EMI.

KENNY WAYNE SHEPHERD, “LIVE ON,” GIANT, HIS 3RD.

COLLECTIVE SOUL, “BLENDER,” ATLANTIC, ITS 5TH.

JOHN MICHAEL MONTGOMERY, “BRAND NEW ME,” ATLANTIC NASHVILLE, HIS 6TH.

TIM MCGRAW, “GREATEST HITS,” CURB, HIS 5TH.

U2, “ALL THAT YOU CAN’T LEAVE BEHIND,” INTERSCOPE, ITS 13TH.

LIMP BIZKIT, “CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER,” FLIP/INTERSCONE, ITS THIRD.

BACKSTREET BOYS, “BLACK & BLUE,” JIVE, THEIR THIRD.

“THE BEATLES, "1," APPLE/CAPITOL, THEIR 41ST.

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http://www.americanradiohistory.com

www.billboard.com
Billboard, Bulletin Among Nominees For NARM Awards

Billboard and Billboard Bulletin each have been nominated by the National Association of Recording Merchandisers as Related Products & Services Supplier of the Year. The honors will be presented at an awards banquet March 14 during the 2001 NARM Convention at the Orlando World Center Marriott in Orlando, Fla.

The NARM awards are divided into several categories including retailer, distributor, wholesaler; entertainment software supplier, and related product & services supplier. Finalists compete against companies of like size, based on total U.S. sales volume.

Billboard is competing in the "related products and services category." Billboard is nominated in the "small division" of the same category. Billboard has won the honor in its division for the last three years.

Nominees are chosen on a vote by the NARM membership and are judged based on the quality of their services and other criteria. The winners in each category are picked by a select NARM committee.

Bertelsmann's Andreas Schmidt To Keynote Plug-In Europe

Andreas Schmidt, president/CEO of Bertelsmann eCom-merce Group (BeCG), will keynote Plug-In Europe, the new online music conference being presented by Jupiter Media Metrix in association with Billboard. The event takes place April 23-24 at the Park Hotel Sofia Inter-Continental in Barcelona.

As chief of BeCG, which he launched in June, Schmidt oversees all of Bertelsmann's eCom-merce businesses, including CDNow, GetMusic, BarnesandNoble.com, and BOL. He also operates the company's strategic alliances with America Online, Lycos, Terra, and Telefonica. Recently, he made headlines by helping forge Bertelsmann's alliance with Napster. The two companies plan to develop an "industry-accepted" version of Napster's free file-sharing service.

Before joining Bertelsmann in December 1998, Schmidt was president/CEO of AOL Europe. At AOL, he developed Netscape Online, a free Internet service for the U.K., and CompServe Europe, a low-price ISP in Germany. A journalist by trade, Schmidt, 39, spent five years at the Bertelsmann AG media group before his AOL tenure.

Schmidt joins a growing list of distinguished speakers confirmed for the inaugural Plug-In Europe (BeCG's "From: Dec. 30). Like the original Plug-In Europe, which attracts the cream of the U.S. digital music business to New York every July—Plug-In Europe aims to be an essential annual event for professionals involved in marketing or programming music on the Web. To register and for more information, contact Claire Doughty at 44-020-7747-0578 or visit www.plug-in.jup.com. For sponsorship and exhibitor opportunities, contact Richard Hargreaves at 44-020-7747-0579 or email rhargreaves@jup.com.

To purchase the Billboard International Buyers Guide or other Billboard directories, call 800-341-7119 or visit www.billboard.com

Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26, 2001

Billboard Dance Music Summit
New York City • July 2001

Billboard/BET & R&B Hip-Hop Conference
August 2001

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Hotel • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards
Los Angeles • November 2001

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'Independent's' Day Hasn't Ended

How Rare is the air where Destiny's Child has been residing? If the trio's run at No. 1 on the Billboard Hot 100 ends after this issue, the soundtrack hit "Independent Women Part I" (Columbia) will be one of only seven singles in the rock era to have nine-week reigns. That rounds the "Charlie's Angels" song in the same league as classic singles like "Hey Jude" by the Beatles and "Ooh Child" by Bobby Darin. If the song does ship next issue, it would be the first time since 1991 that a single ended its run at the top after nine weeks; the last two songs to do so were Kim Carnes' "Bette Davis Eyes" and Diana Ross & Lionel Richie's "Endless Love.

If "Independent" logs one more week in pole position and then drops out of first place, it will be only the fourth single in history to end its reign after 10 weeks. The other three were "Maria Maria" by Santana Featuring The Product G&B in 2000. "You Light Up My Life" by Debby Boone in 1977, and "Physical" by Olivia Newton-John in 1978.

One more week will place "Independent" in the top baker's dozen singles of the rock era: Only 12 singles have been No. 1 for 11 weeks or longer. No matter what happens, "Independent" is already the longest-running soundtrack song at No. 1 since Whitney Houston held on for 14 weeks in 1992-93 with "I Will Always Love You" from "The Bodyguard." And, according to Chart Beat reader Anita Clinton II of New York, "Independent" is the longest-running No. 1 by a female group, beating the 16-week reign of TLC's "Waterfalls." '1' MORE TIME: With '1' refusing to yield its slot atop The Billboard 200, the Beatles continue to rewrite chart history. In its fifth week at No. 1, "1" is the longest-running No. 1 album by the group since its breakup in 1970.

The Beatles had 14 No. 1 albums while they were an active recording unit, and all of them save one were No. 1 for five weeks or more. '1' has now matched the reigns of "The Beatles' Second Album" and "Yesterday" ... And Today" and surpassed the four-week reign of "Let It Be.

Most impressive, the fifth week of '1' at No. 1 gives the Beatles a cumulative total of 129 weeks on top of the Billboard albums chart. That is one week more than double the total of their closest competitor, Elvis Presley, who has an aggregate total of 64 weeks on top.

Mouth of the South: Moby's music may be ubiquitous, but until now, the only Moby to appear on the Hot 100 has been Moby Grape, and that was way back in 1967 with "Omaha." "South Side" (V2) marks Moby's first entry on the Hot 100. The single is holding at No. 37, which is the second-highest place for guest vocalist Gwen Stefani. She's had two chart entries as lead singer of No Doubt: "Chill A Girl" peaked at No. 23 in May 1994, and "Simple Kind Of Life" went to No. 38 in July 2000.

Thanks Again: Two months ago, Dido made her first appearance on the Hot 100 as featured artist on Eminem's "Stan" (Web/Aftermath). This issue, she makes her solo debut, as "Thank You" (Arista), the song sampled on "Stan," enters at No. 80.

YEAR-TO-DATE OVERALL UNIT SALES
YEAR-TO-DATE SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>1999</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>838,434,000</td>
<td>838,172,000 (DN 0.3%)</td>
<td>CD 684,137,000 706,333,000 (UP 9%)</td>
</tr>
<tr>
<td></td>
<td>754,835,000</td>
<td>785,140,000 (UP 4%)</td>
<td>CASSETTE 105,147,000 77,173,000 (DN 26.6%)</td>
</tr>
<tr>
<td></td>
<td>83,598,000</td>
<td>53,032,000 (DN 36.6%)</td>
<td>OTHER 1,551,000 1,634,000 (UP 5.4%)</td>
</tr>
</tbody>
</table>

YEAR-TO-DATE OVERALL UNIT SALES
YEAR-TO-DATE ALBUM SALES THIS WEEK

<table>
<thead>
<tr>
<th>Week</th>
<th>Total</th>
<th>22,952,000</th>
<th>22,122,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAST WEEK</td>
<td>46,530,000</td>
<td>45,372,000</td>
<td>ALBUM SALES THIS WEEK</td>
</tr>
<tr>
<td>CHANGE DOWN 50.7%</td>
<td>CHANGE DOWN 51.2%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week</th>
<th>Total</th>
<th>22,883,000</th>
<th>21,351,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANGE UP 0.3%</td>
<td>CHANGE UP 3.6%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

<table>
<thead>
<tr>
<th>Year</th>
<th>Chain</th>
<th>Independent</th>
<th>Mass Merchant</th>
<th>Nontraditional</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>423,548,000</td>
<td>107,475,000</td>
<td>212,490,000</td>
<td>11,321,000</td>
</tr>
<tr>
<td>2000</td>
<td>430,377,000</td>
<td>114,318,000</td>
<td>222,831,000</td>
<td>17,614,000</td>
</tr>
<tr>
<td>CHANGE</td>
<td>UP 1.6</td>
<td>UP 6.4</td>
<td>UP 4.9</td>
<td>UP 5.6</td>
</tr>
</tbody>
</table>
want credibility?

All you have to do is ask.

A chart, cover, or article from music's most authoritative voice can add more power to your next film, TV show, book or media kit.

For more information on Billboard rights and clearances, reprints, research and fees, contact Susan Kaplan
646.654.5842 • skaplan@bpicomm.com
"Why is it that every time I turn on the T.V. and see one of these boy/girl/pop sh*t bands I feel the need to injure myself?"
- David Draiman of Disturbed

Apparently Disturbed's not alone.

Over 1 million albums sold

AMERICA HAS BEEN INFECTED

Huge Video Exposure:
MTV Buzzworthy, M2, ESPN's "Inside Nascar"
The Box (over 40,000 spins)

TV appearances:
WWF "Sunday Night Heat" on MTV, FARMCLUB

Press:
Cover story in Metal Edge

Constantly touring:
Ozzfest 2000, MTV's Return Of The Rock Tour w/ GODSMACK & STONE TEMPLE PILOTS
Also toured with SEVENDUST, SLIPKNOT, COAL CHAMBER & KITTIE

THE SICKNESS IS SPREADING ALL OVER THE WORLD

Video:
Much Music Canada, Musique Plus Canada, MTV Europe, VH-1 UK

TV appearance:
Nulle Part Ailleurs (France)

Press:
Cover stories in Metal Hammer (UK), Rocksound (Italy), Multiple features/exposure in Kerrang (UK), Melody Maker (UK), NME (UK), Rocksound (UK), France, Spain), Q Magazine (UK), OOR (Holland), Aardschok (Holland), Rolling Stone (Germany), Burr! (Japan), Grindhouse (Japan), Warp (Japan), Rockin' On (Japan) & more

Touring:
1st European headlining tour played to sold out and packed houses, opening for Marilyn Manson in Europe (1/21-2/21)
Canada: Sold out tour with KITTIE

Kicked ass this year on OzzFest and MTV's Return of the Rock Tour.

One year and over 60,000 spins later, "Stupify" is what Spin Magazine has called one of the radio superhits of 2000.

New single "Voices" reaching epidemic proportions, now on over 200 radio stations.

Produced by Johnny K and Disturbed
Mixed by Andy Wallace
Management: Jeff Battaglia/Roger Jansen for KMA Management

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