

Billboard

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 767 A06 B0146
 001 MAR 02 2
 MONTY GREENLY
 3740 ELM AVE # A
 LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 20, 2001

MIDEM PREVIEW

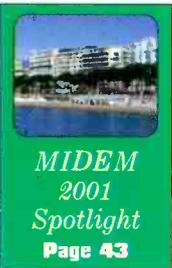
35th MIDEM Embraces Web, Dance Confabs

BY SIRI STAVENES DOVE and GORDON MASSON

LONDON—The international music industry this month makes its 35th annual pilgrimage to France's Côte d'Azur, with high hopes that, in 2001, the business will begin to reap financial rewards from the Internet—in which it has invested so many millions of dollars.

The city of Cannes is home to MIDEM 2001 from Jan. 21-25, but immediately prior to the event the Palais des Festivals will host MIDEMnet 2001—a one-day

(Continued on page 102)



BMG's Schmidt-Holtz Hopes To Bring Music Closer To People

This story was prepared by Wolfgang Spahr in Hamburg and Ed Christman in New York.

"I am not available for a transitional solution." With these words, BMG's new CEO, Rolf Schmidt-Holtz, made it clear in an exclusive interview with Billboard in Hamburg that even after a possible merger with EMI he would be remaining at the helm.



SCHMIDT-HOLTZ

BILLBOARD EXCLUSIVE

"I have a five-year contract. A merger with EMI is fine but only if the terms and conditions and legal basis of such a deal are of advantage for us," he says.

As Bertelsmann's chief creative officer, Schmidt-Holtz has until now

been responsible for networking the various types of content at Bertelsmann. During the interview, the new BMG CEO stressed that he would now be devoting a large part of his time to music with offices in Hamburg and New York.

Meanwhile, as Schmidt-Holtz picks up the reins to run BMG and puts together a management team, key executives under the former regime (led by Michael Dornemann and Strauss Zelnick) have chosen to leave the company.

Executive VP/CFO Tom McIntyre, chief marketing officer/presi-

(Continued on page 104)

THE EYE

Is Anti-Hate Campaign Contradictory To MTV?

BY CARLA HAY

NEW YORK—The irony can't be ignored. On Jan. 10, MTV launched a campaign called "Fight For Your Rights: Take A Stand Against Discrimination."

To kick off the yearlong campaign, MTV replaced its usual programming by "going dark" for the first time in its history to show for 17½ continuous hours a listing of hate crimes. Yet this new anti-discrimination campaign comes at a time when MTV gives heavy rotation to



Grammy Nominations Protested Page 102

(Continued on page 103)

CES Showcases New Breed Of Digital Music Devices

BY BRIAN GARRITY

LAS VEGAS—With Napster's usage numbers still soaring and the major labels (and their licensed partners) expected to ramp up digital music subscription services over the next year, consumer electronics manufacturers are unveiling a dizzying number of next-generation players and gadgets designed to cater to the emerging market.

The new products—many of which debuted at the annual Consumer Electronics Show (CES) in Las Vegas Jan. 6-9—are expected to move streaming media, MP3 files, and content-protected music/video off the personal computer and into home theaters, car stereos, and an assortment of handheld portable devices.

But consumer demand for such high-tech toys in the near term could be hindered by warring manufacturers themselves. A lack of security and memory format standards—coupled with high price points ranging

(Continued on page 109)



Cassidy: Coming Back To Life

BY BILL HOLLAND

WASHINGTON, D.C.—New chapters in the phenomenon—the saga, really—of Eva Cassidy continue to unfold.

Cassidy was an immensely gifted singer who never played beyond her home turf here in the D.C. area. She wasn't signed to a major label, and the five albums' worth of material she did record were all cut locally between 1992 and 1996 and released on small indie labels. Her work has



CASSIDY

never been aired on more than a handful of U.S. commercial radio stations.

If that résumé doesn't sound like a prescription for artistic and commercial success, then the sad fact that she was struck down by cancer in 1996 at the age of 33 would seem to have put an end to what might have been.

But amazingly, since her death, Cassidy has slowly become not only a cult

(Continued on page 105)

Female Musicians Join Anti-Violence Benefit

BY CHUCK TAYLOR

NEW YORK—More than 75 female entertainers will rally for a live performance of Eve Ensler's acclaimed "The Vagina Monologues" Feb. 10, with proceeds going to the V-Day Fund, which benefits programs aimed at ending violence against women.

The one-time celebrity staging at New York's Madison



OSBORNE



Square Garden is the centerpiece of the fourth annual V-Day campaign and includes special musical performances from Joan Osborne, Phoebe Snow, the long-established female alterna-rock outfit Betty, and Queen Latifah, who will perform the show's finale.

(Continued on page 101)

sites + sounds
 BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION
 BEGINS ON PAGE 77

\$5.95 US \$6.95 CANADA
 03 >
 0 74808 02552 7

SILVERLINE Records congratulates
 GORDON GOODWIN'S
BIG Phat BAND
 CD IN STORES JANUARY 23

TWO GRAMMY NOMINATIONS:
 Best Instrumental Composition & Best Instrumental Arrangement

- FIRST DVD Audio title ever released
- FIRST DVD Audio title submitted for Grammy consideration
- FIRST release from SILVERLINE Records

SILVERLINE/immergent Records - FIRST IN DVD MUSIC

5 ENTERTAINMENT SILVERLINE immergent
 WWW.SILVERLINERECORDS.COM

DRESSING ROOM 1



**If your artist doesn't
enjoy pampering,
indulgence, coddling,
catering and just plain
sucking up, they
shouldn't play here.**

1221 Casino Center Drive, Biloxi, MS 38944 • (601) 337-5500 • Fax: (601) 337-9100
www.horseshoe.com



It's an understatement to say that our staff knows how to pamper a big star. In fact, they're ready, willing and able to make just about any request a reality. Add to that a state-of-the-art sound system, adaptable stage, easy access for crews, intimate venue and great fans, and the only thing left is a little sucking up. Make that a lot of sucking up. Book your act today with Randy Wright at Integrity Events – 615-777-5766. **HORSESHOE** 
CASINO HOTEL

Horseshoe Casino & Hotel ♦ Tunica, Mississippi ♦ (just 12 miles south of Memphis, TN)

Editor in Chief: TIMOTHY WHITE

EDITORIAL
Managing Editor: DON JEFFREY
Director of Special Issues: Gene Scialliti; Dalet Brady, Associate Director; Katy Kroll, Assistant Editor; Marin Jorgensen, Special Issues Coordinator
Bureau Chiefs: Leila Cobo (Caribbean and Latin America), Bill Holland (Washington), Melinda Newman (L.A.), Phyllis Stark (Nashville)
Art Director: Jeff Nisbet; Assistant: Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editor: Andrew Boorstyn
Senior Editor: Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Chuck Taylor (N.Y.)
Talent Editor: Larry Flick (N.Y.)
R&B Music: Gail Mitchell, Editor (L.A.)
Country/Christian Music: Deborah Evans Price (Nashville)
Dance Music: Michael Paoletta, Editor (N.Y.)
Pro Audio/Technology: Christopher Walsh, Editor (N.Y.)
Digital Entertainment: Eileen Fitzpatrick, Editor (L.A.)
Radio: Frank Saxe, Editor (N.Y.)
Heatseekers Features/Music Video: Carla Hay, Editor (N.Y.)
Merchants & Marketing: Brian Garrity, Editor (N.Y.)
Touring Reporter: Ray Waddell (Nashville)
Editorial Assistants: Rashaun Hall (N.Y.), Jill Pesselnick (L.A.)
Special Correspondent: Jim Bessman
Contributors: Bradley Bamberger, Fred Bronson, Ramiro Burr, Lisa Collins, Marci Kenon, Larry LeBlanc, Moira McCormick, David Nathan, Catherine Applefeld Olson, Dylan Siegler, Julie Taraska, Steve Traiman

International Editor in Chief: ADAM WHITE
International Deputy Editor: Thom Duffy
International Editor: Tom Ferguson
International News Editor: Gordon Masson
German Bureau Chief: Wolfgang Spahr
Asia Bureau Chief: Steve McClure
Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson
Assistant to Editor in Chief: Jaime Yates

CHARTS & RESEARCH
Director of Charts: GEOFF MAYFIELD
Chart Managers: Anthony Colombo (Mainstream Rock/Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues), Wade Jessen (Country/Contemporary Christian/Gospel), Stephanie Lopez (R&B/Hip-Hop/Reggae), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Silvio Pietroluongo (Hot 100/Top 40 Tracks), Marc Zubatkin (Video/Classical/Kid Audio/World Music/New Age)
Chart Production Manager: Michael Cusson
Archive Research Manager: Adam Koelsch
Associate Chart Production Manager: Alex Vitoulis
Administrative Assistants: Keith Ward, 954-923-7822; Mary DeCroce (Nashville), Gordon Murray (N.Y.)

SALES
Associate Publisher/Worldwide: IRWIN KORNFELD
Group Advertising Director (East & Telemarketing): Pat Jennings
Advertising Directors: Andy Anderson (Urban), Ian Remmer (West)
New York: Evan Braunstein, Joe Maimone
L.A.: Aki Kaneko, Darren Strothers, Michelle Wright
Nashville: Phil Hart
Advertising Coordinators: Hollie Adams, Eric Vitoulis
Advertising Assistants: Inga Espenhain, Allison Farber
Classified: Dave McLean
Directories: Jeff Serrette

Associate Publisher/International: GENE SMITH
Advertising Director (Europe): Christine Chinetti
UK/Ireland/BeneLux: Matt Fendall 44-207-420-6075
Asia-Pacific/Australia: Linda Matich 612-9440-7777. Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578. Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret 323-782-6250
Jamaica/Caribbean: Betty Ward, 954-923-5120 Fax 954-921-2059

MARKETING & LICENSING
Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Director of Rights & Clearances: Susan Kaplan
Associate Art Director: Melissa Subatch
Promotion Coordinator: Alexandra Merceron
Assistant Marketing Manager: Melissa Arnold
Director of Conferences & Special Events: Michele Jacangelo
Special Events Coordinator: Phyllis Demo
Sponsorship Coordinator: Cebele Rodriguez
Circulation Director: JEANNE JAMIN
Group Sales Manager: Kattia Duchene
Circulation Promotion Manager: Lori Donohue
Circulation Assistant: Jason Acosta
International Circulation Marketing Director: Ben Eva
Circulation Marketing: Stephanie Beames, Paul Brigden

PRODUCTION
Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: Johnny Wallace
Advertising Manufacturing Manager: Lydia Mikulko
Advertising Production Coordinator: Chris Dexter
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings
Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chilca
Composition Technicians: Leilila Brooks, Rodger Leonard, Maria Manlicic
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

NEW MEDIA
Editorial Director: KEN SCHLAGER
Billboard Bulletin: Carolyn Horwitz (Managing Editor), Wes Orshoski (News Editor), Lars Brande (International Ed.), Eileen Fitzpatrick (Associate Ed.), Derrick Mathis (Editorial/Production Associate)
Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News Editor), Sam D. Bell (Director, Business Development), Rachel Wilson (Product Manager)

ADMINISTRATION
Business Manager: Joellen Sommer
Distribution Director: Edward Skiba
Business Development Manager: Barbara Grienering
Billing: Maria Ruiz
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 770 Broadway N.Y., NY 10003 646-654-4400 edit fax 646-654-4681 advertising fax 646-654-4799	Washington, D.C. 1700 K St., N.W., Suite 306 Wash., D.C. 20006 202-833-8692 fax 202-833-8672	London Endeavour House 189 Shaftesbury Avenue London WC2H 8TJ +44 (0)20 7 420-6003 fax: +44 (0)20 7 420-6014
--	--	--

Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
---	---

To Subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
 International: 740-382-3322

BILLBOARD.COM: <http://www.billboard.com>
 646-654-5548, rwilson@billboard.com

PRESIDENT: Howard Lander

Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer, Adam White

Billboard Music Group

Miles Davis: Recalling The Man With The Horn

When I think of Miles Davis, I think of "Walkin'," the jaunty but musing jazz classic. It was also the first word out of the trumpeter's mouth the day I met him in September 1981: "Walkin'—want to go walkin'?" he rasped somberly as I stood in the foyer of his five-story brownstone on West 77th Street in New York. I thought Miles meant a stroll around the neighborhood, but he continued past me into the next room after folding his slim-fingered hand around mine in a quick grip/release of greeting. There were no lights on in the large, sparsely furnished house—formerly a Russian Orthodox church whose uppermost floors were now rented out—but the windows were shadeless. As my eyes adjusted to the soft but adequate mid-afternoon light, my host disappeared around a corner to the left.

This was disconcerting. Precious little had been seen of Davis since the autumn of his 49th year, and now he was 55. I wanted to get a better look at the jazz world's reigning recluse. A moment later he reappeared on my right and moved past me once more.

"I thought you said you wanted to walk!" he barked in a low voice as snarly as a truck grinding into gear. He turned back suddenly to bring his stark, creased features about five inches from mine. With its burnished wrinkles, hard eyes, and angular intensity, Davis' face was as haunted as it was handsome.

"Let's walk!" he insisted, and so I did, falling in behind him, as it became apparent he'd been making a steady circuit through his immediate environs, retracing a circular floor plan that led him through the white-washed living area, sitting room, and kitchen and returning to the foyer. Attired in white cotton sweat pants and a matching pullover, his sockless feet slipped into expensive new sneakers, he was hobbling forward in obvious pain. "The muscles in my legs have atrophied," Miles explained.

"It's a disease," he said, his gruff tone almost a tortured tenor as it grew more emphatic. "A lot of black people have this same disease [sickle cell anemia]—I've had it for 20 years, and it's only gotten worse. I'm in bad pain right now, but walking makes me feel better."

I said I was sorry he was ill, suggesting I come back some other time. He stopped, and a formerly suspicious stare softened—the last time he would look directly at his visitor—and I was startled to see him smile. He swung his hand back to touch mine and gently tugged at my index finger as if to pull me into his pace. "Come on," he said, and we resumed walking, me always following two to three feet behind his slightly bent form.

On the next pass through the kitchen, he opened the top freezer door of his refrigerator and, in a surprisingly fluid motion, extracted two miniature "pony" bottles of Miller High Life from a row of cardboard cartons inside. Shutting the freezer without altering his gait, he wordlessly extended a beer to me over his right shoulder, and I took it. We both tossed the twist-off caps of the light-bulb-sized bottles into a white plastic wastebasket beside the living room couch—*clunk! clunk!*—and kept to our circuit. (In my mind, I heard the crisply loping tempo of "Walkin'," with Miles' prayerful trumpet prodding Horace Silver's churchified piano counterpoint, as if the calm 1954 track was cut on a jam break from choir practice in a Harlem chapel.)

When did Davis realize the seriousness of his leg problems? "After I broke both legs in a car accident," he answered. "I hit a divider in a Lamborghini on the West Side Highway [at 8 a.m. on Oct. 9, 1972]. I was a foot off the ground. I hit the divider, and I did black out. I said, 'Aw, shit! My legs!'" He confided that his rehabilitation included the contortionist-like stretching of the ligaments in his legs and feet. "For therapy, I had to walk on my ankles," he said.

The TV blinked and murmured with taped highlights of championship boxing matches involving the modern greats (Joe Louis, Rocky Marciano, Muhammad Ali, Sugar Ray Robinson). At the sight of Robinson, Miles became agitated at the thought of a more contemporary namesake of the boxer, world welterweight titlist Sugar Ray Leonard. "Leonard—the fight was thrown, it was fixed," Davis spat in a critique of Leonard's recent 14-round knockout victory in Las Vegas over challenger Thomas Hearns. "Hearns backed off!"

At that point, an old boxing buddy of Miles' named Chicken came in—Miles introduced him as his bodyguard—and they began arguing over the Leonard/Hearns fight. Miles remained adamant about Leonard, saying, "Hearns beat the *shit* out of him!"

Davis said that he'd been into boxing since his teens and that trumpeter Clark Terry, an early career guide, had also been a boxer who got him into the hobby of sparring. "I had a lot of tricks," Miles said. "I'd set a man up for a sucker punch." Then Miles looked to the strapping Chicken and jerked a thumb in my direction, mentioning (as Miles had learned from manager Mark Rothbaum, who'd set up this meeting) that his visitor had covered Muhammad Ali while a reporter at the Associated Press. "Chicken," chided Davis, "tell him about the time you was supposed to throw a fight at Boston Garden. But Chicken was so dumb he threw a right, and the guy went down! So Chicken yelled, 'Get up!'"

"No, I didn't," Chicken retorted. "I yelled, *PLEASE*, get up!" Swear to God." The two men are laughing so hard they lean on each other to avoid falling over. "You swear to God," whooped Miles, "and five other white people!"

Chicken headed upstairs as Davis' fiancée, actress Cicely Tyson, struggled in with a huge pile of plastic-covered dry cleaning, which she laid across a tabletop. After hellos, Tyson said she had two more hours of errands and left. "Be back in two—OK?" Miles pestered. She poked her elegant but impish face inside. "OK!" she called with a smirk, perfectly mimicking his petulant croak.

The house got quiet but for the occasional, eddied cheers of anonymous boxing fans emanating from the TV. When the boxing tape ended, the only sounds were the lonely ostinatos of car horns echoing upon the nearby Hudson River. The late sun turned a dingy gold—a hue akin to that of the little light bulbs of beer Davis periodically handed over.

How long had he lived in the building? "Twenty-five years," he sighed, adding that the place needed a "new look" and that he and Cicely would be moving out temporarily so the workers could "get serious."

When did Davis first get serious about the trumpet? "After I'd sold papers," he replied. "I was playing trumpet for \$125 a week when I was 15 in a nightclub [the Rhumboogie] that opened at 10 o'clock, with colored people [allowed in] at 4. It had dance acts and a nine-piece band [Eddie Randle's Blue Devils]."

Miles Dewey Davis III was born May 26, 1926, in Alton, Ill., the first son of Miles II and Cleota Henry Davis. The family moved to East St. Louis when Miles was 1. "My father was a dental surgeon—he had three degrees," explained Miles. "My mom stayed at home. They met at Arkansas Baptist College. They're both dead. I got a brother, Vernon, who works for the Internal Revenue in St. Louis, and a sister, Dorothy Wilburn, who's a teacher in Chicago."

After his introduction to mentor Terry, a short post-high school stint at the Juilliard School of Music in New York, and his ascendance as a 19-year-old sideman with Charlie Parker, Davis broke with early bebop to help sculpt a ruminative, intuitively orchestrated sound with arrangers Gil Evans, John Lewis, and Gerry Mulligan that came to be called "cool jazz." When heroin laid him low in the early 1950s, he kicked cold turkey by locking himself in a bedroom of his father's East St. Louis farmhouse and fixing abstentious hero Sugar Ray Robinson in his psyche as a polestar.

"Walkin'" announced Davis' bluesy embrace of hard bop. A victorious set at the second Newport Jazz Festival in 1955 ensued, with Columbia A&R exec George Avakian signing Miles as much for his Newport coup as for his creditable prior output for the Prestige label. Miles went on to assemble his initial world-beating quintet with tenor saxophonist John Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones. Davis accidentally damaged his vocal cords by speaking too loudly after throat surgery for nodes in 1957, reducing his speaking voice to a permanent whispery crackle. But his career was in excellent shape with albums like the first of three major collaborations with Evans (1957's "Miles Ahead") and his breakthrough with new pianist Bill Evans on the modal, moody masterpiece "Kind Of Blue" (1959).

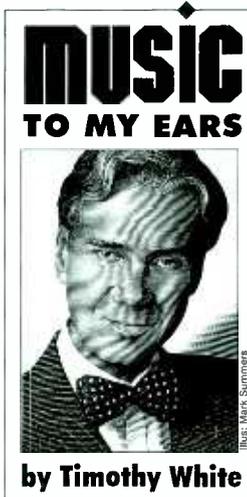
Davis flourished to a second phenomenal degree in the 1960s with a young, cutting-edge band consisting of tenor saxophonist/composer Wayne Shorter, keyboardist Herbie Hancock, bassist Ron Carter, and teenage drummer Tony Williams for albums like "E.S.P.," "Sorcerer" (with girlfriend Tyson on the cover), and "Nefertiti." A rising interest in rock was obvious by "In A Silent Way," "Bitches Brew," and the superior "A Tribute To Jack Johnson," an ambitious series of albums that defined jazz/rock fusion as the '60s became the '70s. Davis became jazz's first rock star, then dove into avant-garde funk with such releases as 1972's "On The Corner." But poor health and professional disaffection saw him retired by 1975. The health issues (hip surgery, bursitis, arthritis, diabetes) were daunting, but what was the artistic beef? "They only talk about 'Bitches,'" he muttered ruefully—"they" plainly meaning everybody.

To explain the trap Davis felt he was in both physically and creatively, particularly when it came to recording, Davis told a story: "Sinatra, he sent for me. We talked about phrasing. He says he has to feel it in his whole body before he can get it right. I know what he means. You have to feel the music by being in the middle of it. It's the same with me; I can't feel shit in a [recording studio] booth."

Now Davis was re-emerging with "The Man With The Horn," an album cut between May '80 and May '81, whose top tracks were "Fat Time" and "Back Seat Betty." In his now-darkened house, there were only two larger light bulbs left; our talk ended as they were drained dry. Two months later, Davis wed Tyson, his fourth wife. They divorced in 1989. Miles' best post-'81 Columbia studio album was one of his last for the label, "You're Under Arrest" (1985), with its moving reimaginings of Cyndi Lauper's "Time After Time" and Michael Jackson's "Human Nature." His electro-savvy 1986-'91 Warner era peaked with "Amandla" ('89).

Davis died in September '91, 10 years after our day together. Yet he lives on everywhere: in the still-charting "Kind Of Blue" and the rest of Columbia/Legacy's monumental reissues series; as a cool, controversial presence in Ken Burns' new film, "Jazz"; and in any place where one can walk with "Walkin'" replaying in the private hush of one's head.

I asked Miles in '81 if the uncertain future made him nervous. "My legs are still bad," he said with a shrug, his gaze drawn to the glittering night skyline as he led me to the door, "but *nothing* makes me nervous."



TOP ALBUMS

• THE BILLBOARD 200 • ★ 1 • THE BEATLES • APPLE	110
CLASSICAL ★ VERDI • ANDREA BOCELLI • PHILIPS	37
CLASSICAL CROSSOVER ★ LA LUNA • SARAH BRIGHTMAN • NEMO STUDIO / ANGEL	37
COUNTRY ★ GREATEST HITS • TIM MCGRAW • CURB	36
HEATSEEKERS ★ W/HOA, NELLY • NELLY FURTADO • DREAMWORKS	21
INDEPENDENT ★ WHO LET THE DOGS OUT • BAHA MEN • S-CURVE	73
INTERNET ★ 1 • THE BEATLES • APPLE	76
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	38
JAZZ / CONTEMPORARY ★ INDIVIDUALITY (CAN I BE ME?) • RACHELLE FERRELL • CAPITOL	38
NEW AGE ★ A DAY WITHOUT RAIN • ENYA • REPRISE	18
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	18
R&B/HIP-HOP ★ THA LAST MEAL SNOOP DOGG • NO LIMIT	27

HOT SINGLES

• THE BILLBOARD HOT 100 • ★ INDEPENDENT WOMEN PART I • DESTINY'S CHILD • COLUMBIA	108
ADULT CONTEMPORARY ★ THIS I PROMISE YOU • 'N SYNC • JIVE	96
ADULT TOP 40 ★ IF YOU'RE GONE • MATCHBOX TWENTY • LAVA	96
COUNTRY ★ BORN TO FLY • SARA EVANS • RCA	34
DANCE / CLUB PLAY ★ DON'T TELL ME • MADONNA • MAVERICK	31
DANCE / MAXI-SINGLES SALES ★ INDEPENDENT WOMEN PART I • DESTINY'S CHILD • COLUMBIA	31
HOT LATIN TRACKS ★ TE QUISE OLVIDAR • MDO • SONY DISCOS	42
R&B/HIP-HOP ★ I JUST WANNA LOVE U (GIVE IT 2 ME) JAY-Z • ROC-A-FELLA / DEF JAM	29
RAP ★ OH NO MOS DEF & PHAROAH MONCH FEAT. NATE DOGG • RAWKUS	26
ROCK / MAINSTREAM ROCK TRACKS ★ LOSER • 3 DOORS DOWN • REPUBLIC	97
ROCK / MODERN ROCK TRACKS ★ HEMORRHAGE (IN MY HANDS) • FUEL • 550 MUSIC	97
TOP 40 TRACKS ★ IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT • MCA	98

VIDEOS

• TOP VIDEO SALES • ★ CHICKEN RUN • DREAMWORKS HOME ENTERTAINMENT	90
DVD SALES ★ HOLLOW MAN • COLUMBIA TRISTAR HOME VIDEO	90
KID VIDEO ★ MARY-KATE & ASHLEY: OUR LIPS ARE SEALED DUALSTAR VIDEO	91
RENTALS ★ GLADIATOR • DREAMWORKS HOME ENTERTAINMENT	90

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ RIDING WITH THE KING • B.B. KING & ERIC CLAPTON • DUCK / REPRISE
CONTEMPORARY CHRISTIAN ★ WOW - 2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS VARIOUS ARTISTS • SPARROW
GOSPEL ★ MOUNTAIN HIGH... VALLEY LOW • YOLANDA ADAMS • ELEKTRA
KID AUDIO ★ TODDLER FAVORITES VARIOUS ARTISTS • MUSIC FOR LITTLE PEOPLE / KID RHINO
THE BILLBOARD LATIN 50 ★ MI REFLEJO • CHRISTINA AGUILERA • RCA
MUSIC VIDEO ★ THE UP IN SMOKE TOUR • VARIOUS ARTISTS • EAGLE VISION
REGGAE ★ ART AND LIFE • BEENIE MAN • SHOCKING VIBES / VP
WORLD MUSIC ★ WHO LET THE DOGS OUT • BAHA MEN • S-CURVE

TOP OF THE NEWS

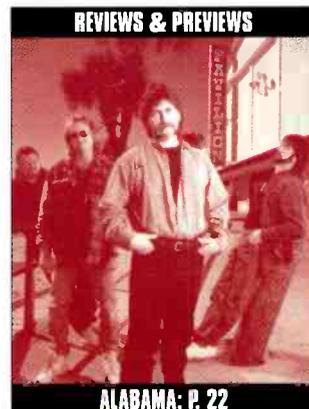
6 The Firm's suit vs. Sillerman threatens management roll-up.

ARTISTS & MUSIC

8 Executive Turntable: George Levendis is promoted to senior VP of marketing for Arista Records.

12 Tantric cuts loose on its Maverick debut, "Final."

12 The Beat: Aaliyah balances her movie and music careers as she wraps a new album and film.



ALABAMA: P. 22

14 Boxscore: String Cheese Incident, Steel Pulse, and Ozomatli gross \$780,000 in Portland, Ore.

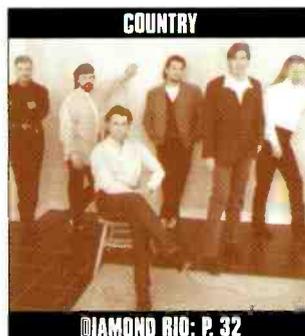
20 Continental Drift: Violinist Lourds rocks out on "Limited Edition Basement Tapes."

21 Popular Uprisings: Country traditionalist Danni Leigh releases a new album on Monument Records.

22 Reviews & Previews: Albums from Eri Sugai, Arto Tunçboyacıyan, and Alabama are in the spotlight.

25 R&B: Talent takes aim with

COUNTRY



DIAMOND RIO: P. 32

Rockland/Interscope debut.

26 The Rhythm Section: "Oh No" is the first vinyl-only single to top the Hot Rap Singles chart.

30 Dance: Funkstar De Luxe follows up hit singles with his debut set, "Keep On Moving (It's Too Funky In Here)."

32 Country: Arista's Diamond Rio prepares its latest album, "One More Day."

37 Classical/Keeping Score: Testament Records brings classical catalog back to life via reissues.

38 Jazz/Blue Notes: The sounds of Haiti and Africa come together over jazz rhythms on Jean-Paul Bourelly's "Boom Bop."

39 Pro Audio: Nashville's Soundshop Studios celebrates 30 years in sound recording.

42 Latin Notas: Freddie Records dominates the Tejano category at this year's Grammys.

INTERNATIONAL

63 Japanese music firms join together to form the Japan Rights Clearance.

68 Hits of the World: Rui Da Silva's "Touch Me" debuts atop

the U.K. singles chart.

69 Global Music Pulse: Rae & Christian return with diverse sophomore set, "Northern Sulphuric Soul."

MERCHANTS & MARKETING

70 Universal Music and Video Distribution is No. 1 in market share in 2000 for both albums and singles.

72 Retail Track: BMG Distribution may see changes under new executives.

73 Declarations of Independents: Chicago's Rotz Records closes its doors.

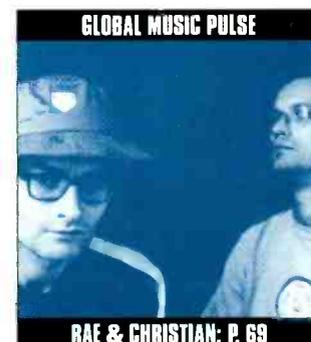
76 Sites + Sounds: 2000's online holiday sales double from previous year.

89 Home Video: International Film & Video Center expands to include film production and home-video label.

91 Child's Play: New Line Home Video creates promotion for "The Little Vampire" with Legoland.

PROGRAMMING

95 Programmers lose out as dolcoms shutter.



RAE & CHRISTIAN: P. 69

97 The Modern Age: Incubus' Mike Einziger discusses the band's "self-help" style of rock on "Drive."

99 Music Video: Wayne Isaak departs from VH1 to launch management company.

FEATURES

93 Classifieds

109 The Hot 100 Spotlight: Shaggy's "It Wasn't Me" gains ground on Destiny Child's long-running chart-topper "Independent Women Part I."



INCUBUS: P. 97

112 Between the Bullets: The Beatles' "1" retains its lead at No. 1.

113 Billboard.com: What's online this week.

114 Market Watch

114 Chart Beat: 3 Doors Down's "Loser" is No. 1 for the 20th week at mainstream rock.

114 Homefront: Billboard and Heineken team again for Latin Music Awards.

LETTERS

GRAMMY AWARDS FOR SALE?

I couldn't believe my ears when I heard Mike Greene, head of the National Academy of Recording Arts and Sciences (NARAS), say during a TV interview that Eminem deserved all the nominations he got because "you can't ignore an album that's sold over 8 million copies."

Yes, you can, NARAS. Grammys are not supposed to be sales awards—Billboard Awards honor sales, and that's legit. Grammys are supposed to honor quality music, and that startling statement to the contrary—spoken by the head of NARAS—is why I quit.

Give me back my dues. I'm the idiot if I keep giving my hard-earned money to an organization led by someone who lets it slip that NARAS awards are so transparently for sale.

Christine Lavin
christinelavin.com
New York

EVENHANDED STORY ON SMOOTH JAZZ

Kudos to Melinda Newman and Frank Saxe on an article ("Jazz/AC Is Fiscal & Ratings Success," Billboard, Dec. 9, 2000) that was thorough in its presentation of the issues that are important in the state of smooth jazz. The last few years have seen revenue increase to very profitable levels at smooth jazz stations around the country. Our label's artists—Jonathan Butler, Paul Taylor, Candy Dulfer, Maysa, Bona Fide, Gregg Karukas—provide the format with excitement, engaging songs, and rhythms that truly reach the listener. We're hopeful this article will continue a dialogue in which the music, artists, and format thrive.

Carl Griffin, Eulis Cathey, and Sandra Trim-DaCosta
N-Coded Music
New York

SOUNDEXCHANGE SOUNDING

I want to thank Bill Holland for his large-

ly accurate article on the launch of SoundExchange (Billboard, Dec. 9, 2000). However, regarding the statement "Not all five majors embraced the direct payments initially": All labels supported the concept of direct payment to artists. Several companies initially felt it would be easier for them to make those payments, instead of SoundExchange doing so on their behalf. But ultimately, all decided to avail themselves of our direct payment service.

John L. Simson
Executive director, artist and label relations,
SoundExchange
Washington, D.C.

HONORING THE AMAZING RANDY

I want to thank Billboard and Timothy White from the bottom of my heart for Randy Newman's Century Award ("A Portrait Of The Artist," Billboard, Dec. 9, 2000).

Gary Norris
Seattle

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



All 4 ONE

...HAS LEFT THE BUILDING

FEATURING THE NEW SINGLE
ALL THE WRONG REASONS

WATCH FOR NEW
ALBUM IN STORES
FEBRUARY 13TH

www.all4oneline.com



AFO / LTD.



Benson Is Shuttered

BY DEBORAH EVANS PRICE

NASHVILLE—Provident Music Group, Zomba's Christian music division, is shuttering Benson Records. The company becomes the second major casualty among Christian labels in the past two months, following Gaylord's folding Myrrh Records into Word.

The music company, Nashville's oldest, would have marked its 100th anniversary next year. Founded in 1902 by John T. Benson, it originated as a songbook company. Over the years, Benson grew into one of the most powerful Christian label/publishing companies in the industry.

During its heyday, the record division served as home to some of the top names in Southern gospel, contemporary Christian, and traditional gospel, including Bill Gaither, Dallas Holm, DeGarmo & Key, Albertina Walker, the Speers, Larnelle

Harris, 4HIM, Carman, Gold City, and the Kingsmen. The current roster includes Forty Days, Whisper Loud, NewSong, and Kyle Matthews.

"I'm sad, and that's a personal comment because I've known a lot of people from the '70s forward who made that company what it was," says Gospel Music Assn. president Frank Breeden. "I respected it and admired it for years. I loved what it stood for, and I'm sad for whatever circumstances it has come to a place where it had to be closed. I'm hopeful sometime in the future it can see the light of day again. It was a very historical piece of our city and our music industry."

"I don't even know how to express it," says Benson president John Mays. "I don't even know how to deal with it or how to process it yet. I feel so responsible for the" *(Continued on page 74)*



VAN HOOK



MAYS

Universal Music Enterprises Readies Blues Classics Series

BY JILL PESSLICK

LOS ANGELES—Blues aficionados will have reason to revisit old favorites Feb. 27 when Universal Music Enterprises (UME) launches its new series "Blues Classics Remastered And Revisited."

Each album in the "Blues Classics" slate will be digitally remastered and feature original liner notes and may also include additional notes or bonus tracks.

The series kicks off with Muddy Waters' "At Newport 1960," Bobby Bland's 1961 debut album, "Two Steps From The Blues," and

Luther Allison's major-label debut, 1974's "Luther's Blues."

With the wealth of catalog titles available to UME as a result of the recent Universal and PolyGram merger, the opportunity to release a slate of spruced-up blues albums was impossible to resist for UME president Bruce Resnikoff. He says, "Blues music in effect represents the roots of rock-'n'-roll. A lot of artists today are playing music that

developed from songs that come from this series. With the combined Universal and PolyGram catalogs," *(Continued on page 74)*



RESNIKOFF



McKAI

Shriver To Start Indie Label

BY PHYLLIS STARK

NASHVILLE—Having unexpectedly resigned from Asylum Records, Evelyn Shriver, who was president, and Susan Nadler, senior VP of A&R, plan to launch an independent record label in Nashville. They are expected to take several Asylum artists with them, including George Jones.

Shriver and Nadler will not be replaced at Asylum, which will continue as a Warner Bros. imprint run by Jim Ed Norman, president of Warner/Reprise Nashville (WRN). Their parting after nearly three years each with the label was described by both Shriver and a



SHRIVER

Warner Bros. representative as very amicable. Contracts for both Shriver and Nadler would have been up in April.

The remaining three Asylum staffers, VP of promotion Stan Byrd and regional promoters Lee Durham and Lisa Strickland, are not affected by the executives' departure and remain part of the Warner Bros. staff.

Shriver says she wants to launch "the best boutique label in country music that has really credible music but that is also successful. I think the time is perfect for it." She has chosen a name for the new venture but declines to reveal it until a legal search for any similarly named companies is complete.

Shriver says she has some financing in place, the source of which she" *(Continued on page 74)*

Firm Files Suit Against Sillerman

Management Company Charges Breach Of Contract, Fraud

BY RAY WADDELL

NASHVILLE—The Firm's lawsuit against Robert Sillerman and FXM puts an exclamation point on the apparent unraveling of Sillerman's ambitious plan to roll up management companies into a clout-wielding beast similar to the way he consolidated the concert promotion business to create SFX.

If FXM has indeed hit a brick wall, it would be a rare setback for Sillerman, who earlier spun off SFX for about \$4 billion to radio conglomerate Clear Channel. Previously, Sillerman had orchestrated a similar consolidation play with radio stations.

The next target for Sillerman had been personal management firms, and the Firm was meant to be the first of many high-profile companies on his list. Others believed to be up for acquisition by FXM included such companies as Brillstein-Grey Entertainment, HK Management (Jimmy Buffett), Q Prime (Metallica), East End Management (Tom Petty), and others, as well as the William Morris Agency.

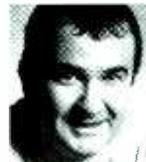
On Nov. 13, 2000, Sillerman announced—in retrospect, prematurely—plans to acquire the Firm for a price later reported at \$200 million. A prepared statement from Sillerman's camp at the time said more such announcements were pending. But the buildup appears to be seriously derailed, at least for now.

The Firm (Michael Jackson, Backstreet Boys, Korn, Limp Bizkit) filed a lawsuit Jan. 4 in Los Angeles Superior Court against former SFX chairman Sillerman, former SFX executive Mike Ferrel, and FXM, Sillerman's proposed mega-management company venture, alleging breach of contract, fraud, and several other charges.

The Firm's suit says Sillerman, while still at the helm of SFX, invested \$25 million for a 16% share in the Firm and Sillerman and Ferrel's appointment on its board of

directors, and later used this influence to "effectively force the Firm to abandon its own plans and either proceed with the proposed merger with FXM or face having FXM as a formidable competitor."

The complaint says Sillerman represented to the Firm that the "initial IPO [initial public offering] value of the new entity would be \$2.5 billion," and that he expected the company's market value to be in the "\$15 billion-\$20 billion range within 24 months of the IPO." Thereby, the suit alleges Sillerman's "misconduct has cost The Firm in the billions of dollars."



RENSHAW

What sent FXM into a tailspin appears to have been a noncomplete clause between Sillerman and Clear Channel as part of the SFX sale. Sillerman's plans hit a major snag in funding as a result of this clause (Clear Channel was reportedly in for 4%), which the suit alleges Sillerman did not admit to the Firm until early December. Key FXM negotiations with such companies as Brillstein-Grey Entertainment and the William Morris Agency subsequently fizzled.

The suit further alleges that the proposed merger and its delays hurt the Firm's ability to pursue competing bids for the company, as well as to acquire other management companies like Overbrook Entertainment" *(Continued on page 113)*

Valley Establishes Emerge

BY CHRIS MORRIS

LOS ANGELES—In a move it says is prompted by changes in the retail landscape, Valley Media's Distribution North America (DNA) in Woodland, Calif., is establishing a second independent distribution brand, Emerge Distribution.

Jim Colson, GM of DNA, says, "The main idea is to have the smaller niche catalog labels and niche-genre labels serviced by a dedicated sales and marketing crew."

Emerge will assume responsibility for the sales and marketing of more than half of DNA's current roster of 120 labels. It will debut with a release book featuring titles with a March 13 street date.

DNA director of sales and marketing John Ruch, reporting to Colson, will now also oversee Emerge's sales and marketing activities.

In a Jan. 5 letter to DNA's labels, Ruch stated, "The changing marketplace over the last year has prompted us to rethink how we represent independent music to the marketplace. Retail chains have continued to consolidate—a recent example is Best Buy's acquisition of the Musicland chain—[and] stores continue to carry fewer new releases and less back catalog, while Internet sites and nontraditional stores have become increasingly more important. Emerge will take all these factors into consideration as it brings product to the end-use consumer in the most efficient way possible."

Colson adds, "We want to give the titles and labels that don't necessarily come on the radar some focused attention [and] to focus our reps' attention on the remaining DNA" *(Continued on page 74)*



RIAA's Sherman Cites Work-For-Hire 'Mistake'

BY BILL HOLLAND

WASHINGTON, D.C.—Cary Sherman, chief counsel of the Recording Industry Assn. of America (RIAA), told attendees Jan 10 at "The Future Of Music Summit" here at Georgetown University that the RIAA's 1999 decision to have a provision inserted in the U.S. Copyright Act that made sound recordings a new category of works made for hire was a mistake. The change became law in November 1999.

"In retrospect," Sherman told copyright lawyers, law students, and representatives of E-commerce music companies, "it was clearly a mistake. It only confirmed the worst suspicions of artists."

He said that in view of subsequent opposition from artist groups, which believed the change removed rights to reclaim ownership of recordings in the future, the RIAA should have proceeded "more carefully" and discussed the issue with artists' groups before calling for the provision.

After a hearing in which artists' grievances were aired, Congress

restored the pre-'99 status of the work-for-hire provisions last session, and President Clinton signed the repeal legislation.

Sherman maintained that now sound recordings may still be considered works made for hire under the existing categories of "compilations" or "contributions to a collective work."

Agreeing with other panelists, he said it was imperative that the status of sound recordings under the current work-for-hire provisions be carefully considered and resolved by Congress before 2003.



If not, litigation among record companies, artists, producers, and others claiming authorship could paralyze the industry. Sherman also said that "record companies and artists have a lot of opportunity now to work together."

Meanwhile, keynote speaker Sen. Orrin D. Hatch, R-Utah, continued

to show himself as a new champion of balanced rights in E-commerce for businesses, artists, and consumers. The shift in view for Hatch, a religious songwriter, began last summer when he sided with artists in the work-for-hire debate and then pushed the repeal legislation. In his address, Hatch said, "I welcome the record labels into the online world," but he added, "I do not think it is any benefit for artists or fans to have all the new, wide distribution channels controlled by those who have controlled the old, narrower ones. This is especially true if they achieve that control by leveraging their dominance in content or conduit space in an anti-competitive way to control the new independent music services that are attempting to enhance the consumer's experience of music."

Hatch also told attendees he opposes "gatekeepers who limit access to or divert fans to preferred content . . . I think it's crucial that policymakers be vigilant in keeping the [broadband delivery] pipes wide open."



this is what we do

LIQUID AUDIO® INTERNET MUSIC SOLUTIONS:

Digital Asset Management

encoding in leading formats - catalog synchronization with music databases - hosting

Digital Rights Management

copy control - territory management - multiple DRMs - watermarking - timeouts

Internet Distribution

retailer sites - radio sites - lifestyle sites - portals - instore kiosks

Retail Site Integration

commercial and promotional downloads - song previews - customer support systems

Commerce Capabilities

customized online store - shopping cart - clearinghouse - daily reports

Consumer Product Support

personal computers - digital music players - CD recorders

Liquid Audio's systems for delivering digital music are currently being used by more than 1,500 labels and 1,000 retailers worldwide. For more information visit our stand #R34.01 at Midem 2001 in Cannes, France or call 888-547-8630 in the United States, 44-20-7-654-3333 in Europe, 81-3-3342-1021 in Japan or 82-2-565-5600 in Korea; or email sales@liquidaudio.com.

©2001 Liquid Audio, Inc. All rights reserved. Liquid, Liquid Audio and the Liquid Audio logo are trademarks or registered trademarks of Liquid Audio, Inc.

liquid audio
the way music moves

Famous, Santander Link

Publisher, Songwriter In Joint Venture

BY LEILA COBO

MIAMI—Famous Music has signed a long-term, exclusive agreement with Miami-based, Grammy-winning songwriter/producer Kike Santander, Billboard has learned.

The three-year deal is a joint venture and co-publishing deal between Famous—the first major move the company has undertaken since it created its Latin music department late last year—and Santander's publishing companies, Clear Mind (ASCAP)/Clear Heart (BMI).

"I think we really have the chance to prove that we have the right kind of partner," says Famous chairman/

"My name has made me something of a magnet for composers," says Santander, who was BMI's songwriter of the year in 1999 and 2000. "And seeing so much material sent to me, and so many people offering their music and talent, I began to create a small team of people."

The team has now grown to include a group of producers and songwriters, working within a structure Santander describes as "super-organized."

"Everything is classified," he says. "If you need a bolero, we look for one in our catalog, and every song in there has already been produced and



Latin music songwriter/producer Kike Santander recently launched a joint venture with Famous Music. Shown, from left, are Famous Music executive director Andres Felipe Silva; Claribel Cuevas, senior creative director of Latin for Famous Music; Santander; Famous Music president Ira Jaffe; and Carlos Nieto, creative director for Famous Music.

CEO Irwin Z. Robinson, "someone who understands the value of their contribution and who understands the business element aside from the creative element."

Although Santander's own publishing will not be part of the deal—he is still under contract with Emilio Estefan's Foreign Imported Publishing—Famous is banking on Santander's talent to produce hit songs and his name to help place them. Santander's companies currently have a catalog of approximately 400 songs representing some 25 writers. A total of 12 writers signed exclusively to Santander will fall under the Famous deal, although that number may grow.

worked over. Having a songwriting and production team allows me to intimately tie everything together. I have some seven recording studios, and we have the capacity to turn things around and change sounds and styles quickly and in big numbers."

In addition, says Santander, Famous is providing funds to sign both new and established composers and to buy existing catalogs, both from the U.S. and other Latin countries.

Although Famous will not disclose the financial terms of the deal, Robinson calls it "substantial."

"It's not a Mickey Mouse deal," he says. "He's offering substantial effort and talent. We are offering a sub-

(Continued on page 104)

Uni Canada Execs Get New Roles

BY LARRY LeBLANC

TORONTO—Ross Reynolds, chairman of Universal Music Canada, has been appointed chairman emeritus, and Randy Lennox has been promoted from president to president/CEO of the Canadian company, assuming overall responsibility for operations.

In his new role, Reynolds will oversee a program to promote Canadian culture established by Vivendi Universal after the merger of Seagram with Vivendi.

"This new post is definitely not retirement," says Reynolds, who will continue to have an office at Universal's headquarters in Toronto. "Being able to stay and work with the crew here is fabulous. But Randy is now the [label] guy. The experience we had over

the past two years [following the Universal/PolyGram merger in December 1998] has been tough but invaluable. I'm proud of what we have accomplished."

"Ross has been a cornerstone of the Canadian music industry for 35 years," says Brian Robertson, president of the Canadian Recording Industry Assn. "He's been the essence of an industry builder and is going to be missed. But there's also a great relationship between Ross and



LENNOX

Randy. Randy has had a very powerful education process and is well-qualified to take over as CEO."

Lennox, a 22-year company veteran, was appointed president of Universal Music Canada in December 1998. He began his career with MCA Records in 1978 as a customer service representative. He was promoted to Ontario branch manager, followed in quick succession by a promotion to VP overseeing sales and marketing and to senior VP/GM in 1995. In that post he handled the company's day-to-day domestic business, leaving Reynolds to concentrate on international developments.

"Ross has been more than a friend and a mentor," acknowl-

(Continued on page 104)

Bertelsmann Online Acquires Boxman Assets

BY KAI R. LOFTHUS

OSLO—The Boxman online retail venture has officially come to an end. On Dec. 19, Bertelsmann subsidiary BOL International acquired the rights to the dissolved competitor's trademark, its centralized customer database, and all European Web site domain names that the once London-headquartered company had registered.

But there's less desire within the Munich-based corporation to reconstruct Boxman than to exploit the some 600,000 customers in the idle database. (By acquiring the trademark, it has also effectively blocked any potential external attempt to reassemble Boxman.)

Boxman's national Web sites are currently carrying the BOL logo (with an underlying hyperlink) and a recommendation to shop at BOL.

The deal, which has more strategic than commercial dimensions, was struck by Jerker Nilsson, managing director of BOL's Lund, Sweden-based Nordic division, and Boxman's Stockholm law firm Wisstrands Advokatbyrå, which administers the company's estate.

Nilsson declined comment on the

financial details, aside from saying, "It's not much—not compared to what [the shareholders of] Boxman have invested in the company."

"In view of Boxman's bankruptcy, the logo is too negatively charged. But we want to protect ourselves against any other company using it," he says.

Boxman's former president/CEO Tony Salter tells Billboard he can't say whether he feels that Boxman's assets are being proper-

ly handled now. "I don't know the final details, as I only became aware of this yesterday [Jan. 9]. I've not been involved in this apart from helping both the Swedish and U.K. liquidators. It's something I haven't really had any control over or say in.

"Since the end of October, my role has been quite technical in the sense that I've been supporting the liquidators," he continues.

(Continued on page 105)

Rydenå To Leave MTV Nordic

Decision Said To Predate Music Week Criticisms

BY KAI R. LOFTHUS

STOCKHOLM—Boel Rydenå is relinquishing her VP/GM duties at MTV Nordic's headquarters in Stockholm, effective in March or April. MTV in London hasn't yet officially named her successor.

The move had been rumored since early December (*Billboard Bulletin*, Dec. 15, 2000), following industry-wide criticism over the video network's minimum support of local artists during the MTV Europe Music Awards and the corresponding Stock-

holm Music Week last November.

While Rydenå says she gave her notice Dec. 3, one week after telling her boss, MTV Northern Europe's London-based managing director, Alex Ogilvie, the 32-year-old executive says she has been mentally planning to depart since last summer because of impending family duties (a baby is expected next May).

An MTV representative says her resignation is scheduled for March, but Rydenå says she is available for

(Continued on page 113)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records promotes **George Levendis** to senior VP of marketing in New York. Arista Records also names **Frances Georgeson** VP of international marketing in New York. They were, respectively, VP of international and VP of marketing, Asia-Pacific region, for BMG Records.

Jim Noonan is promoted to senior VP of strategic promotions for the Warner Music Group in Burbank, Calif. He was senior VP of corporate communications.

Sheila Richman is promoted to VP of media and artist relations for the Island/Def Jam Music Group in Los Angeles. She was senior director of media and artist relations.

Atlantic Records promotes **Caroline Prutzman** to VP of media rela-



LEVENDIS



GEORGESON



NOONAN



RICHMAN



PRUTZMAN



BALDONADO



DELANEY



DI SALVO

tions and **Josh Lerman** to director of international product development/new media in New York. They were, respectively, VP of publicity for the company's associated labels division and director of international product development.

Jennifer Bohler is named VP of publicity for MCA Nashville in Nashville. She was VP of media rela-

tions for Starstruck Entertainment.

Hector Baldonado is named president of Big Dread Records in New York. He was an attorney.

Carlos Tabakof is named senior director of strategic marketing for Warner Music Latin America in New York. He was senior director of marketing for Sony Music International, Latin America.

Tommy Delaney is named national director of promotion for Mammoth Records in New York. He was national director of alternative promotion for Virgin Records.

Daniel di Salvo is promoted to director of new media, Latin America, for Sony Music International in Miami. He was director of English-language product.

John Franck is named director of marketing for Koch Records in New York. He was a junior product manager for the Epic Records Group.

RELATED FIELDS. **Kate McLaughlin** is named foundation director for the Giving Back Fund in Boston. She was a talent agent for International Music Network.

ROBERTO GATTO *plays* RUGANTINO



CAM 499613-2

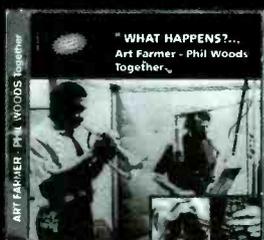
ROBERTO GATTO
 ENRICO RAVA
 ENRICO PIERANUNZI
 LUCA BULGARELLI
 GABRIELE MIRABASSI
 ROSARIO GIULIANI
 GIANLUCA PETRELLA
 STEFANO MASTRANGELO
 CLAUDIO CORVINI
 MASSIMO PIRONE

strings: ORCHESTRA ROMA SINFONIETTA
 arranged and conducted by PAOLO SILVESTRI

T H E C A M J A Z Z C O L L E C T I O N



LA DOLCE VITA
 Tommaso-Rava Quartet
 (Movie-ing Jazz)
 CAM 497541-2



WHAT HAPPENS?...
 Art Farmer - Phil Wood Together
 CAM 498377-2



KONITZ-SOLAL
 Impressive Rome
 CAM 498376-2



KONITZ-SOLAL
 European Episode
 CAM 498375-2



JAZZ IN THE MOVIES
 Chet Baker performing
 CAM 4931303-2



JAZZ IN THE MOVIES - MORE JAZZ
 Kenny Clarke - Francy Boland Big Band
 CAM 493115-2

www.CamJazz.com



Billboard

SPECIALS

ADVERTISING OPPORTUNITIES

**CLOSING
JANUARY 16**

- ROUNDER RECORDS 30th
- CHILDREN'S ENTERTAINMENT

CALL NOW!

2001 RECORD RETAILING DIRECTORY

Billboard's 2001 Record Retailing Directory reaches thousands of key record labels, wholesalers, distributors, accessory manufacturers, music retailers, marketing companies and more. An ad in the 2001 RRD will put your message in front of decision makers all year long. Don't be left out. Call today!

Contact:
Jeffrey Serrette 646.654.4697
jserrette@billboard.com

**ISSUE DATE: MAR 7
AD CLOSE: JAN 17**

LATIN MUSIC SIX PACK I

Billboard takes a closer look at the crossover phenomena--US labels' ventures into the Latin market and how successful Latin labels co-exist with their Anglo counterparts. We also cover the hottest Latin acts and provide the latest in radio and retail. Call now!

**ISSUE DATE: FEB 17
AD CLOSE: JAN 23**

Marcia Olival 305.864.7578
marciaolival@yahoo.com

THE DOVE AWARDS

Our special previews the 2001 Dove Awards, the contemporary Christian and Gospel music industry's premier award show! We also cover contemporary Christian and Gospel's retail boom, the hottest new acts, the latest in radio, charts and more! Don't miss out!

**ISSUE DATE: FEB 24
AD CLOSE: JAN 30**

Phil Hart 615.321.4297
phart@billboard.com

ASIA PACIFIC QUARTERLY I

Billboard explores talent and touring on the pacific rim, with a look at the region's hottest acts and previews of the big tours planned for 2001. We also profile the industry which attracts and supports touring traffic in Asia and provide crucial market information. Reserve your ad today!

**ISSUE DATE: FEB 24
AD CLOSE: JAN 30**

Linda Matich 612.9440.7777
lklbmatich@bigpond.com

UPCOMING SPECIALS

BEST OF BRITISH - Issue Date: Mar 3 • Ad Close: Feb 6

NARM - Issue Date: Mar 17 • Ad Close: Feb 20

THE BEE GEES 35TH ANNIV - Issue Date: Mar 24 • Ad Close: Feb 27

CANADA - Issue Date: Mar 31 • Ad Close: Mar 6

DISC REPLICATION - Issue Date: Mar 31 • Ad Close: Mar 6

RAP/HIP HOP I - Issue Date: Apr 7 • Ad Close: Mar 13

**New York
646.654.4696**

**Los Angeles
323.525.2307**

**Nashville
615.321.4297**

**London
44.207.420.6072**

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Columbia's Crazy Town Survives Troubles To See Chart Success

BY CARLA HAY

NEW YORK—Just a few months ago, the rock/hip-hop band Crazy Town was on the verge of calling it quits. In the year since the group's 1999 debut album, "The Gift Of Game" (Columbia Records), was released, the band endured enough rigorous touring, struggling album sales, and extreme personal problems that would break up most bands.

But in a remarkable reversal of fortune, "The Gift Of Game" has become a hit on The Billboard 200 at a time when many people would have considered the album incapable of getting such a big jump-start. Industry observers say that attention for Crazy Town's third single, "Butterfly," is propelling sales for the album.

Released in October 1999, "The Gift Of Game" spent months struggling to break into the charts until it entered the Heatseekers chart at No. 42 in the July 22, 2000, issue. For the next several months, the album was a steady seller on the Heatseekers chart, and it reached No. 1 in the Dec. 30, 2000, issue.

"The Gift of Game" reached Heatseekers Impact status in the Jan. 13 issue when it soared from No. 117 to No. 53 on The Billboard 200. The album was also the Greatest Gainer (largest unit increase) in sales that issue, and this issue the album is at No. 46.

Meanwhile, "Butterfly," a groove-oriented love song, has been finding an audience via radio and MTV. The single is No. 7 this issue on the Modern Rock Tracks chart, and MTV has the video in medium rotation.

"That song is the one we knew could be our break-

through," says co-lead vocalist Bret "Epic" Mazur. "In the back of our mind, we knew that if we faced our problems, pulled ourselves up by the bootstraps, and turned things around, that song might do it for us."

Those problems included former Crazy Town guitarist Rust Epique "having a nervous breakdown while we were on tour," says Mazur. "We were pulled off of Ozzfest [last year] because of the breakdown, and some of us had drug problems, too."

He says candidly that part of the band's turmoil was due to the elusiveness of catching a big break: "The pressure was just so built up after eight months of touring. It's like putting a football team out there and they lose game after game. Being at Ozzfest is like Satan's playground, because if you're looking for any kind of drug or bad news, you can find it. And if you don't have your head screwed on tight, you can get really fucked up."

He pauses to reflect. "The strangest low point was seeing Seth [Rust Epique] getting taken away in handcuffs after he threw a chair out a window."

With origins that date back to 1992, Crazy Town was formed in Los Angeles by Mazur and co-lead vocalist Shifty Shellshock. Before Crazy Town, Mazur had already made a name

for himself as a producer and DJ. In addition to Mazur and Shellshock, the current band lineup consists of bassist Faydoedeelay, guitarist Trouble Valli, drummer JBJ, and guitarist Squirrel.

Mazur co-produced "The Gift Of Game" with Josh Abraham, whose credits include Orgy and

"Who The Hell Is Crazy Town?" It created a nice buzz."

The album's first two singles—the harder-edged "Toxic" and "Darkside"—were released but were essentially ignored by most mainstream media. Over a yearlong period, Crazy Town toured with acts such as Methods Of Mayhem, Buckcherry, and Red Hot Chili Peppers, and as part of MTV's first Return of the Rock tour, which also featured Staind, P.O.D., and Dope.

Crazy Town was building momentum from touring until the band's ill-fated stint with Ozzfest happened.

"Everything just ground to a halt after that,

and we really didn't know if we were going to stay together," confesses Mazur. But the band did stay together, and ironically, after months of touring in an effort to break the band in the mainstream, "Butterfly" has become a hit while the band isn't on tour.

"Sales for the Crazy Town album have increased for us about 10% every week for the past three weeks," reports Eric Tuttle, manager of the Warehouse's Geary Street location in San Francisco. "And it has mostly to do with radio airplay. Our in-store promotion has helped, too."

Linn says that "Butterfly" has taken Crazy Town to a whole new level. We wanted to build a fan base before we

released the song. When we took it to radio, it was an instant reaction," he says.

Holly Williams, PD/music director of modern rock station WROX Norfolk, Va., says, "Butterfly" is a cool-groove record. The requests for it are still going strong. It's great to have it mixed in with the harder stuff. It helps us stay in touch with our audience."

As for inevitable comparisons to other rock/rap hybrid acts such as Kid Rock and Limp Bizkit, Williams says, "Crazy Town has a funkier sound."

"This song is starting to cross over at top 40 radio," says Linn. "People are hearing it everywhere. It's even been on [NBC TV show] 'ER.' In the beginning of this album's life cycle, Crazy Town's audience was predominantly male, but now because of the success of 'Butterfly' there are more women starting to get into this band." ("Butterfly" is also featured in the film "Saving Silverman.")

Linn says Columbia is looking for the next touring opportunity for the band. Crazy Town is booked in North America by Paola Palazzo of Creative Artists Agency. The band is managed by Q Prime.

While the group considers new tour plans, Crazy Town is hard at work on its next album, which Mazur says should be out by the end of the year.

As he describes the new material, "The heavy stuff is going to more aggro than the first album, but the new album will also be a lot more melodic and have more singing. I want to continue to confuse people in categorizing what we do."



CRAZY TOWN

'We were pulled off of Ozzfest because of [our former guitarist's nervous breakdown], and some of us had drug problems, too'

— BRET MAZUR —

Coal Chamber. Crazy Town's songs are published by Crazy Town Music (ASCAP).



Columbia VP of marketing Greg Linn says, "We began setting up the Crazy Town record in the summer of 1999. We began an extensive street-marketing campaign that ran for a few months that ran up to the launch of this record. Nobody knew who Crazy Town was, and the theme of the campaign was,

and we really didn't know if we were going to stay together," confesses Mazur. But the band did stay together, and ironically, after months of touring in an effort to break the band in the mainstream, "Butterfly" has become a hit while the band isn't on tour.

Linn says that "Butterfly" has taken Crazy Town to a whole new level. We wanted to build a fan base before we

Billboard's "Year in Music" 2000 Issue

A special double issue featuring the top rankings in every category of music and video charts for 2000. To order extra copies of this collectors issue for \$18.00 each call 1-800-745-8922.

YES! Please send me _____ copies of the "Year in Music" issue at \$18 (includes S&H) each.

Payment enclosed \$ _____

Charge my: Amex MasterCard Visa

Card # _____ Exp Date _____

Signature (required)

Name _____

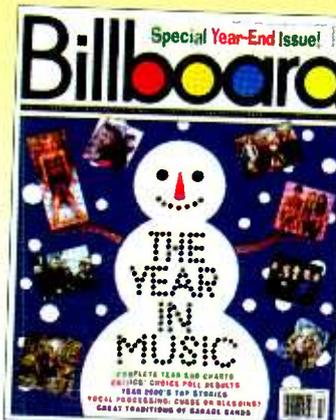
Title _____

Company/Station _____

Address _____

City/State/Zip _____

E-Mail _____



**FOR FASTEST SERVICE
FAX YOUR ORDER TO
(646) 654-5886.**

Mail your order to:
Billboard, Att: J. Acosta,
770 Broadway, 5th Fl.
New York, NY 10003
Or e-mail jacosta@billboard.com

Maverick's Tantric Makes 'Final' Offer

Ex-Days Of The New Members Find Chemistry With New Vocalist

BY CHRISTA TITUS

NEW YORK—Most people kick off the new year with a party and the hope of keeping one of their resolutions for the next 12 months.

The band Tantric, however, has gone one better. It kick-started 2001 by generating a great deal of excitement at radio shortly after its song "Breakdown" was shipped in December. The tune is the precursor to Tantric's debut album, "Final"



TANTRIC

(Maverick), a 12-song set that is bound to make the modern rock world take notice when it's released Feb. 13.

Success, however, is not a stranger to Tantric. Three of its members—bassist Jesse Vest, drummer Matt Taul, and guitarist Todd Whitener—were once members of Days Of The New, along with singer/songwriter Travis Meeks. Days' 1997 eponymous debut went platinum, thanks to the hits "Touch, Peel And Stand," "The Down Town," and "Shelf In The Room," and earned them the plum gig of touring as an opening act for Metallica—a very nice start for four guys who were so young at the time that they couldn't legally drink at the venues they were playing.

But rumors began circulating that the band was suffering from internal differences. And in November 1998, right after finishing a club

date, Vest, Taul, and Whitener were told by a tour manager that they were fired. Although Whitener says the breakup itself wasn't really a surprise, he still isn't really sure why Meeks dismissed them—and how it came about shocked him.

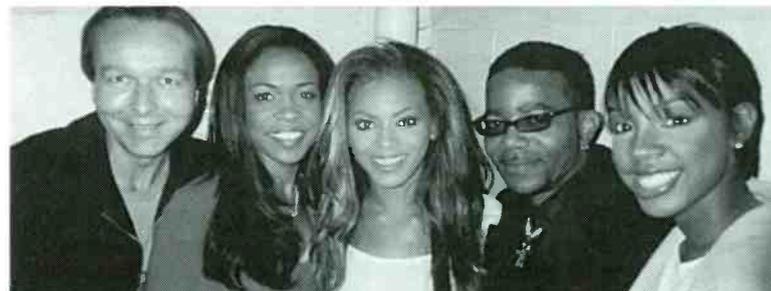
"At that point, every dream I'd ever dreamed about—I was the biggest Metallica fan growing up and got the opportunity to play with them—it seemed like after it fell apart, it was the impossible task to try to start all over and do it again," Whitener recalls.

Meeks has continued working under the Days Of The New moniker with an evolving lineup of musicians and is currently putting together the act's third album. "We wish them the best," says Meeks' manager Rick Smith, who spoke on the singer's behalf and preferred not to comment about the incident. "We hope they sell a million albums."

Despite the setback, Whitener knew he still wanted to make music, and after doing some soul searching, Vest and Taul decided that they did, too. A few months later, they sent a demo to Hugo Ferreira, the one-time lead singer of Merge they'd met while touring as Days Of The New. Ferreira auditioned and completed the lineup.

For more than six months, Tantric wrote and jammed together. When the act entered the studio, it had composed about 40 songs, which are published through Cherry Music at Warner/Chappell. "It's not like we just wrote 12 songs for the record," Ferreira says. "We tried to pick the best ones that created the best composition."

Whitener and Ferreira adamantly define Tantric as a band as opposed to a backup for one person. (Continued on page 20)



Enjoying Their Destiny. The members of Columbia act Destiny's Child were all smiles after a recent performance at the PNC Bank Arts Center in New Jersey. Basking in the glow of garnering a handful of Grammy nominations, the act is currently putting the finishing touches on its next album, which is tentatively due in February. "It's been such a whirlwind for us, and we're hopeful that it will continue with our next album," says member Beyoncé Knowles, who is writing much of the material. "We're hoping to show how much we've grown." Pictured, from left, are Dave Jurman, senior director, dance music, Columbia; Destiny's Child members Michelle Williams and Beyoncé Knowles; club DJ Nyck Henry; and Destiny's Child member Kelly Rowland.

Aaliyah Has New Album, Movie Set For 2001; Dylan Records Martin Hit For 'Sopranos 2'

READY TO 'TRY AGAIN': It's hard to believe that it's been almost five years since Aaliyah released her 1996 sophomore album, the double-platinum "One In A Million," because she's been so well-represented by her soundtrack work for such films as "Romeo Must Die" (in which she starred), "Dr. Dolittle," "Anastasia" (her track, "Journey To The Past," received an Academy Award for best song), and "Next Friday."

But the wait will soon be over. Aaliyah is wrapping up her third album with an eye toward a February/March release date. Decisions on the title and first single have yet to be made.

"I really wanted to give people a break from me after the last album but still keep my face in their heads, and the soundtracks were the perfect way to do that," says Aaliyah. "It gave them a chance to grow with me. I'm older now. They got to see that transition from a teen to a young adult."

Indeed, Aaliyah is now 22, and she knows that making that passage to adulthood gives her the chance to tackle different material than she once did.

"Of course, there are going to be a lot of love songs. I want it to be upbeat with a few big, beautiful ballads, but I didn't want to do any songs that really dissed the other sex," she says.

Her current favorite and the track she's most proud of is a tune called "Never No More," about ending an abusive relationship. "It's actually exciting to take on a topic. I like what it's talking about," she says. "If it can give women confidence to leave a relationship, that's wonderful. Music is about giving people joy and making them happy, but it's about a lot of other stuff, too. I'm a role model, and that's not always easy, but if I can do something that makes someone change something, that's great."

Recording the album has been a long process, punctuated by her burgeoning acting career. Aaliyah recorded a few songs, including two with producer **Timbaland**, before she began filming "Romeo Must Die." She then resumed recording while in Australia, where she was shooting **Anne Rice's** "Queen Of The Damned." Aaliyah, who plays Akasha the Queen, says, "I'd literally go from the movie studio to the recording studio. I'm like two different people. Once they say, 'Cut—it's a wrap for the day,' I leave the costumes on the set. I have two different

facets to my career. I have to know how to turn it on and off."

While she knows it's been a long time between albums, Aaliyah says she wanted to get the record right. "We wanted to get it out before 2000 was over, but I couldn't finish it," she says. "I wanted to put a lot of time into it. I wanted it to be the best."

DYLAN AND DEAN? Bob Dylan has recorded a version of **Dean Martin's** 1962 hit "Return To Me" for the "Sopranos 2" soundtrack, to be released March 20 on Play Tone/Columbia. The first soundtrack to the HBO drama, released on Play Tone/Columbia in 1999, has sold 405,000 units, according to SoundScan. The accordion-laden track features Dylan warbling in Italian at the singer's close.



by Melinda Newman

BELLY-BUNDLING RICKY AND CHRISTINA:

The new **Ricky Martin/Christina Aguilera** duet, "Nobody Wants To Be Lonely," released to radio Jan. 9, will not be available as a commercial single. However, Columbia Records is making it available in a number of ways to purchasers of Martin's new album, "Sound Loaded," which contains a Martin-only version of the track. Consumers who have already bought "Sound Loaded" can put their disc in their computer as proof of purchase and receive a free download, or they can mail a sticker on the jewel box to a special address to receive the single by mail. The single will be stripped onto the next pressing of Martin's album, replacing his solo version, but until then, and starting immediately, the single will be belly-bundled with the album at retail.

NEW YORK VIA MONTEREY? Monterey Peninsula Artists (MPA) is opening a New York office on Tuesday (16). The Big Apple office of the booking agency, whose headquarters remain in Monterey, Calif., will be headed by longtime Agency for the Performing Arts agents **Joe Brauner** and **Mario Tirado**. Among the acts that will be handled out of that office are new clients **Boney James**, **Béla Fleck & the Flecktones**, **Blessid Union Of Souls**, **Little Feat**, and **Rick Braun**. In other recent MPA changes, **James Yelich** left Creative Artists Agency to head up MPA's Nashville office.



"ICE IS PROBABLY THE BEST SOURCE FOR CD NEWS IN THE WORLD..."

—England's New Musical Express

Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

FOR A FREE SAMPLE COPY or to subscribe, call us toll-free at (800)647-4423, visit our web site at <http://www.icemagazine.com/ice> or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.

Would the following please stay by the phone Monday the 22nd of January:

Lou Reed	Philip Glass	Peter Gabriel	David Foster	Sergio Mendez
Iggy Pop	Yo-Yo Ma	Jevgenij Kissin	Jim Steinman	Mike Oldfield
Cecilia Bartoli	Paul Simon	Brian Wilson	Stock Aitken &	George Martin
Simon Rattle	Carlo Maria Giulino	Alfred Brendel	Waterman	Pete Townshend
Alban Berg Quartet	Barbra Streisand	London Sinfonietta	Johnny Cash	Gilberto Gil
György Ligeti	Arditti Quartet	Chuck Berry	Ahmet Ertegun	Phil Spector
Sly Stone	Dan Laurin	Sofia Gubajdulina	Jean-Michel Jarre	Riccardo Chailly
Willie Nelson	Tom Jones	Jorma Panula	Johnny Hallyday	Berry Gordy
Helmuth Rilling	Kroumata	Chris Blackwell	Julio Iglesias	Lionel Richie
Madonna	Alice Cooper	John Adams	Tim Rice	Run DMC
Siegfried Palm	Anne-Sophie Mutter	Björn Ulvaeus &	Kronos Quartet	Nile Rodgers
John Fogerty	Beastie Boys	Benny Andersson	Cliff Richard	Seymour Stein
Anne Sofie von Otter	Gidon Kremer	Myung-whun Chung	Cher	Julian Bream
Esa-Pekka Salonen	Bryn Terfel	Carole King	Diana Ross	Trevor Pinnock
Isaac Hayes	Leonard Cohen	James Brown	Van Morrison	Barbara Hendricks
Marie-Claire Alain	The Hilliard Ensemble	ECM Records	Dietrich Fischer-Dieskau	Maurizio Pollini
Phil Collins	Neil Young	Hans Werner Henze	George Michael	Graham Johnson
Henryk Górecki	Kraftwerk	Stephen Sondheim	Arvo Pärt	Bryan Adams
U2	Eric Clapton	REM	Pet Shop Boys	Ensemble Contemporain
Luciano Berio	Heinz Holliger	Maurizio Kagel	Clive Davis	Aretha Franklin
Michael Jackson	Thomas Hampson	Tina Turner	Malcolm McLaren	Claudio Abbado
Daniel Barenboim	Brian Eno	Jeff Lynne	Gene Simmons &	Andrew Lloyd Webber
David Bowie	Ramones	Sting	Paul Stanley	Per Nörgård
Christian Lindberg	Carlos Santana	Elvis Costello	Steely Dan	Rod Stewart
The Rolling Stones	Mitsuko Uchida	Valery Gergiev	Prince	Edita Gruberova
Keith Jarrett	Kent Nagano	Public Enemy	John Eliot Gardiner	
B.B. King	Diane Warren	Tom Waits	Martha Argerich	

You never know.

The Polar Music Prize was founded in 1989 by the late Stig Anderson who was one of the true greats in the music industry. As the publisher, lyricist and manager of ABBA, he played a key role in their enormous success.

Stig Anderson donated a large sum of money to The Royal Swedish Academy of Music with the aim of creating what was to become known as the Polar Music Prize. Its name stems from Anderson's legendary record label, Polar Records.

It is an international prize putting music in focus and awarded to persons, groups or institutions in recognition of exceptional achievements in the world of music in its broadest sense.

The task of scrutinizing the nominations each year and selecting the ultimate prizewinners falls to a special jury. The Prize is presented in Stockholm by His Majesty King Carl XVI Gustaf of Sweden.

Today, the Polar Music Prize has become the most prestigious music prize in the world. **The official announcement of the winners of the Polar Music Prize for 2001 will be held in the company of stars like Lisa Miskovsky at the MIDEM music exhibition and fair on Monday the 22nd of January at 6.00 PM CET.** Join us in person at the Swiss Montreux Jazz Club, Carlton Hotel, Cannes, France or check our webcast available from 8.00 PM CET on www.polarmusicprize.com



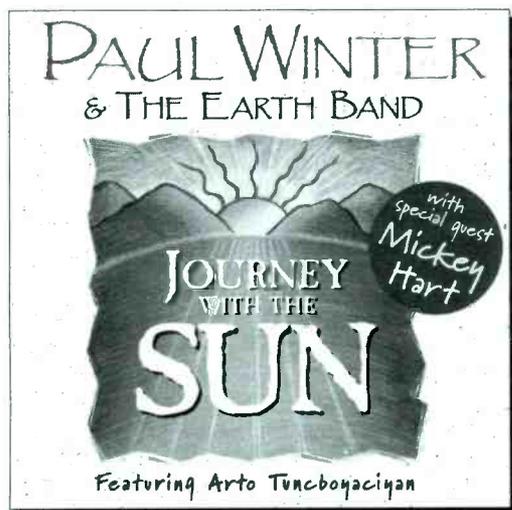
POLAR MUSIC PRIZE
THE ROYAL SWEDISH ACADEMY OF MUSIC AWARD

Congratulations PAUL WINTER & The Earth Band:

ARTO TUNCBOYACIYAN | DAVY SPILLANE
MICKEY HART | EUGENE FRIESEN
PAUL HALLEY | DAMIAN DRAGHICI
NIAMH PARSONS | ZAN MCLEOD
JORDAN RUDESS | JIM BEARD
JERRY O'SULLIVAN | DOROTHY PAPADAKOS
ELIOT WADOPIAN | VARDAN GRIGORYAN

on your

Grammy® Nomination



in the category of

WORLD MUSIC
JOURNEY WITH THE SUN
(LMUS0038)

Produced by Paul Winter and Dixon Van Winkle

In the tradition of Paul Winter's milestone albums:

SPANISH ANGEL — Best New Age Album 1993

PRAYER FOR THE WILD THINGS — Best New Age Album 1994

CELTIC SOLTICE — Best New Age Album 1999

"...an all-star album that makes you listen because it's new and exciting and not because he's a safe brand name. Taking his playing to a new level, with a new edition of his Earth Band, Winter remains the top enchanting musical story teller."

— Midwest Record Recap

Hear JOURNEY WITH THE SUN!

Living Music will send a free CD of JOURNEY WITH THE SUN to the first 100 people who fax or email requests.



Living Music
P.O. Box 72
Litchfield, CT 06759
800.437.2281
Fax 860.567.4276
email: pwc1mr@aol.com
web: www.livingmusic.com

Contact Bridget Sholin for distribution information:
707-485-6020 bts@pacific.net

Artists & Music

New Bare Jr. Set Coming On Immortal

BY CHRIS MORRIS

LOS ANGELES—With the Feb. 13 release by Immortal/Virgin of his band Bare Jr.'s sophomore album "Brainwasher," Bobby Bare Jr. is continuing to take great pains to separate his Nashville-based group's work from that of other regional acts.

Bare says, "The way I describe it is, it's Southern and it rocks, but it's not Southern rock, because Southern rock is blues, and we just aren't a blues band. R.E.M.'s a Southern band and they rock, but nobody ever puts them in with the Allman Brothers and Skynyrd... We're somewhere in there."

Bare Jr.'s music isn't country, either, despite the fact that Bare's dad is vocalist Bobby Bare, who racked up 70 country chart hits through the '60s, '70s, and '80s.

The Music City band's influences are definitely drawn from the punk-rock end of the musical spectrum. Asked if he is a Replacements fan, the younger Bare—whose songs (published by Please Love Me Music/Songs of Windswept Pacific [BMI]) sport the same self-deprecating humor found in the Minneapolis group's tunes—replies, "Well, of course!"

Bare adds, "I'm a ragin' heterosexual, and I'm a Morrissey fanatic. Morrissey is the greatest humorist [as a] lyricist. The comedy in his lyrics and the brilliance are just unbelievable. I look to him, and the obvious one, [the late Nashville songwriter] Shel Silverstein. He critiqued every song that I wrote, except for this album."

However, he concludes, "I'm really from Nashville, so I'm not gonna hide it. If I had my way, we would sound like Ministry or Built To Spill or somethin', but that's not the most natural thing that I do... I open up my mouth, and I'm from Nashville. For me to not embrace that is a bad idea. It's really who I am. That's what I do, and I'm not gonna try to have an English accent or something."

For "Brainwasher"—the sequel to 1998's "Boo-Tay"—Bare Jr. enlisted the services of producer Sean Slade, whose credits include albums by Radiohead, Hole, Tracy Bonham, Warren Zevon, and the Mighty Mighty Bosstones. However, rather than cut the album at Slade's Cambridge, Mass., studio Fort Apache, the band opted to record near home.

"We had this studio out in Franklin [Tenn.] that we'd done demos at that I was in love with, and Sean was up for makin' the trip," Bare says.

The album was made with a slightly restructured band lineup, since lead guitarist Mike "Grimey" Grimes exited the

group in mid-1999. Bare says of Grimes, "He was my closest friend, we were roommates for years, and I went from being the underling annoying guitar-play-

'I open my mouth, and I'm from Nashville. For me not to embrace that is a bad idea'

— BOBBY BARE JR. —

ing roommate to the chairman of the board. He stood firmly against most every idea I had, and, as the leader of a band, I gotta move forward. He really wanted us to stand perfectly still and not take any chances."

John Jackson of Bob Dylan's

touring band played much of the lead guitar on "Brainwasher" but will not tour with Bare Jr. Kevin Teel has since been enlisted. The rest of the group remains the same: bassist Dean Tomasek, drummer Keith Brogdon, and Bare Jr.'s most unusual weapon, dulcimer player Tracy Hackney.

"He was schooled by one of the greatest dulcimer players alive, a guy named David Schnauffer, who taught Tracy everything he knows," Bare says. "I needed a guitar player, but I knew Tracy's true passion was dulcimer. That's really what he loved. So when he came to audition, I said, 'Well, bring your dulcimer also.' And he did, and he wailed and killed us."

Immortal Records chief
(Continued on page 18)

amusement

business® TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
STRING CHEESE INCIDENT, STEEL PULSE, OZOMATI	Oregon Convention Center Portland, Ore.	Dec. 29-31	\$782,514 \$60/\$27.50	20,982 23,556 three shows one sellout	SFX Music Group, Peak Experiences
IBRAHIM FERRER, BUENA VISTA SOCIAL CLUB	Beacon Theatre New York	Dec. 29-31	\$577,750 \$175/\$85/\$60/\$35	8,935 three sellouts	Metropolitan Entertainment Group
KROQ'S ALMOST ACOUSTIC CHRISTMAS: PAPA ROACH, NO DOUBT, MOBY GREEN DAY, WEEZER, INCUBUS, DEFTONES, EVERCLEAR, COLDPLAY, AT THE DRIVE-IN, LINKIN PARK, 3 DOORS DOWN, DISTURBED, FUEL	Universal Amphitheatre Universal City, Calif.	Dec. 16-17	\$457,868 \$48.50	10,085 two sellouts	House of Blues Concerts
VAN MORRISON	The Joint, Hard Rock Hotel Las Vegas	Dec. 31- Jan. 1	\$433,195 \$250/\$200/\$100/ \$40	3,480 two sellouts	Andrew Hewitt, Bill Silva Presents
CREED, SEVENDUST, FINGER ELEVEN	Philips Arena Atlanta	Dec. 11	\$417,268 \$36.50	12,080 sellout	SFX Music Group
MANNHEIM STEAMROLLER	Gund Arena Cleveland	Nov. 26	\$346,292 \$75/\$25	8,688 11,000	SFX Music Group
CREED	Freedom Hall Coliseum Louisville, Ky.	Dec. 12	\$330,912 \$36	9,192 12,000	SFX Music Group
MANNHEIM STEAMROLLER	MCI Center Washington, D.C.	Dec. 5	\$320,443 \$98/\$21	7,797 10,000	Concerts West
GUNS N' ROSES	House of Blues Las Vegas	Jan. 1	\$311,450 \$250/\$150	1,771 sellout	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
MANNHEIM STEAMROLLER	Mellon Arena Pittsburgh	Nov. 28	\$308,493 \$75/\$25	7,501 9,500	SFX Music Group

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

RUDOLF L. GASSNER

We are deeply distressed about the unexpected death of Rudi Gassner
on 23, December 2000.

His competence and his high international reputation made his
work as head of our supervisory board indispensable for us.
He persistently forced the development of our company although
he worked for us only a few months until beginning of December.
We lost a very dear friend and partner.

Our thoughts and sympathy are with the bereaved.

edel music AG

Supervisory Board, Board of Directors and Employees

ARISTA. ONE COMPANY U

BILLBOARD'S YEAR-END CHARTS:

- Top R&B/Hip-Hop Labels - #1 • Hot R&B/Hip-Hop Singles & Tracks Label - #1
- Top Internet Imprints - #1 • Top Contemporary Jazz Imprints - #1
- Top Contemporary Jazz Labels - #1 • Top Combined Jazz Imprints - #1
- Top Combined Jazz Labels - #1
- Hot 100 Labels - #2 • Top Pop Labels - #2



TONI BRAXTON

- 3 Grammy Nominations: Best R&B Album *The Heat*, Best R&B Song "He Wasn't Man Enough," and Female R&B Vocal Performance "He Wasn't Man Enough"
- 3 NAACP Nominations: Outstanding Female Artist, Outstanding Album, and Outstanding Song "He Wasn't Man Enough"
- 2 American Music Awards: Soul/R&B Favorite Female Artist and Soul/R&B Favorite Album
- Winner: Lady of Soul - 2000 Aretha Franklin Award as Entertainer of the Year
- Look for Toni's next hot single "Maybe"



OUTKAST

- *Stankonia* the #7 album in the country
 - 3X Platinum and climbing
 - #1 Alternative Album
 - "Ms. Jackson" #1 smash hit across the board
 - Unanimous acclaim...One of the Year's Best Albums; *LA Times*, *Entertainment Weekly*, *Spin*, *GQ*, *Chicago Tribune*, *NY Times*, *Rolling Stone*, and *Wall Street Journal*
 - Next up, "So Fresh. So Clean"



P!NK

- Debut album *Can't Take Me Home* already Double Platinum
- Only New Artist to have back-to-back Top 5 hits this year... "You Make Me Sick" will make it three in a row
- Billboard award winner: Best New Artist Female
- Nominated for Soul/R&B Favorite New Artist at the American Music Awards



DIDO

- Debut album *No Angel* the #9 album in the country
 - Now well past Platinum
 - The music story of the year
 - Everyone's choice for "Best New Artist."
 - "Singular, Heavenly. Sparkling Debut" *Time*
 - "ThankYou" ready to happen on the heels of her breakthrough hit "Here With Me."

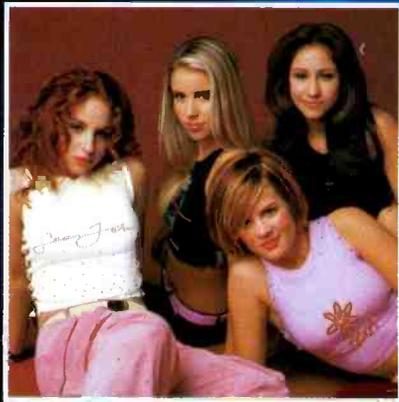
USHER ALL ABOUT U

His last album, *My Way*, touched 7 million strong, now the ultimate entertainer returns... All About U! This one's dedicated to the ladies!

1 12 PART III

With an outstanding 2 and 0 record (*112* - 2X Platinum, *Room 112* - 2X Platinum), 112 is ready for superstardom. Look out for their much anticipated new album coming Spring 2001.

UNDER A GROOVE



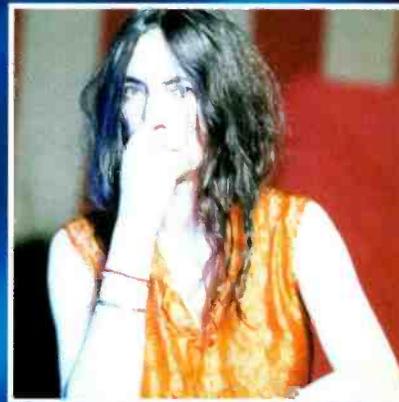
DREAM

- Debut single "He Loves U Not" now a Top 5 Billboard Hot 100 Hit
- #1 for 3 consecutive weeks on the Top Singles Sales and R&B Charts
- Massive airplay on TRL's Top 10 and on The Box (#235)
- Major touring, appearances and press all happening in front of album release
- Look for their next smash single "This Is Me"
- Album hits stores on Tuesday, 1/23/01



KENNY G

- His tradition of explosive album sales continued this season with just under 1 million units sold of *Miracles* and *Faith*
- Held the #1, #2, #5 and #7 positions on the catalogue jazz album chart
- Grammy Nominee: Best Pop Instrumental Album, *Faith*



PATTI SMITH

- Grammy Nomination: Best Female Rock Vocal Performance "Glitter In Their Eyes"
- *Gung Ho*, named one of last year's Best Albums by *Entertainment Weekly* and others
- Look for her very special Anthology/Greatest Hits Album in the spring.



* Once The Kings. Always The Kings *

RUN DMC

- *Crown Royal*, the album of their career
- Featuring an all-star line-up: Jermaine Dupri, Fred Durst, Everlast, Fat Joe, Jagged Edge, Stephan Jenkins of Third Eye Blind, Kid Rock, Method Man, Nas, Sugar Ray and more.
- Hard-hitting first plays: "Rock Show," "It's Over" and "Let's Stay Together (Together Forever)."

KOFFEE BROWN MARS/VENUS

Their debut album features the strong first single "After Party," already creating a buzz at radio. Get ready to be double-teamed by this steaming hot duo.

COMING SOON New albums by COLOR, TOYA and BABYFACE's Arista debut.

Congratulations to our partners Matt Serletic and Jimmy Jam and Terry Lewis on their Grammy Nominations.



NEW BARE JR. SET COMING ON IMMORTAL

(Continued from page 14)

Happy Walters says that "Brainwasher" stands a stronger chance at success than "Boo-Tay," since the debut album was released as Immortal's previous distribution deal with Epic was starting to come apart. "The [first] record never really even

had a second single released and was really just kind of in between things," Walters says.

With "Brainwasher," Walters says, "We're going to start off slowly and get people to see him live—he's so amazing live—and let radio fuck with some of this

stuff. I think 'Brainwasher' is probably the track that we'll start with. I think 'Why Do I Need A Job' could be an anthem, kind of like Beck's 'Loser' was, but I don't think that's necessarily the first thing you want to give to the world. So I think we're going to start off with some stuff for rock radio, and hopefully people will get it there, and alternative [rock radio] will pick it up and think that he's a true artist. Then, for a second or third single, you put out 'Why Do I Need A Job,' and people will get it."

Immortal has started to push "Brainwasher" with a four-track sampler CD, which includes the title track and a non-album live version of "Why Do I Need A Job" and comes packaged with a refrigerator magnet featuring the album's cover art. Immortal also put two cuts from the album on a label sampler that includes new and recent music from Incubus, the Urge, Korn, and U.S. Crush.

"We've started sending this out and getting people's responses," Walters says. "They've been very good."

On Wednesday (17), Bare Jr.—which is managed by Kip Kronos and booked by Jonathan Levine of Monterey Peninsula Artists—begins a run of dates in the Southeast with Cowboy Mouth.

Says Walters, "They're going to be playing some 500- to 1500-seaters. That's how we're going to start, and hopefully it'll go from there."

He adds that while the band is on tour, Bare could take his songs to retail: "He does great stuff acoustically, and he may go around and play at stores when there's a reason for it, when people want him there. But that's all a little later."

Bare says his group is ready to tour hard: "Once we go out with Cowboy Mouth, we won't be home for a long, long time. That's what I'm hopin' for."



Kahn Comes To America. On March 13, Nusrat Fateh Ali Khan, pictured, will release his eponymous U.S. debut on American/Legacy. "It's totally soul music, and I think we can call it devotional music," the artist says of the project. "It's spiritual music from the soul." The album was produced by Rick Rubin. Expect Khan to spend an extensive period of time in the U.S. promoting the project, starting in February.



Big And Red. New York-rooted indie rock trio Into Red Giant is currently playing the East Coast club circuit in support of its self-titled disc. "We're just a band that makes music that we care a lot about," says band member Paul Worden, who cites acts as diverse as Dead Kennedys, Fugazi, and Boys Against Girls as influences. Pictured, from left, are Worden and bandmates James Dower and Scotty Garapolo.

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS.	ENYA
2	2	14	IF I COULD TELL YOU ● VIRGIN 79893	YANNI
3	4	6	POEM NETTWERK 30165 HS	DELERIUM
4	3	20	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
5	5	13	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
6	6	20	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
7	8	36	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
8	11	102	DESTINY ● WINDHAM HILL 11396/RCA	JIM BRICKMAN
9	7	59	WINTER LIGHT PRIVATE MUSIC/WINDHAM HILL 82176/RCA	YANNI
10	15	13	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
11	10	67	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
12	14	91	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
13	12	41	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
14	16	10	ANTHEM DECCA 159403	RONAN HARDIMAN
15	9	11	CHRISTMAS + SANTA FE EPIC 62161	OTTMAR LIEBERT
16	19	15	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
17	25	11	COUSTEAU'S DREAM REAL MUSIC 4114	VARIOUS ARTISTS
18	17	95	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
19	23	48	RIVER OF STARS REAL MUSIC 8802	2002
20	20	8	COMMUNION WITH GOD WINDHAM HILL 11489/RCA	VARIOUS ARTISTS
21	18	61	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
22	13	9	SIMPLE GIFTS WINDHAM HILL 11562/RCA	VARIOUS ARTISTS
23	22	20	FOREVER MORE: THE GREATEST HITS OF JOHN TESH DECCA 159363/UNIVERSAL	JOHN TESH
24	RE-ENTRY		NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
25	21	20	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 40 weeks at No. 1	171
2	2	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	154
3	6	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	491
4	9	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	166
5	3	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	105
6	7	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	106
7	8	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	21
8	12	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	602
9	—	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	104
10	13	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1240
11	24	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	324
12	29	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	193
13	20	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	47
14	42	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	90
15	30	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	77
16	—	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	43
17	25	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	162
18	41	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	528
19	23	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	78
20	50	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	161
21	19	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	146
22	32	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	213
23	17	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	215
24	33	THE BEATLES ◆ ¹¹ APPLE 46442*/CAPITOL (11.98/17.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	347
25	43	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	197
26	45	AC/DC ◆ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	334
27	22	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	17
28	10	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	20
29	48	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	325
30	36	THE BEATLES ◆ ¹¹ APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	149
31	44	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	346
32	46	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	276
33	—	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	109
34	31	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	172
35	—	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	387
36	21	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	127
37	35	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	236
38	—	VARIOUS ARTISTS ▲ A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	8
39	38	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)	FAITH	134
40	27	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	THE BEST OF JIMI HENDRIX	44
41	—	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	258
42	39	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	100
43	4	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS	32
44	—	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	76
45	—	EAGLES ◆ ²⁶ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	301
46	37	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	548
47	—	VARIOUS ARTISTS ▲ TRIAGE 96401 (22.98 CD)	MOB HITS	1
48	—	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	444
49	16	THE BEATLES ◆ ¹⁸ APPLE 46443*/CAPITOL (15.98/34.98)	THE BEATLES	242
50	—	FRANK SINATRA ▲ ² REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	52

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

Thrill Jockey's Tortoise Finally Makes A Move With 'Standards,' Due Feb. 20

BY JONATHAN COHEN

NEW YORK—Despite what its title may suggest, the fourth album from Chicago instrumental quintet Tortoise features anything but “Standards.” The set, which Thrill Jockey releases Feb. 20, is one of the most anticipated independent albums of the new year and is primed to further raise the international profile of its creators.

Since 1998’s “TNT” album, Tortoise’s members—multi-instrumentalists John McEntire, Doug McCombs, John Herndon, Dan Bitney, and Jeff Parker—devoted time to a myriad of side projects. McEntire rebuilt his Soma Studio and scored the film “Reach The Rock” in addition to doing production and engineering work with Stereolab, Sam Prekop, and David Grubbs, among many others.

McCombs released two albums under the Brokeback moniker, while Herndon, Bitney, and Parker toured and released three albums with their free-jazz group Isotope 217. And all of the members of Tortoise except Bitney toured the U.S. and South America with Brazilian *tropicália* legend Tom Zé.

Indeed, owing to such busy schedules, the making of a Tortoise album can be a logistical nightmare. But whereas material for “TNT” was written and continually revamped in the Soma studio over a period of many months, Tortoise broke from tradition and entered the studio this time around with a number of fully formed ideas for “Standards.”

“We hadn’t done that in the past,” McCombs admits. “We really never prepared very much before we recorded the other albums.” The band also found unlikely inspiration in sifting through rough ideas left unfinished during the “TNT” sessions, a process that yielded songs such as the two-part “Eden” and “Firefly,” which was based on an idea that first surfaced during a rehearsal jam.

Without eschewing Tortoise’s love of bottom-heavy tones, complicated drumming, mallet instruments, and decidedly non-rock reference points, the 10-track, 44-minute “Standards” is “more immediate” and “less ponderous and precious” than the hour-plus “TNT,” according to McCombs.

The album opens with the unusually aggressive “Seneca,” which begins with two minutes of overmodulated riffing in the vein of Neil Young. Other highlights include the Frank Zappa-tinged “Blackjack,” the futuristic funk pastiche “Eros,” and “Monica,” which gives a nod to the memorable melody of Ashford & Simpson’s R&B classic “Solid.”

The cuts will also likely prove much easier to translate into a live setting, a task that required Tortoise’s members to frequently switch instruments in the middle of performing certain “TNT” songs.

“It became kind of difficult to get all the ‘TNT’ material to work live, because of the way it was put together,” McEntire says. “That doesn’t influence the way we write necessarily, but I think all of us in the back of

our minds were thinking if we took a certain approach that was a little more friendly to playing live, we could save ourselves some grief later on.”

Audiences will see for themselves when Tortoise hits the road this spring, beginning with a European tour in early April that will include a performance at the U.K.’s All Tomorrow’s Parties festival, which the band was asked to “curate.” The event is



TORTOISE

set to feature the first performance in more than eight years from pre-punk legend Television, along with a number of groups with whom Tortoise has been associated, such as the Sea And Cake (in which McEntire plays drums), Broadcast, and the Ex.

A full U.S. tour will commence in mid-May and will be followed by a trek to Japan, according to Thrill Jockey owner Bettina Richards, who

adds that “select performances are possible” in the U.S. around the time of the album’s release.

Although marketing Tortoise’s sometimes confounding music can be an uphill battle for Richards and her staff, the band has seen a steady growth in sales from album to album. 1994’s self-titled debut and 1996’s “Millions Now Living Will Never” (Continued on next page)

“If you obey
all the rules
you miss half the fun.”

- Anonymous



The first hotel created for the creative announces a grand opening for the open-minded. Check in and check it out.

STAY INSPIRED • 877-NYC-MUSE • www.themusehotel.com • 130 WEST 46 STREET • NEW YORK CITY

the
Muse

MAVERICK'S TANTRIC MAKES 'FINAL' OFFER

(Continued from page 12)

"We definitely like to emphasize the fact that all the songs have a part of everybody, so they really are written by the band as a band," says Ferreira.

Toby Wright produced "Final"—an ideal choice since he has also produced Alice In Chains, whose influence on Tantric is strongly heard throughout the album. When asked, Whitener and Ferreira cautiously compare Tantric's sound with that of a modern-day Led Zeppelin in the sense that the music was "written on pure feeling and emotion."

"There'd be times [with Led Zeppelin] that there's hardly that much music going on, just maybe a little bit of a beat or something, but you could just feel the emotion, and that's kind of the vibe we tried to capture on this album musically," Whitener says.

It's an accurate description of "Final's" crisp, well-written tunes. "Breakdown" and "Live Your Life (Down)," are two surefire winners that best demonstrate the album's strong melodic base. Both of them contain irresistible guitar hooks and contagious beats—a nice midway point in the alternative music spectrum that's bracketed by 3 Doors Down and Creed on one end and Limp Bizkit and Korn on the other.

The gorgeous acoustic guitar intro and sensitive piano on "Mourning" recall vintage '80s metal power ballads. And "Hate Me" throws listeners a great auditory surprise with a wicked staccato banjo solo.

Although Tantric clearly has its own style, its layering of electric and acoustic guitars, mellow-but-rocking tempos, and Ferreira's deep voice are likely to invite comparisons with Days' sound. "We [he and Meeks] do have deep voices; of course, there are similarities," Ferreira acknowledges. "But I think that with every new project, it's kind of like the dues you have to pay. You've got to get thrown into the pit until you kind of create your own identity."

"A lot of bands get compared to people, and as a career develops, people start noticing what makes them more unique," he adds. "All I can really hope for is that the period of time it's going to take for people to create separation is not too long, but I'm not really stressed out about it."

Russ Rieger, senior executive of Maverick, agrees, saying, "I think it's just a natural thing when you have most of the original members of the band forming another band. I look at the record [as] the first album by Tantric, and when you listen to it, it sounds like a band that has already made a record or two. I think Days Of The New fans who hear it are going to love it, too, and it's going to be a great way for us to let people know about who Tantric is."

Rieger adds that there are plans for a video, but he wants to let the record "have a chance to breathe"

before creating one.

"We want to build [Tantric] through the Web site and through the Web community and through the street, and then bring it to radio," says Barbara Bausman, head of marketing at Maverick. "We're just going to wait and to really get this thing going at both rock radio and then totally transition to modern rock radio."

"Breakdown" was sent to mainstream, rock, and active rock stations; by mid-December it was already the second most-added song at active rock. WRIF Detroit, WLDR Milwaukee, and WXTB Tampa, Fla., are among the stations that have begun spinning it.

Maverick is primarily using street teams to promote Tantric—which is booked by David Levine at the William Morris Agency and managed by Dan Colucci of Lucci Entertainment—in major markets (Los Angeles, Chicago, Boston, the Bay Area). Besides getting in-store play in clothing and record outlets, the teams utilize the Web by entering various chat rooms to talk up the band and alert potential listeners of the album. At the band's Web site (maverick.com/tantric), footage from a 14-minute movie that was shot while Tantric was recording,

as well as teasers from an electronic press kit, will soon be available.

Two downloadable singles are online; there is also a question-and-answer section and an E-mailing list that visitors can join.

But the most powerful promotional tool so far has been a three-song CD sampler. "We've had such amazing feedback from just giving [them] out to press and giving it out to retail," Bausman says of the samplers, which have been passed out at Creed and Fuel concerts, among others. "It's been a while where you send something out and then people are calling *you* back before you have to call them and ask if they got it. That's what we're so excited about."

Adding to that excitement is the band landing the chance to perform "Breakdown" Dec. 18 on "You Heard It Here First," a new MTV show spotlighting upcoming bands. (The air date for the episode is to be determined.) Three days later it taped an acoustic performance for Digital Arena, the Warner Music Group Web-site suite that hosts musical content. And Jan. 5 marks the launch of a club tour in the Midwest. "Final," it seems, is going to be just the beginning for Tantric.

TORTOISE

(Continued from preceding page)

Die" have sold 75,000 copies combined in the U.S., according to SoundScan. "TNT," which peaked at No. 25 on Billboard's Heatseekers chart, has sold nearly 53,000 copies in the U.S.

Richards, who describes "Standards" as "the most eloquent and enjoyable display of [Tortoise's] talent as writers and as players," says that the challenge this time is to reach "the people who buy records actively but don't buy pop records—the jazz and classical consumers."

To do so, Thrill Jockey retained New York publicity firm Shore Fire Media to help broaden press coverage of the group and negotiated a new European distribution deal with preeminent electronic label Warp. (The label's other releases will continue to be distributed in Europe by City Slang.) Warp will also be servicing a limited three-song promotional CD to European retail and radio in

the hopes of winning over "conservative" outlets "not so familiar with the band," according to Richards.

In the U.S., Thrill Jockey, which has received what Richards calls "across-the-board support" from independent stores, will work with national chains such as Tower and Barnes & Noble for listening stations and racking programs. The label is also sponsoring a national display contest to be judged by the band, which will award one winner a trip to All Tomorrow's Parties.

Advance word for "Standards" is especially high at both of Chicago's Reckless Records locations, according to buyer Brett Grossman.

"Generally, every conversation ends with someone asking when the album is coming out," he says. "In the first week 'TNT' was out, almost every single person walking into the store was buying it, and I'm sure that will be the case this time."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
INDEPENDENT WOMEN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
BORN TO FLY • Sara Evans, Marcus Hummon, Darrell Scott • Sony/ATV Tree/BMI, Careers-BMG/BMI, Floyd's Dream/BMI, Chuck Wagon Gourmet/BMI, Famous/ASCAP		
HOT R&B SINGLES		
I JUST WANNA LOVE U (GIVE IT 2 ME) • Shawn Carter, Pharrell Williams, Chad Hugo, Christopher Wallace, Deric Angelettie, Sean "Puffy" Combs, K. Walker, Todd Shaw, M. Flowers • Lil Lu Lu/BMI, EMI Blackwood/BMI, The Waters Of Nazareth/BMI, Chase Chad/ASCAP, EMI April/ASCAP, Justin Combs/ASCAP, Big Poppa/ASCAP, Deric Angelettie/BMI, Wind Tiger/BMI, Strand/BMI, Zomba/BMI, Mike City/BMI		
HOT RAP SINGLES		
OH NO • D. Smith, T. Jamerson, N. Hale, D. Stinson • EMI Blackwood/BMI, Medina Sound/BMI, Trescaphobia/BMI, Nate Dogg/BMI, Dayna's Day/BMI, Warner-Tamerlane/BMI		
HOT LATIN TRACKS		
TE QUISE OLVIDAR • Y. Marrufo, C. Baute • BMG Songs/ASCAP		

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

ROCKIN' FROM DA LEFT: Can a classically trained violinist really rock with the authenticity of streetwise rocker? It may seem hard to fathom, but **Lourds** does. On her smokin' self-made disc, "Limited Edition Basement Tapes," the New York upstart sails through aggressive, energetic material with equal parts unbridled passion and technical prowess.

"It's not so much what the violin brings to rock music," she says, but "how can I best express the song? If it calls for a violin, I'll put it in. It's all about the music."

Besides being an exceptional violinist, Lourds proves herself to be a highly viable singer/tunesmith on "Basement Tapes," revealing a voice that bares the unmistakable influences of **Alanis Morissette**, **Patti Smith**, and **Ann Wilson**. Cuts like the revved-up "Weak" and the acoustic, heart-breaking "That Girl" show the artist strutting with palpable authority, occasionally doffing her violin in favor of an electric guitar.

It's on the set-opening "I'm A Queen," however, that Lourds shows her undeniable star power. With lyrics like "I won't stick around waiting for this/Praying for that/Kissing your ass all the time," the song has the potential to be an anthem—and not just for women.

"I have a huge gay following," she says. "They come to the shows, and when I do 'I'm A Queen,' I have all of these girls singing along. But then there's a whole bunch of guys who come and sing along, too."

Regardless of its sexuality, Lourds' audience is growing. The artist will spend much of the next few months playing clubs in support of "Basement Tapes," an exceptionally crafted album that we believe needs to be heard by anyone who's ever said, "Man, do I need a break from the same old thing"—and that includes more than a couple of major-label A&R execs.

For more information, call 212-539-7699, or E-mail the artist at Lourds@ix.netcom.com. She also has a Web site that's well worth investigating (lourdsmusic.com).

ALIEN MUSIC JOURNEY: The video on **Monc's** second EP/CD-ROM, "Guilty," features a day in the life of a "lo-fi-cuddly" alien and his trippy adventures on planet Earth. As we watch the character (a tongue-in-cheek "outsider") observing his unfamiliar surroundings, we realize that this protagonist is not unlike Monc himself.

As a British artist in the U.S., he has successfully launched his own label and created a Web site from which he sells his music direct.

His "Virtual Reality Spacesuit EP" (released in July 2000) continues to receive 700 spins a week on college radio, has reached No. 1 on peoplesound.com's top 20 chart (with more than 11,000 downloads), and has garnered many favorable reviews. He also has two tracks in the upcoming movie "Memento."

Monc and his label, Conglomerated Industries, have also managed to get the record into a considerable number of retail stores—most notably the Virgin Megastore in Los Angeles. His music also sparked the interest of those at takeoutmusic.com, where it is a featured pick. And a number of Tower Records stores in Southern California, including those that rarely take indie artists, have stocked the record on consignment.

"It's pure guerrilla style," says Monc. "We're gonna keep it truly indie."

The artist says that "Guilty" "goes deeper into my sound. The first disc was an introduction—this one's more unique, more specific to me. It's not into one genre, so people are bound to pick up a lot of different references."

In addition to its five songs—"Guilty," "Oh," "Rhetoric," "Time & Pressure," and "And The Girls Sing"—the EP/CD-ROM contains a music video for the title track, a spoken message from Monc, and an MP3 of each song.

For more information, visit Monc's Web site (monc.net).

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	7	31	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
2	4	7	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE
3	8	13	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
4	3	20	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
5	10	10	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
6	6	17	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
7	5	10	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
8	14	20	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
9	17	4	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
10	13	31	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
11	12	75	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
12	9	25	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
13	18	14	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
14	11	5	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
15	19	36	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
16	30	12	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
17	16	34	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
18	29	7	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
19	21	8	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
20	49	4	PRU CAPITOL 23120 (6.98/9.98)	PRU
21	15	13	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
22	26	11	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
23	NEW		MDO SONY DISCOS 84070 (10.98 EQ/17.98)	SUBIR AL CIELO
24	41	13	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
25	46	2	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP

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

26	44	12	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
27	RE-ENTRY		NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC /INTERSCOPE (11.98/17.98)	[GIRL DIRECTOR]
28	32	13	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
29	28	3	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
30	24	27	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
31	43	2	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
32	25	3	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
33	RE-ENTRY		UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
34	38	2	DUST FOR LIFE WIND-UP 13060 (16.98 CD)	DUST FOR LIFE
35	NEW		ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
36	35	16	DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
37	45	24	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
38	36	7	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
39	27	19	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
40	47	2	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
41	RE-ENTRY		NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
42	37	9	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
43	20	30	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
44	39	21	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
45	31	6	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
46	23	21	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
47	22	6	NEWSONG BENSON 83327/JIVE (11.98/17.98)	SHELTERING TREE
48	NEW		ATB RADIKAL 90024 (18.98 CD)	TWO WORLDS
49	RE-ENTRY		JANE MONHEIT N-CODED 4207/WARLOCK (16.98 CD)	NEVER NEVER LAND
50	34	7	SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS

POPULAR UPRIISINGS

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

DANNI'S 'SHOT': Country music songstress **Danni Leigh** has returned with a new album and a new label: "A Shot Of Whiskey And A Prayer," due Feb. 13 on Sony-distributed Monument Rec-



Caleb's World. New York-based singer/songwriter Caleb describes his music as "intelligent pop. It's very moody." The title of his debut album, "Fear Of Success" (due Feb. 6 on Universal Records), is "an effort not to take myself too seriously." Caleb co-produced the set with Kevin Killen. The album track "She Likes The Attention" will be on the soundtrack to the Michael Douglas film "One Night At McCool's."

ords. Leigh's previous album, "29 Nights," on Decca/MCA Nashville, reached No. 75 on the Top Country Albums chart in 1998. "A Shot Of Whiskey" was produced by **Emory Gordy Jr.** and **Richard Bennett**—the pair that

produced **Steve Earle's** critically acclaimed 1986 "Guitar Town" album.

Two singles from Leigh's new album already charted on Hot Country Singles & Tracks last year: "I Don't Feel That Way" peaked at No. 56, while "Honey I Do" reached No. 59. The latter also reached No. 19 on the Country Singles Sales chart. The videos for both songs have been in rotation on CMT and Great American Country. Leigh is expected to tour in support of the album later this year.

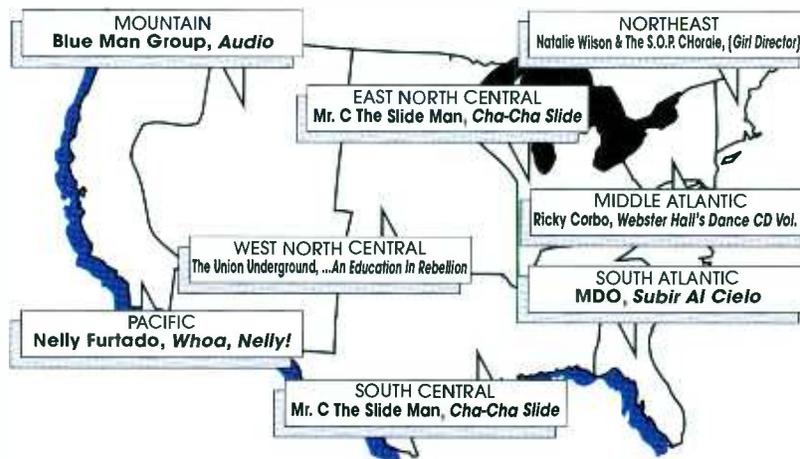
SOLO PEPPER: **Red Hot Chili Peppers** guitarist **John Frusciante** wrote all the songs and self-produced his third solo album, "To Record Only Water For Ten Days." The album, to be released Feb. 13 on Warner Bros., features first single and video "Going Inside." A three-song EP (with album tracks "Going Inside," "Someone's," and "Moments Have You") has been serviced to modern rock and college radio.

The album takes a more psychedelic, experimental turn than one might expect



Forget Me Nots. Hip-hop act the Micranots, led by rapper Self (pictured), are on a U.S. tour in support of the album "Obelisk Movements" (Subverse Music). Self says he wants the Micranots' music to "inspire people to think for themselves." Upcoming tour dates include Jan. 26 in Houston and Jan. 30 in Salt Lake City.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
- Nelly Furtado Whoa, Nelly!
 - At The Drive-In Relationship Of Command
 - Doggys Angels Pleezbaleevit!
 - Delirium Poem
 - Paul Oakenfold Perfecto Presents Another World
 - SoulDecision No One Does It Better
 - Paulina Rubio Paulina
 - St. Germain Tourist
 - Samantha Mumba Gotta Tell You
 - Deltron 3030 Deltron 3030

- SOUTH CENTRAL**
- Mr. C The Slide Man Cha-Cha Slide
 - Big Moe City Of Syrup
 - Intocable Es Para Ti
 - Jamie O'Neal Shiver
 - Lil' Flip The Leprechaun
 - Rodney Carrington Morning Wood
 - SoulDecision No One Does It Better
 - Keith Urban Keith Urban
 - Brad Paisley Who Needs Pictures
 - Cledus T. Judd Just Another Day In Parodies

from a Red Hot Chili Pepper. Frusciante, who's still a member of the band, will go on a promotional tour for the album.

SEGUNDO'S SONGS: **The Buena Vista Social Club** was one of the top Heatseekers stories of 1999. The group's self-titled album had been on the charts for more than a year before it broke into the top 100 of The Billboard 200 due largely to a feature film documentary about the group, and the album went on to achieve platinum success. Buena Vista Social Club members **Ibrahim Ferrer** and **Eliadas Ochoa** have since released albums that have been hits on The Billboard Latin 50, the tropical/salsa and world music charts, and, in Ferrer's case, the Heatseekers chart.

Now another Buena Vista Social Club alum is set to release a new album. **Compay Segundo's** third solo album, "Las Flores De La Vida," is due Feb. 6 on Nonesuch Records. The album will be serviced to world music, Latin, and college radio.

BLENDER JOB: After some lineup changes, Seattle-based punk band **Blenderhead** is back with a new album, "Figureheads On The Forefront Of Pop Culture," set for release Jan. 23 on Tooth & Nail Records. The band played a few warm-up shows last month in Seattle and Illinois, and a full-length tour is being planned after the



Superstar Music. Heavy rock band Hardcore Superstar has made a name for itself in its native Sweden, where its first single, 1999's "Someone Special," was a top 40 hit. Its latest album, "Bad Sneakers And A Piña Colada," is due for U.S. release Feb. 13 on Music For Nations/Koch Records. Guitarist Silver Silver says the period since the album's European release last year has been "intense."

album's release. Advance music from the album was featured on a free sampler given out on last year's Warped tour.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ DAVID CROSS

The Simple Life
 PRODUCER: David Cross
 DAC 001
 Some discs just make you smile from the first few notes. It's often the result of an artist filled with undeniably infectious, joyous energy—words that fully capture the essence of Cross. From the outset, it's clear that this New York-rooted jazz crooner is having an absolute blast interpreting some of pop music's most beloved swing and bebop standards. It takes a brave man to attempt tunes like Mel Tormé's glorious "Born To Be Blue" and Duke Ellington's "Don't Get Around Much Anymore," but Cross is up to the challenge. His approach is wonderfully fresh yet wisely reverent. You can hear how closely he's studied the work of Tormé and Frank Sinatra, incorporating elements into a style of phrasing without sounding like a second-rate mimic. The set's spare, mostly piano-driven arrangements will narrow the commercial reach of "The Simple Life," though it should be an easy sell to anyone with a soft spot for the kind of music that wafts through a smoky jazz club or cabaret—particularly when it's performed by an artist who has as much charm as Cross has. Contact 212-262-1396 or DAC262@aol.com.

ACETONE

York Blvd.
 PRODUCERS: Eric Sarafin, Acetone
 Vapor Records 2A-47900
 On its fourth album, "York Blvd.," Los Angeles-based trio Acetone continues to mine a deliriously beautiful yet disparate aural soundscape. By not subscribing to any one musical genre, Acetone is free to do away with conventions and limitations. It's for a very good reason that fans of Spiritualized, the Verve, the Velvet Underground, and Pink Floyd have fiercely embraced this band. Throughout the set's 10 tracks, bandmates Mark Lightcap (guitarist/vocalist), Richie Lee (vocalist/bassist), and Steve Hadley (drummer) keep things on the down-low, preferring the laid-back approach as opposed to being in-your-face. "Things Are Gonna Be Alright" soothes with weathered melodies, Nashville-hued guitarwork, and Pylon-flavored basslines: "19" is all warm and cuddly; "One Drop" is as contemplative as they come. Need something a bit more buoyant? Go directly to "Like I Told You." Don't be surprised, though, if by the end of the day you find yourself playing track No. 4 ("Vibrato") over and over again. Tracks this sensual don't come down the pike all that often. Zen rockers, indeed.

SPOTLIGHT



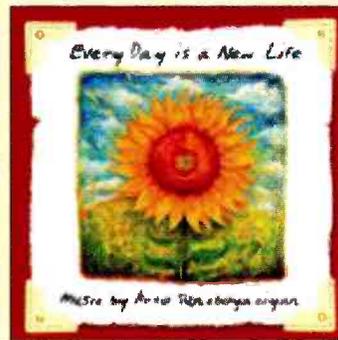
ERI SUGAI
Mai
 PRODUCERS: Eri Sugai, Kazumasa Yoshioka
 Pacific Moon PMR-0020
 The critical shorthand for Eri Sugai will be "the Japanese Enya." That's a fair assessment but one that doesn't go deep enough in describing this extraordinary singer. Like Enya, she stacks her voice in multitracked choirs. The opening "Horizon" sweeps in as if it were the first dawn of the world after the tempest. Sugai also shares Enya's affinity for her own native music. In fact, on "First Love," she does an uncanny imitation of the Chinese violin called the *erhu*. A veteran pop musician in Japan, Sugai also composes and performs commercial jingles, and one of them, "Aqua," turns up here, recalling the classically inclined vocal choirs of Adiemus (the group and the song), which also began as an ad. While distinctly Asian, Sugai's imaginary dialect breaks through the language barrier, using the voice as an instrument that traverses lullabies and chorales, tribal chants, and serene meditations. "Mai" means "dance" in Japanese, and Eri Sugai dances like a flock of descending angels.

ORIGINAL FILM SOUNDTRACK

Snatch
 PRODUCERS: Matthew Vaughn, Guy Ritchie, Patricia Joseph
 TVT Soundtrax 6950
 Ok, admit it. You're probably more interested in the soundtrack to Guy Ritchie's newest flick because of his recent marriage to Madonna than because of its content. Even the inclusion of Miss M's salad-days classic, "Lucky Star," kinda gives you a little extra tingle, doesn't it? Well, in truth, the actual album is an appealing, Anglo-conscious journey into

SPOTLIGHT

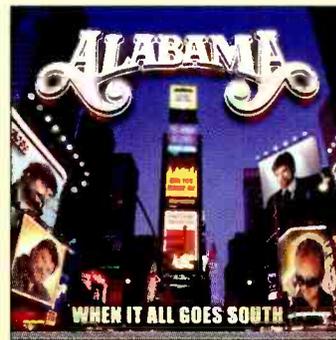
ARTO TUNCBOYACIYAN
Every Day Is A New Life
 PRODUCER: Arto Tunçboyacıyan
 Living Music 0037
 The more one learns about Arto Tunçboyacıyan, the greater one's appreciation for his gifts. As a percussionist, the Armenian musician has played with Chet Baker, Joe Zawinul, Al DiMeola, and others. As a vocalist/composer and player of the six-string *saz*, he has graced the recordings and concerts of Paul Winter since 1998 and now delivers this gorgeous, multicolored album. From the achingly plaintive "Take My Pain Away" to the uplifting "Thank God I Wake Up Again" to the carnivalesque "Baby Elephant," Tunçboyacıyan's ample musicality is in full bloom. Of



particular note is the mournful "Dear My Friend Onno," a tribute to the artist's late brother, whose spirit permeates the album. Besides Winter, who adds delicate touches of soprano sax, notable musical contributors include cellist Eugene Friesen and whistle player Joannie Madden. A worldly, inspired recording from a man who is made of music. Contact Livingmusic.com.

cutting-edge electronica, with solid contributions by Mirwais, the Herbaliser, and Overseer. There's also plenty here for name-checkers, most notably from Oasis and Massive Attack—both of whom are represented via fun, previously released material. There are bizarre, somewhat clunky moments that may only make sense within the context of the movie—like the Johnston Brothers' cheeky rendition of "Hernando's Hideaway." But when you have a collection that darts from "Golden Brown" by the

SPOTLIGHT



ALABAMA
When It All Goes South
 PRODUCERS: various
 RCA 07863
 For more than 20 years, Alabama has displayed not only a remarkable tenacity but also an uncanny ability to navigate the rough terrain of country radio. Fortunately, "When It All Goes South" finds the band not abandoning those that bring 'em. At a generous 15 cuts, the boys from 'bama cover a lot of territory, and Randy Owen's seasoned, warm vocal drives it all home. Highlights are many and include the rowdy Dixie exuberance of the title cut, the easy rollin' observation of "Reinvent The Wheel," the piano-based ballad "Down This Road," and the stone country of "I Can't Love You Any Less." With strings, choirs, horns, and crafty pickin' to go with cool studio tricks, this is a diverse record. Guest appearances by Christopher Cross and Jann Arden sound great, but it's Alabama's personality and keen choice of material (with easily more than a half-dozen solid single opportunities) that make this a keeper. Alternately funky and slick, edgy and sentimental, Alabama continues to mine a formula that could keep it on the airwaves and in front of its fans for another 20 years.

Stranglers into "Dreadlock Union" by 10cc, how can you go wrong?

R & B / HIP-HOP

JANICE-MARIE
Hiatus Of The Heart
 PRODUCERS: David Cochrane, Janice-Marie
 Tastebuds/Lightyear 54431
 Fans got their first taste of Janice-

Marie (née Johnson) when A Taste Of Honey's hypnotic dance groove "Boogie Oogie Oogie" pulsated to the top of the R&B and pop charts in 1978, resulting in a Grammy Award for best new artist. Since that time, Janice-Marie never stopped flexing her musical skills. That said, it may have taken the singer/songwriter/musician a while to deliver her first solo debut with "Hiatus Of The Heart," but the wait has been worth it. This set of world-flavored R&B/pop heralds a mix of dance, midtempo tunes, and ballads that wrap themes of life and love around African and Caribbean rhythms, as well as rock, reggae, and jazz. Standouts include the island-flavored "Love Is The Only Thing That Matters," the lush introspective title track (reminiscent of "Sukiyaki," another Taste Of Honey hit), and the jazzy "In The Light." There's also a bonus track, "Sayonara," and a Spanish version of the venerable "Boogie." While the latter revamp is a nice nostalgic touch, here's hoping listeners step beyond that memory and allow themselves to explore Janice-Marie's musical heart.

DANCE

★ MUCHO MACHO
Death On Wild Onion Drive
 PRODUCERS: Neil Dunford, Tim Punter
 Wiiiija/The Beggars Group WIICD 1106
 This U.K. duo—producers/DJs Neil Dunford and Tim Punter—knows how to seriously get, and keep, the vibe totally alive. On its 3-year-old debut, "The Limehouse Link," Mucho Macho delivered a beat-savvy, electro-skewed, non-formulaic set that (wisely) eschewed the big beat hype of the day. Of course, it did have its fair share of smart (sometimes silly) samples and very-aware cutup breaks. All of which brings us to the almighty follow-up album. "Death On Wild Onion Drive" is all of the above—but more. In addition to old-school beats, funky grooves, house foundations, and disco splashes, the new set finds the pair taking a giant step forward musically, with more original ideas getting their proper due in the spotlight. Tracks like the postcard-perfect house jam "One Dollar," the progressive "Salsa Shark (Everybody Knows Your Name)," the disco-lashed "Then It's Down To The Sea In Bikinis," the Middle Eastern-etched "Being Right Is Being Strong," and the funk throw-down "Life Is Fragile (Handle With Prayer)" are primed for dancefloors. Conversely, the Jon Lucien-fueled "Easy Living" is a soul classic in the making. Those that open their ears and minds to the rich and varied sounds of Mucho Macho will be royally rewarded.

JAZZ

★ CHUCHO VALDES
Solo—Live in New York
 PRODUCER: Rene Lopez
 Blue Note 7243 4 93456
 Cuban pianist Jesús "Chucho" Valdés has been a major player in Cuban music for decades, but his determination to remain in Cuba left him on the wrong side of the U.S. government's Cuban embargo until the 1990s. Valdés is known as the founder of the premiere Cuban jazz orchestra Irakere, but as important as his work with Irakere has been, the chance to hear him perform solo is a bigger thrill. He is a monster pianist, blessed with a profound rhythmic sense and

(Continued on next page)

VITAL REISSUES®

BILLY ECKSTINE
The Cool Mr. B
 EXECUTIVE REISSUE PRODUCER: Gordon Anderson
 Collector's Choice Music CCM-1003

BOBBY DARIN
The Curtain Falls—Live At The Flamingo
 EXECUTIVE REISSUE PRODUCER: Gordon Anderson
 Collector's Choice Music CCM-171

JO STAFFORD
On Capitol
 EXECUTIVE REISSUE PRODUCER: Gordon Anderson
 Collector's Choice Music CCM-170

FARON YOUNG
The Complete Capitol Hits Of Faron Young
 EXECUTIVE REISSUE PRODUCER: Gordon Anderson
 Collector's Choice Music (CCM)—the

mail-order specialist catering to ever-searching catalog-music lovers—has done it again, mining major labels' cob-



webbed vaults for some prized and hidden treasures. This time around, CCM is

offering—among dozens of new and otherwise-unavailable collections—remarkable albums for jazz, country, and classic-pop fans. Tops is one by balladeer Billy Eckstine that features a young Sarah Vaughan when she was the canary in Mr. B's famous birth-of-bop band. Most of the tracks are taken from rare 1945 "Jubilee" radio show broadcasts. Another killer is the terrific, previously unreleased Bobby Darin 1963 live show at the Flamingo, which sat in the Capitol vaults for 37 years. The Darin-patented fare is a mix of his rock-'n'-roll hits and Sinatra-type "Mack The Knife" swing, yet it also documents his increasing flirtation with folk. Also by way of Capitol are 24 dreamy tracks from the flawless Jo Stafford (most with Paul Weston's orchestra) and a 41-track, two-disc cornucopia of the great honky-tonker Faron Young. Contact 800-923-1122 or Collectorschoicemusic.com.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (🎧): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bambarger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

(Continued from preceding page)

an endlessly inventive mind. His five-minute take on "Over The Rainbow," for instance, comes at us in a rush of delicate, melodic musings and thunderous runs. "Rumba Quajira" is, indeed, a rumba caught in a whirlwind of bold improvisation, driven by Valdés' mercurial right hand, while "Besame Mucho" and "Tres Lindas Cubanas" are much more romantic statements. The album concludes with Valdés roaring through an exploration of Latin rhythms on "La Negra Tomasa" that leaves no doubt as to his jazz virtuosity.

GROOVE COLLECTIVE

It's All In Your Mind

PRODUCERS: Genji Siraisi, Jonathan Maron, Bill Ware
Shanachie SH5074

New York-based Groove Collective has been erasing musical borders for nearly a decade. Not afraid to infuse its music with elements of jazz, hip-hop, house, Latin, funk, and world-beat, the Groove Collective knows what it means to jam hard and sweet. For proof, witness one of the Collective's live shows—or simply give a listen to its new album "It's All In Your Mind." The 13-track set opens with the breezy "Time Pilot," which is a fine tribute to the late Nigerian Afrobeat master Fela Kuti. From there, the band explores disco ("Dance With You"), funk ("Earth To Earth"), and Brazilian ("You're Stepping On My Daisy") rhythms. On "Stargazer," Cuban piano legend Chucho Valdés expertly works the ivories over a scintillating Latin-jazz groove. Fans of Roy Ayers will want to check out "Ocean Floor," which (faintly) recalls Ayers' "Running Away." Throughout, Groove Collective keeps the live juices flowing with effortless flair—something other bands would be wise to emulate. Jazz/funk fusion at its most sublime.

WORLD MUSIC

★ VARIOUS ARTISTS

Carnival

PRODUCERS: Jacob Edgar, Dan Storper
Putumayo PUT 183

This is an unusually bright idea for a compilation. Carnival is a celebration that, historically, takes place immediately prior to the Catholic season of Lent, and, as is evidenced stateside by Mardi Gras in New Orleans, it inspires world-turned-upside-down parties of epic proportions. For its latest collection, Putumayo has assembled well-schooled Carnival tunes from Brazil, Colombia, Venezuela, Barbados, Cuba, Haiti, Trinidad, and New Orleans. Among the many highlights are Santiago de Cuba's Cuarteto Patria doing "Carnaval," with Afro-jazz boss Manu Dibango sitting in on the action; Andre Tanker of Trinidad offering "Wild Indian Band"; the famed Big Easy player Eddie Bo's "I Know You Mardi Gras"; Salvador de Bahia's Ara Ketu (originally a *bloco afro*) performing "Tapete Negro"; and Haiti's King Posse on "Retounen," with its *compas mufin* groove. No matter what the language or Carnival tradition, these songs share a celebratory vibe that has been known to induce dancing all night in the streets.

CLASSICAL

JOHN ADAMS: Century Rolls, Lollapalooza, Slonimsky's Earbox

Emanuel Ax, piano; Cleveland Orchestra/Christoph von Dohnányi; the Hallé Orchestra/Kent Nagano
PRODUCER: Wilhelm Hellweg

Nonesuch 79607

The most-performed new piano concerto of recent years, John Adams' "Century Rolls" glitters and glides like a fancy new

car—all well-oiled rhythms, gleaming colors, and top-of-the-line craftsmanship. The spectacular opening movement evokes the motoric Jazz Age piano rolls of Fats Waller, George Gershwin, and even Ravel, while the closing manages to touch upon not only bebop but the player-piano studies of Conlon Nancarrow. Akin to his use of Pachelbel's Canon in the slow movement of his Violin Concerto, Adams bases the middle passage of "Century Rolls" on Satie's free-floating "Gymnopédies." Adams wrote "Century Rolls" for soloist Emanuel Ax, who makes as much of the poetic idleness as he does the fast rides, and he is afforded luxury-class accompaniment by the Cleveland Orchestra. Making for nice companion orchestral pieces are the rollicking "Lollapalooza" and the better, Stravinskian "Slonimsky's Earbox," both of which come from Nonesuch's recent Adams boxed set, "Earbox." The composer himself contributes the wonderfully articulate liner notes.

CONTEMPORARY CHRISTIAN

★ JIM FELIX

Contagious

PRODUCERS: Jim Felix, Steve Williams
Red Sea/SOAR 003

During the past decade, the Albuquerque, N.M.-based Soar Corp. has developed a reputation for exposing some of the Native American community's most talented artists. That tradition continues with this fine release from Jim Felix on the label's Red Sea imprint. Felix has a warm, inviting vocal style. He sounds relaxed but confident, and there's a passion to his delivery that ensures the listener that Felix believes every word he's singing. Billed on the CD as a "First Nations Cree Evangelist," Felix penned all the songs on this set. He displays a gift for sharing his convictions with an earnestness that is encouraging but not overbearing or preachy. Musically, many of the songs are reminiscent of the best of '70s pop/rock with their memorable melodies. "Power Belongs To God" has a vibe that evokes the Doobie Brothers' "Listen To The Music." "Not By Might" has a soothing, soulful feel. Among the other highlights are "Down On My Knees," "Let The River Flow," "Feel His Power," and "He's Alive." The overall worshipful tone of the album should attract fans of praise & worship music, which has become the Christian music's community's fastest growing subgenre. Contact 505-268-0287.

NEW AGE

★ ZERO ONE

Prototype2

PRODUCER: Kevin Dooley
Waveform 99105

"Your life is going to be different now! It's going to be full of possibilities." Thus speaks a disembodied voice at the beginning of Zero One's sophomore excursion, "Prototype2." Kevin Dooley, the man at the controls of Zero One, lives up to that promise with an entrancing album of electronic ambience, vivid sound design, and haunting moods. Minimalist and austere, the album employs simple elements and repeating cycles to orchestrate a surreal world of whispered voices and melodies that spiral in infinite refractions. "Memory" is a message from a possible future, as lost bytes and bits emerge from a virtual dream state. "Two" offers a hidden code with its "Oogie oogie/oogie eeha" refrain suggesting a password into an underground society. Zero One mixes digital sequences with stereo-panning bongos in a beat groove worked out in a cyber-coffeehouse. "Prototype2" is the perfect deep-chill album to transition into the millennium.

SINGLES

EDITED BY CHUCK TAYLOR

POP

WHITNEY HOUSTON & GEORGE MICHAEL

If I Told You That (4:05)

PRODUCER: Rodney Jerkins
WRITERS: R. Jerkins, F. Jerkins III, T. Estes
PUBLISHERS: EMI-Blackwood, BMI; Famous Music/EMI-April/Mic/I Publishing, ASCAP
Arista 3834 (CD promo)

Arista dips one more time into "Whitney: The Greatest Hits" for this novel partnership between the enduring pop/R&B diva and one of the great lost talents of yesteryear, George Michael. Produced and co-written by Rodney Jerkins, the track's instrumental palette is definitely of the moment, with a driving shuffle beat and layered vocals that make this song more than a passing reminder of something you might expect from Jennifer Lopez. The hook is catchy enough, with a chorus that's simple and easy to sing along with. But whatever magic might be found in this effort most certainly is going to come from the fine vocal performances. Houston scats and offers shout-outs that give "If I Told You That" a spontaneity and energy uncommon in most mainstream R&B music today, while Michael still stands tall as one of the finer soul men to step in front of the mike. This pairing is mightily inspired, and that in itself could turn this into a radio curiosity for pop and some R&B stations. It's just a shame that Houston and Michael weren't offered a song that was truly worthy of their great talents.

SASHA ALEXANDER Let Me Be The One (3:23)

PRODUCERS: G. Michael B., Pomez di Lorenzo
WRITERS: B. Guy, E. Lake, G. Michael B., P. di Lorenzo, P. Boyd Smith, S. Alexander
PUBLISHERS: Edition Click II/Musik-Edition Discoton.
GEMA; administered by BMG Songs, ASCAP
Reprise 100357 (CD promo)

German singer/songwriter Sasha Alexander rowed to U.S. shores in mid-2000 with the charming "If You Believe," but unfortunately, only a handful of pop radio stations recognized the nugget they held in their hands. With the release of second single "Let Me Be The One," Reprise offers a renewed push for the handsome artist and his upcoming album debut, "dedicated to..." This midtempo shuffler is a gentle sort of sonnet, with a plea to his loved one to open up and let him be the special man in her life. Two mixes are offered here, the original album version and a slightly pumped up pop radio remix, courtesy of Soul Solution. This pleasant outing could take off, with support from video outlets and magazines that focus on Sasha's cutie looks and buoyant performance style. Still, it's a shame that "Believe" didn't do the trick for the guy. That was the type of song to launch a career; this is a decent follow-up but, unfortunately, isn't likely to have the kind of instantly passionate response of that previous effort. Perhaps single No. 3 will do the trick.

R & B

ERYKAH BADU Didn't Cha Know (3:58)

PRODUCERS: Jay Dee, Erykah Badu
WRITERS: E. Badu, P. Clendeninn
PUBLISHERS: Divine Pimp Publishing/Tribes of Kedar/BMG Songs, ASCAP; Clendeninn Music, BMI
Motown 20373 (CD promo)
Spiritual R&B earth mother Erykah Badu brings this interpolation of Tarika Blue's 1977 song "Dream Flower" into the 21st century, with organic beats and soulfully nutritious lyrics. "Didn't Cha Know" is representative of the entire "Mama's Gun" project: introspective, with moments that are sometimes painful, other times soothing, yet ultimately aim for "a brighter day." There's no mistaking Badu's vocal style, often likened to the great blues songstress Billie Holiday. At the same time, "Didn't Cha Know" incorporates ethereal background vocals, creating a sound reminiscent of the Emotions on an Earth, Wind & Fire song. Technically, this is Badu's sophomore set (her 1997 debut album, "Baduizm," on Kedar Records was followed up by a live album less than a year later). She has, however, already established herself as an icon in the R&B genre, setting herself apart from many of her peers musically, lyrically, philosophically, and stylishly. All of those nuances come across loud and clear on "Didn't Cha Know," which is what makes the song pleasing to the ear and, in fact, miles away from most of the fare by traditional female R&B singers out there. In every way, this continues to show off Badu's groundbreaking essence.

BEBE WINANS FEATURING CECE WINANS

Tonight Tonight (3:47)

PRODUCERS: Eric Johnson, D. Christopher Jennings
WRITER: B. Winans
PUBLISHERS: EMI Blackwood Music/Benny's Music, BMI

Motown 20372 (CD promo)

BeBe Winans asks his sister and longtime singing partner CeCe Winans to join him on the latest single from his solo album, "Love And Freedom," creating a beautiful and inspiring creation. The Winans have a magic when they sing together—blending seamlessly and, here, infusing a soothing, motivating song with lyrics that can be interpreted as gospel or secular. "Tonight Tonight" builds ever so slowly, with both partners holding back the power in their voices, waiting for that point in the song to showcase their respective strengths: BeBe's roughly hewn, masculine style, and CeCe's clear, unencumbered voice, as if it's reaching to the heavens. As with many of their duets, BeBe and CeCe make "Tonight Tonight" a song that's easy to embrace, both with those who love inspirational music and those who just enjoy good R&B music. The mainstream radio success of last year's "Open My Heart" by Yolanda Adams, which proved it's not just gospel fans who like a little inspiration in their music, may have helped open the door for records like this to be heard beyond gospel radio. Adult R&B has already begun to embrace Winans' latest outing. Is mainstream radio right behind?

MUSIQ SOULCHILD Love (4:06)

PRODUCERS: André Harris, Carvin Haggins
WRITERS: T. Johnson, A. Harris, C. Haggins
PUBLISHER: not listed

Def Soul 15232 (CD promo)

There are times when a song just hits you like a ton of bricks. Steeped in rich harmonies and lush melodies, "Love" does just that. The second single from Musiq Soulchild's "Aijuswanaseing" pays homage to that ever-elusive emotion with a smooth, midtempo track. Although the song's subject is not exactly original, the singer's approach is honest and refreshing. Soulchild is not afraid to simplify his lyrics, and that is what makes them so beautiful. Musically, the song's rising bridge is particularly impressive, as it showcases Musiq's vocal range. Fans of "Just Friends," his first single, should equally consume "Love," which could make it a winner at radio.

KEITH SWEAT Real Man (4:11)

PRODUCERS: Keith Sweat, Dee Dee Lane, Andrew Lane
WRITERS: K. Sweat, D. Jenkins, A. Lane
PUBLISHERS: Twisted Publishing/EMI April Music/Kryme Time Music Publishing/Anrond Music, ASCAP; PNK Publishing/Drew Right, BMI

Elektra 1570 (CD promo)

The battle of the sexes continues, this time perpetrated by veteran platinum crooner Keith Sweat. In "Real Man," Sweat tells his gold-digging woman, "You wouldn't know a real man, baby/If he were staring right in your face." All she wants is "the house... the ice... the minks... the Benz..." It's a theme we're hearing a lot lately. Sweat delivers his message in his usual slow-moving sing-song style. While he's not begging, there's still the presence of a whine in his vocals. That style has garnered hit records in the past, so it's possible it could work again on "Real Man." Still, one has to wonder if Sweat's main fans—the ladies—are going to appreciate a song that knocks them in the knees, instead of his usual call to win back a wronged woman. In addition, "Real Man" harks back to a number of other tried-and-true formulas employed by the singer: nothing too complicated, no high or low notes to reach for, female background vocals, and a simple, hummable melody with a strong drum beat to give it some tempo. Nothing new here, though Sweat's name recognition may earn this one some props at R&B.

CITY HIGH What Would You Do (3:26)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Interscope 10286 (CD promo)

City High is poised for the big time with its message-driven debut single. The New Jersey-based trio, consisting of Robby Pardlo, Claudette Ortiz, and Ryan Toby, raise the issue of how far one person should go to survive. Pardlo and Toby share lead vocals over the guitar-tinged backdrop with impressive results. The single's strongest point is its well-written lyric. Each verse sets up a specific "rock and a hard place" situation and poses the question, "What would you do?" The strong-themed single should provide a nice change of pace for R&B radio. City High scores high marks with this effort from its forthcoming self-titled set.

COUNTRY

VINCE GILL Shoot Straight From Your Heart (3:49)

PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHER: Vinny Mae Music, BMI

MCA 021312 (CD promo)

As MCA Nashville's staff prepares for a big Music Row *soirée* to celebrate being named the top country label for the 10th consecutive year, songs like this come along to remind everyone of the talent that helped the company achieve that status. The latest single from Gill's "Let's Make Sure We Kiss Goodbye" album is a buoyant uptempo tune extolling the virtue of honesty in relationships. Penned by Gill, it's a lyric that acknowledges the difficulties of maintaining a strong bond and celebrates the benefits that come from open lines of communication. Gill's vocal delivery has never sounded more fluid and shimmering. The song and performance are dressed up in smooth country/rock production that sounds vaguely reminiscent of Gill's Pure Prairie League stint. It's a winning effort. Gill's intuitive songwriting and effortless performance should earn it lots of spins.

PHIL VASSAR Rose Bouquet (3:45)

PRODUCERS: Byron Gallimore, Phil Vassar
WRITERS: P. Vassar, R. Byrne
PUBLISHERS: EMI April Music/Phil Vassar Music, ASCAP; EMI Blackwood Music/Arbyrne Music, BMI

Arista 69022 (CD promo)

When it came to country music success stories in the year 2000, Phil Vassar was the man! He scored a hit out of the box

(Continued on next page)

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 770 Broadway, New York, N.Y. 10003. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

Reviews & Previews

SPOTLIGHT

RICKY MARTIN with CHRISTINA AGUILERA
Nobody Wants To Be Lonely



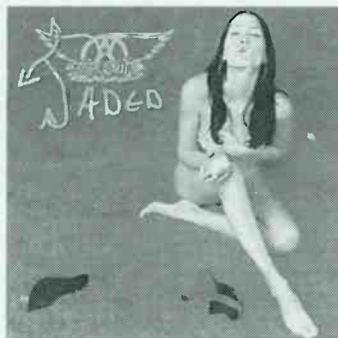
RICKY MARTIN WITH CHRISTINA AGUILERA
Nobody Wants To Be Lonely (no timing listed)
PRODUCER: Desmond Child
WRITERS: D. Child, V. Shaw, G. Burr
PUBLISHERS: Desmundo Music/Deston Songs; Victoria Shaw Songs, SESAC; administered by Deston Songs/Gabburr Tunes, Universal-MCA Publishing, ASCAP

Columbia Records (CD promo)
Just as the paint is drying on the numerals 2001, the year's first event record—and perhaps the first real contender to displace Destiny's Child from the top of The Billboard Hot 100—is poised to react at radio with the gusto of a red-hot volcano. Mercy—red-hot, indeed. The combination of two of pop music's most sexually charged performers, combined with a song drenched in sensuality and a feel-good vibe that's as contagious as kissing, makes for an instantaneously impactful worthy top 40 smasher that will have the nation swaying in unified abandon. Originally, this track was a solo effort on Martin's current "Sound Loaded"—and it stood ably on its own—but wise ones at label Columbia knew that its hit potential would practically combust with the partnering of these two superstar acts. There may have also been concern over the fact that Martin's previous single, "She Bangs," didn't crack the top 10, no doubt a disappointment for Columbia's crowned prince of pop. In addition, while his album has already sold double-platinum, it dropped below No. 50 on The Billboard 200 in recent weeks, a valid cause for concern. But in "Nobody Wants To Be Lonely," Martin is traveling down a different path than the retread "She Bangs"; it's a ballad that's edgier and sexier than anything we've heard from the artist before. And vocally, Martin and Aguilera mesh like two perfect bodies dipping together on the dancefloor; their performance together is just radiant. So there you have it: a solid song, a killer performance from two of the day's hottest entertainers, and tons more potential once the videoclip hits "TRL." Radio, this is one of those special records that will evoke mighty passion from listeners—and a perfect way to bring promise to the fledgling year.

(Continued from preceding page)

with his debut single, "Carlene," then followed it with the No. 1 single "Just Another Day In Paradise"—becoming the only debut country act of 2000 to hit the pinnacle of Billboard's Hot Country Singles & Tracks chart. This new single from Vassar's outstanding self-titled debut album shows the guy was just getting warmed up and that 2001 could be an even bigger year. "Rose Bouquet" is a stunning ballad that poignantly reverberates with the heartbreak of a failed relationship. In the lyric, written by Vassar and Robert Byrne, the Arista artist sings of the good times and the hopefulness of a relationship in its glory, and then expresses the disillusionment and sorrow as things begin to disintegrate. "We sang, we laughed/They all watched us dance/They circled around us and toasted to forever/We played to win, we never gave

SPOTLIGHT



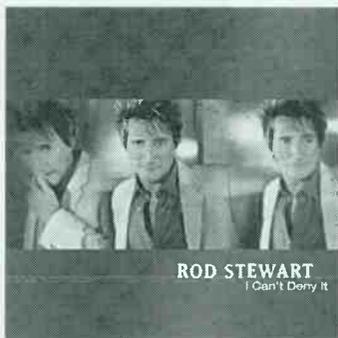
AEROSMITH Jaded (3:34)
PRODUCERS: Boneyard Boys
WRITERS: S. Tyler, M. Frederiksen
PUBLISHERS: EMI April Music/Demon of Screamin' Music Publishing, ASCAP; EMI Blackwood Music/Pearl White Music, BMI
Columbia Records (CD promo)
The last two singles that charted for superstar act Aerosmith came from movie soundtracks: "I Don't Want To Miss A Thing" (from "Armageddon") and "Angel's Eye" ("Charlie's Angels"). At last, for fans who have wondered if the long-enduring band is ever going to focus on a project of its own, there's news: Look for its next album, as yet untitled, on March 20. This preview into the set is an edgy, pop/rock formulation that will assault eardrums from the moment it opens. With a sexy beat, flashes of strings, and a driving rhythm that takes all prisoners, Boston's hometown heroes demonstrate once again that they mean business on the airwaves via their trademark brand of blues-based rock. As always, from the first lick there's no doubt just who is emanating from the radio. Interestingly, "Jaded's" energetic vibe belies its lyric, which addresses the weary, "been there, done that" attitude that much of today's youth tends to adopt, but it only adds to the song's appeal. Radio action is imminent, but you can catch a performance of the track during the Super Bowl half-time show Jan. 28. Score!

in/And we threw it all away/Like your rose bouquet." Vassar turns in a stirring, passionate performance that drips with emotion, and the skilled production underscores the feeling in the lyric. With what is destined to be one of the biggest ballads this year, it looks like everything is going to keep coming up roses for Phil Vassar.

ROCK TRACKS

COLLECTIVE SOUL Vent (2:46)/**Perfect Day** (3:50)
PRODUCERS: Ed Roland, Anthony J. Resta
WRITER: E. Roland
PUBLISHER: Sugar Fuzz Music, BMI
Atlantic 300405 (CD promo)
Ed Roland and the boys of Collective Soul maintain the spirit of evolution present on much of their current "Blender," with two new tracks simultaneously released to radio. "Perfect Day," heading to modern adult, demonstrates the poppier side of the outfit, with a groovy midtempo rocker brimming with savvy harmonies and a forward momentum that relies more on subtle percussion than guitars. But the unexpected treats here are the added vocal and surprise piano breakdown from none other than Sir Elton John. Curiously, John's vocals are stripped from the promo edit (!), and he's an uncredited presence on the album version, also found here, but, admittedly, the combo of Collective Soul and Elton is somewhat oddball. Still, in either form, the song has hooks that hold up, making it a strong radio contender. "Vent," meanwhile, heading to mainstream rock, is a spirited rocker whose lyric is among the more daring this enduring outfit has yet served up: "Your conversation never

SPOTLIGHT



ROD STEWART I Can't Deny It (3:42)
PRODUCER: Greg Alexander
WRITERS: G. Alexander, R. Nowels
PUBLISHERS: Keepin' It Real How Bout You/Warner-Chappell Music, BMI; EMI April Music, ASCAP
Atlantic 300427 (CD promo)
It's been more than a minute since the evergreen Rod Stewart has graced the pop charts with a contemporary effort. As if rediscovering the rocking roots of blue-eyed soul, his "I Can't Deny It," the first single from his upcoming "Human," is a rousing affair, and the best work from the Brit in a good long time. Co-written and produced by Greg Alexander—aka New Radicals—the song bears a striking resemblance to that artist's own top 40 entry "You Get What You Give" from 1999, down to the rollicking piano, a series of shout-outs from Stewart, and the general structure of the song. But with Stewart's familiar voice at the helm, the track really takes on a life of its own, at once washing away the winter blues and offering hope that maybe, just maybe, an act over 30 might still stand a chance on top 40 radio. Spirited and effortless, this song is a real return to form for Stewart, and a grand gesture to the opening of "Human." Nice going, Rod.

sticks/Cause no truth in you exists/Yeah, you bite before you lick/I love ya 'cause you're such a prick." OK, so it's anybody's guess exactly what that's supposed to mean, but the pointed words certainly do stand out amid an assault of guitars, background vocals, and a beat that drives this one home and straight through the garage door. "Vent" shows the more aggressive side of the band, and this track possesses the kind of instrumental hooks that have scored for Collective Soul time and time again. Moving at a fast clip—its business is done in less than three minutes—this is one breath of hot air that will pump up the airwaves at rock radio, perhaps more so than the recent "Why Pt. 2." Fun, fiery, and consistent with the band's many good previous works.

RAP

JAY-Z FEATURING MEMPHIS BLEEK AND BEANIE SIGEL Change The Game (3:40)
PRODUCER: not listed
WRITERS: S. Carter, R. Thomas, M. Cox, D. Grant
PUBLISHER: not listed
Roc-A-Fella 15227 (CD promo)
Sean Carter is at it again. In what seems like a never-ending stream of singles, Jay-Z drops another one for the clubs. "Change The Game," like most Jigga tunes, is one-part machismo and two-parts hypnotic production. Joining Jay-Z once again are Roc-A-Fella cohorts Memphis Bleek and Beanie Sigel. The three very distinctive flows serve the track well. Sigel's aggressive style is tempered by Jay-Z's laid-back attitude. Bleek rounds everything out nicely as a cross between the two. Although "Change The Game" may not have the crossover potential of "Big Pimpin'," its funky backdrop will definitely have R&B radio bumping along. With this single, the rapper proves he's still on top of his own game.

ON ★ STAGE

JANE EYRE
Music and lyrics by Paul Gordon
Book and additional lyrics by John Caird
Directed by John Caird and Scott Schwartz
Brooks Atkinson Theatre, New York

The creators of the Broadway musical "Jane Eyre" have succeeded where many thought they would fail. They translated Charlotte Brontë's wandering 1847 epic into a coherent stage production, "musicalizing" the story without entirely sacrificing its literary heart. And they created a score that doesn't sound like every other Broadway musical.

Yet despite these achievements, they still haven't produced a compelling theatrical production. "Jane Eyre" isn't without its charms; the musical is generally competent and occasionally moving, with strong performances and pleasant melodies. But its creators were so concerned

with adapting the classic novel that they forgot that the show had to stand on its own merits. The result is a by-the-numbers retread of the book—a Cliffs Notes version set to music, if you will—instead of an original entity.



Marla Schaffel, left, and James Barbour in "Jane Eyre."

The story follows the title character from her horrid childhood as a neglected orphan through her years as a poor governess, working for the enigmatic aristocrat Edward Rochester. An unlikely ardor blooms between the two, but class differences and an attic full of secrets threaten to derail their romance. Jane and Edward endure their share of comeuppance for past transgressions, even as love triumphs in the end. The musical seems intent on retaining the book's seemingly tangential plot points, even when they clutter the narrative. While they protect the small details, however, the creators willfully jettison some of the novel's larger motifs—religious faith, women's self-determination—to focus on the single lesson that love conquers all. What remains in "Jane Eyre" is the essential skeleton of the original, but the soul feels hollow.

In the title role, Marla Schaffel rarely leaves the stage; fortunately, except for adopting an accent too cultured for a governess, her performance is solid enough to compensate for the show's lesser moments. She reveals Jane's inner thoughts with subtlety, evolving in a marked yet plausible way. Most important, she sings with the restraint appropriate to her character, thereby lending dramatic impact to the rare moments in which she unleashes the full power

of her voice.

Unfortunately, James Barbour knows no such restraint as Edward. Playing to the back row in every number, Barbour seems to be visiting this show from the overblown Broadway musical "Jekyll And Hyde." True, he has been saddled with the weakest melodies and lyrics, but his bombastic delivery saps his character of humanity. It also makes the love between Jane and Edward less believable; Jane sings tenderly to Edward, but in return he bellows to the rafters.

Mary Stout makes the most of the show's only light role as Mrs. Fairfax, the housekeeper; a part seemingly tailor-made for Angela Lansbury or Charlotte Rae. Although her character's wacky persona—loving but meddling, perceptive yet somewhat daft—is a bit well-worn, Stout's

warm humor brings relief whenever the show seems in danger of taking itself too seriously.

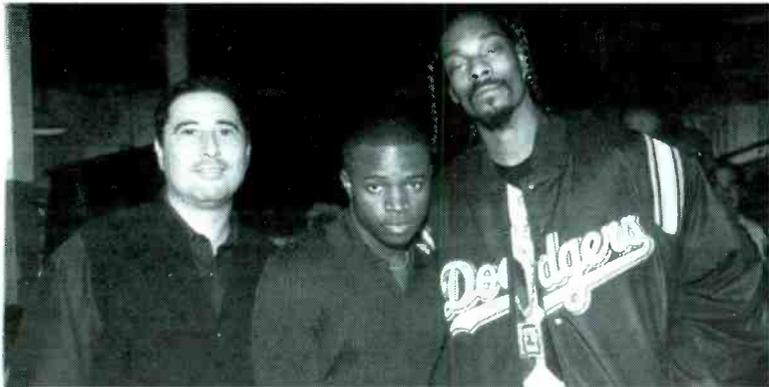
Musically, "Jane Eyre" avoids the rock ballads that plague so many Broadway productions; it more closely resembles

musicals like "Les Miserables." Still, the show's melodic but cautious nature can make for dull stage work.

Fortunately, the well-produced Sony Classical cast album captures the best of the score. Led by Stephen Tyler, the orchestra sounds spare but lush, relying mostly on strings and woodwinds. The singers—except for Barbour, as overwrought here as onstage—convey their characters effectively. Only a few numbers have been omitted for the recording, but most have been shortened, shaved of recitative, and quickened slightly; loosely formed songs like "The Orphan" and "Sweet Liberty" seem tight and distinctive here. The bulk of the show's narrative and music remain intact on a single disc of 68 minutes—far more succinct than the nearly three-hour performance.

This begs the question, of course, of why the stage production was not pared down as well. The creators tried to condense every plot point from the book into the musical, but this results in rushed and unnecessarily complicated storytelling. Instead, they might have telescoped some of the book's plot—especially in Act 2—to make a simpler but more powerful, original story. Literary literalists would complain that aspects of Brontë's tale were altered, but such purists won't fill a theater's seats.

WAYNE HOFFMAN



Hollywood Happenings. Paramount Pictures/MTV Films' "Save The Last Dance," co-starring Julia Stiles and Sean Patrick Thomas, sports a Hollywood Records soundtrack. Musical guests include Donell Jones, Kevon Edmonds, Pink, Onyx's Fredro Starr, and Lucy Pearl, whose "You" is the soundtrack's second single release. Captured on the "You" video set are, from left, Hollywood senior VP of A&R/soundtracks Mitchell Lieb, Thomas, and Snoop Dogg. Both Thomas and Snoop have cameos in the video.

Talent Takes Aim At The 'Bull's Eye'

R. Kelly Plays A Major Part In Rockland/Interscope Trio's Debut

BY JEFF LOREZ

NEW YORK—When Talent left its native Kansas City, Mo., to work with R. Kelly in Chicago, the group expected to stay only two weeks. That two weeks became two years.

The end result of the trio's two-year Windy City sojourn is its Rockland/Interscope debut album "Bull's Eye," slated for release March 13. The majority of the material was written and produced by Kelly, who first became interested in the group—which consists of Earnest "Bishop" Dixon, Marlon "Castor Troy" Hatcher, and Keith "Casino" Murrell—after



TALENT

laboration "All Up In His Ride" add an edge to an otherwise silky-smooth debut. The album's biggest surprise is an a cappella reading of Celine Dion's "My Heart Will Go On," the theme from the film "Titanic."

"That was also Rob's idea," says Hatcher. "Before we sang it, Rob asked us to watch the movie and really feel it. He told us that if we felt like crying to go ahead and cry."

Talent is managed by Keith Williams and Charlucci Finney and booked by Platinum Plus. At the time the trio signed with Kelly, none of them were established songwriters. Since then, Dixon has written Profyle's No. 1 R&B Motown single "Liar" and Joe's forthcoming single "Stutter," both produced by Teddy Riley. Like Riley, Dixon is published by Zomba/ASCAP; the rest of the group is signed with ASCAP.

"The best songwriters are those who have been through something," says Dixon as he recalls the inspiration behind "Liar." "My girl and I had made plans to be together. Then I found out she did something she shouldn't have. The same girl inspired 'Stutter.' But I can't be that mad, because she's put a lot of songs in my head."

"That Midwest, deep-soul appeal in Talent's music is something that's sorely missing in R&B today," says Interscope product manager Meda Leacock. "Women will really be able to relate to the honesty and integrity in their lyrics. Obviously, that demographic will be factored into our marketing plans. And guys will be able

'[R. Kelly] taught us that it's OK to cry. He got us more in touch with our emotions'

— EARNEST 'BISHOP' DIXON —

to say, 'Wow, I went through that same thing.'

Having completed an October promo tour, Talent is scheduled to undertake another junket in January coupled with fellow Interscope acts City High, Secret Weapon, and Parlé. TV appearances on BET, UPN, and local cable stations are planned, as are print ads in Vibe and Honey. New Media will launch an Internet teaser campaign. In addition, the group is preparing to join an upcoming Kelly tour set tentatively for March.

"Vocally," adds Leacock, "Talent really delivers R. Kelly's songs. I think a lot of people will be surprised to know Kelly is heavily involved because it's so different from his own material. It's a winning combination."

"R. Kelly has written some incredible songs for Talent, who have the voices to really do them justice," adds George Daniels, owner of Chicago retail mainstay George's Music Room. "It's refreshing to hear quality like this. They're definitely poised to be one of the main R&B/pop groups in the coming year."

Industry Watchers Share 2001 Forecasts; Rhino Ramps Up Delicious Vinyl Reissues

THROUGH THE LOOKING GLASS: As another year cranks into action, I thought it would be interesting to see what people think—or hope—will happen over the next 12 months. Below, a cross-section of industry players (aka brave souls) share their 2001 forecasts.

Lionel Ridenour, Arista executive VP: "If we see a downswing in the economy, I don't think a death knell will sound for the music business. When people are down and out, they need a song—and this is good, clean, cheap entertainment. Despite the dominance of super-pop bands, R&B will make stronger inroads and achieve longer consistent sales in the coming year. And we've not seen the end of the regional rap explosion. More local buzz out of Chicago, Detroit, and other areas is happening, as is the contemporary gospel door that Yolanda Adams opened."

Sharon Heyward, senior VP of the Trawick Group (clients include Brian McKnight and Cherokee): "My hope is that black radio will be more receptive and quicker to embrace and help break the new sound of music with the 'soul children,' realizing that this again is our music, made by our artists with a different twist. I hope the visual presentation on this music will find a place in the programming of BET/MTV, and we can finally see a little less T&A as the representation for black culture—and deal and speak to our diversity."

Demmette Guidry, Warner Bros. senior VP of urban music division: "Soul music will make a full resurgence. And even though urban music continues to be a producer-driven business, I predict we'll sign and develop more artist-driven [singer/songwriter] projects. Also, with the proliferation of broadband technology, all major labels will move to a subscription-based model for digital downloading of their music."

Dwight Bibbs, Warner Bros. senior VP of promotion, urban music: "Urban music is going to have as strong if not a stronger marketplace presence. In addition to the throwback to the soulful male solo singer, I see more solo female acts coming out and reaching gold or platinum status. Hip-hop/rap music will reach new heights, with more

groups/performers using live instruments rather than depending purely on samples."

Vivian Chew, principal of TimeZone International/Chew Entertainment: "With the Internet giving us global communication literally at our fingertips, the opportunities to break urban artists outside of the U.S. will continue to grow. Artists like Jill Scott, Destiny's Child, and Eminem all enjoyed tremendous international success in 2000. I predict that up-and-coming artists such as India.Arie [Motown], Jamie Hawkins [Monami/Elektra], and Alicia Keys [J] will follow the same path."

Scott Mills, COO of BET Interactive: "The record labels will place a much greater emphasis on the Web as a powerful promotional vehicle to drive sales vs. a distribution vehicle. We're seeing much more [of that thinking] than we did a year ago, so I think that will be one of the more significant trends we'll see."



by Gail Mitchell



DELICIOUS PRODUCT: Pioneering underground West Coast group the Pharcyde gets its first retrospective treatment Tuesday (16), with Rhino's "Cydeways: The Best Of The Pharcyde." The project marks the second release under Rhino's new partnership with Delicious Vinyl—the first being the Brand New Heavies' "Trunk Funk Classics (1991-2000)."

Future Rhino/Delicious Vinyl reissues include Feb. 20 releases by the Brand New Heavies ("Excursions," "Shelter"), Tone Loc ("Loc-Ed After Dark"), Masta Ace ("Slaughterhouse"), Young MC ("Stone Cold Rhymin'"), the Whoridas ("Whoridan"), and Born Jamericans ("Yardcore"). Among artists on the March 20 slate are the Brand New Heavies (including "Brother Sister"), Tone Loc ("Cool Hand Loc"), and Masta Ace ("Sittin' On Chrome").

The 15-track Pharcyde compilation includes selections from 1992's "Bizarre Ride II The Pharcyde" and 1995's "Labcabinicalifornia"—plus the tracks "Drop," "Passin' Me By," "Runnin'," "Ya Mama," and the previously unreleased "Panty Raid."



A Dream Deal. Songwriter/producer Joshua P. Thompson (Babyface's "Reason For Breathing," O-Town's "Liquid Dreams"), who writes under his Tallest Tree Music banner, recently signed with DreamWorks Publishing. On hand for the momentous occasion were, from left, DreamWorks Publishing's creative executive Robert White; head of music publishing Chuck Kaye; Kaye's daughter, Molly; Thompson; and Thompson's managers Alan Melina and Laurent Besencon of New Heights Entertainment.



STEPHANIE LOPEZ'S
RHYTHM SECTION

BIG THINGS IN SMALL PACKAGES: What do you get when you mix top 10 rappers, an independently distributed label that understands the genre, and a great idea for a project? It seems you get history. On Hot Rap Singles, "Oh No" by **Mos Def & Pharoahe Monch Featuring Nate Dogg** moves 8-1. This is the first time in the chart's history that a single available only on 12-inch vinyl has made it to the top. Usually a mix of configurations gets the nod. What does this mean? That 12-inchers, a format usually reserved for mixers and jocks, are selling decent numbers, while fewer hits are being released on the more popular configurations.

This bump in sales numbers also boosts the track 34-22 on Hot R&B/Hip-Hop Singles & Tracks. The album that spawned this trend-making single is titled "Lyricist Lounge Vol. 2" (Rawkus), which peaked at No. 7 on Top R&B/Hip-Hop Albums (27-25 this issue) and has sold 230,000 units, according to SoundScan. The first in the series, "Lyricist Lounge Volume One," debuted on that chart in May 1998 and peaked at No. 52, selling more than 130,000 units to date.

NO STUTTER HERE: In a move that can only be described as perfect timing, **Joe** hits the top 10 of the Hot R&B/Hip-Hop Singles & Tracks this issue with his latest endeavor, "Stutter" (Jive). With its sales points confined to 12-inch vinyl, airplay pushed the song to No. 21 last issue on Hot R&B/Hip-Hop Singles & Tracks. Now, with the release of a CD and cassette single, the resulting sales increase moves "Stutter" to No. 10, as it wins the Greatest Gainer/Sales title. Along with this leg up from retail, the single can also be heard on radio nationally as a remix that features **Mystikal**. Look for the remix on the retail-available CD-maxi single.

This is the third single from Joe's latest album, "My Name Is Joe" (Jive). The album has been certified double-platinum, the biggest-selling album of Joe's career. The set's first single, "I Wanna Know," peaked at No. 2 in April 2000 on Hot R&B/Hip-Hop Singles & Tracks. It fell short of the prime position because **Santana's** "Maria Maria" was busy making history by becoming the groups' first No. 1 R&B single in its long career.

NOT MISSING A BEAT: This issue brings about a return to Hot R&B/Hip-Hop Singles & Tracks for **Case**, with "Missing You" (Def Soul/IDJMG). The song debuts at No. 78, ending Case's two-year absence from this chart. His chart debut was "Touch Me Tease Me" from the soundtrack to **Eddie Murphy's** original "Nuttty Professor" (Def Soul/IDJMG) in 1996. "Touch Me" rose all the way to No. 4 on the chart, was certified as a gold single, and launched Case's career. Case's second album, titled "Personal Conversation," hit the Top R&B/Hip-Hop Albums chart in May 1999 and has been certified gold.

"Missing You" is the first single from his newest project, titled "Open Letter," due out this spring. "Missing" receives early radio airplay and support from WQHT New York, WIZF Cincinnati, WZAK Cleveland, and KMJM St. Louis.

New Label To Take The Place Of Yab Yum

BY GAIL MITCHELL

LOS ANGELES—After closing its Elektra-distributed Yab Yum Records, Edmonds Entertainment Group has established a new label, Edmonds Record Group (ERG). Edmonds Entertainment president/CEO Tracey Edmonds will serve as ERG's co-president with former Yab Yum executive Michael McQuarn. Rounding out the management slate are executive VP Jeff Burroughs, senior VP of artist development Bernard Jacobs, VP of promotions Mike Avery, and VP of marketing and artist development Tonya Salvant.

ERG has secured distribution deals with Sony, Def Jam, and Priority Records. In addition to bringing over former Yab Yum executives McQuarn, Jacobs, and Avery, the



edmonds record group

label has also signed ex-Yab Yum acts Jon B., 3rd Storee, and Jack Herrera. Also on the roster is Dre Allen.

"With the major record companies expanding their black music divisions, it's created an opportunity to supply music to these labels," says Burroughs. "At ERG, we have a boutique situation that will allow us to take greater time in crafting records and understanding our artists' perspectives. And while it's unusual to have three different distribution deals, it affords us the unique opportunity to handpick where our artists will be most successful, given their musical styles and individual marketing situations."

Burroughs held a similar executive post at Bad Boy Entertainment, where he spent four years. Salvant is also a former Bad Boy executive.

Jon B.'s third album, "Pleasures You Like," will be released through ERG/Sony in March. The first single is "Don't Talk," which is being released this month. 3rd Storee's sophomore album, on ERG/Def Jam, is expected this summer, as is the Herrera project on ERG/Epic. Allen is on ERG/Priority.

Through Def Jam, ERG also recently released "Soul Food—The Best R&B Of 2000," the soundtrack to the Edmonds Entertainment-produced "Soul Food" TV series on Showtime. Besides its film/TV unit, Edmonds Entertainment's other divisions include e2 filmworks, Edmonds Management, Edmonds Music, and the Tracken Place recording studio.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1/GREATEST GAINER					
1	8	7	6	OH NO (T) RAWKUS 289* †	MOS DEF & PHAROAE MONCH FEATURING NATE DOGG 1 week at No. 1
2	7	10	7	\$#!* ON YOU (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D-12
3	2	2	12	WHERE I WANNA BE (C) (D) (T) BABY REE 35058/LONDON-SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
4	1	1	10	BABY IF YOU'RE READY (C) (D) (T) DOGGY STYLE 2132/TVT †	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA
5	11	12	6	IT WASN'T ME (T) (V) MCA 155782* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
6	10	9	5	ALL GOOD? (T) (X) TOMMY BOY †	DE LA SOUL FEATURING CHAKA KHAN
7	22	15	14	BIG DOE (C) (D) FUTURESCOPE 3331 †	SUICIDE
8	5	4	13	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
9	6	11	8	R.N.S. (C) (D) (T) KJAC 005/LANDSPEED	FREDDIE FOXXX BUMPY KNUCKLES
10	9	5	5	DANGER (BEEN SO LONG) (T) JIVE 42860* †	MYSTIKAL FEATURING NIVEA
11	26	22	8	THAT SMUT (T) EASTERN CONFERENCE 273*/RAWKUS	SMUT PEDDLERS
12	24	23	5	PEACE OF MIND (D) LEGIT BALLIN' 25014 †	DARKSIDE BALLAZ FEATURING TWISTA
13	18	32	6	NO! NO! NO! (C) (D) (T) KING PIN STATION 197 †	SUNNI BLACK FEATURING MOTHER SUPERIA
14	37	17	22	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
15	3	3	18	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
16	12	16	4	PUT IT ON ME (T) MURDER INC./DEF JAM 572751*/IDJMG †	JA RULE FEATURING LIL' MO & VITA
17	25	21	8	W.O.E. IS ME (WORLD OF ENTERTAINMENT) (T) INTERSCOPE 284*/RAWKUS †	JURASSIC 5
18	21	27	4	SOUTHERN HOSPITALITY (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG	LUDACRIS
19	4	6	11	SOULJAS (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
20	15	14	6	IS THAT YOUR CHICK (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT
21	RE-ENTRY	26		SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
22	NEW ▶	1		R.E.S.P.E.C.T. (D) (T) LOOKALIVE/RAWKUS 497459/INTERSCOPE	4TH AVENUE JONES
23	NEW ▶	1		LOUD AND CLEAR (D) TRIBUTARY 70485/ORPHEUS	BLACK MISS
24	23	13	11	I JUST WANNA LOVE U (GIVE IT 2 ME) (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	JAY-Z
25	14	19	19	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
26	RE-ENTRY	12		YA STYLE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
27	13	18	14	IT'S OK (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
28	17	20	20	SHAKE IT LIKE A DOG (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
29	RE-ENTRY	5		OOHWEEE (T) (X) STRONG ISLAND 3003*	SUB-URBAN
30	RE-ENTRY	18		GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
31	16	8	24	BOUNCE WITH ME (T) (X) SO SO DEF/COLUMBIA 79476*/CRG †	LIL BOW WOW FEATURING XSCAPE
32	19	29	28	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
33	39	33	30	CHERCHEZ LAGHST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
34	35	25	10	DA BRIDGE 2001 (T) ILL WILL/COLUMBIA 79522*/CRG †	QB FINEST
35	33	—	3	ESCALADES & NAVIGATORS (C) (T) (X) SOLO 529*	BEN HATED FEATURING REE REE AND AX
36	32	26	15	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
37	29	24	26	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
38	36	41	21	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
39	27	31	7	MS. JACKSON/B.O.B. (DV) LAFACE 24516*/ARISTA †	OUTKAST
40	41	37	8	911 (T) COLUMBIA 79460*/CRG †	WYCLEF JEAN FEATURING MARY J. BLIGE
41	20	34	6	GRAVEL PIT (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †	WU-TANG CLAN
42	RE-ENTRY	13		EVEN IF (T) DEF JAM/DEF SOUL 562902*/IDJMG	METHOD MAN
43	30	36	17	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
44	40	40	8	HOW MANY LICKS? (T) QUEEN BEE/UNDEAS/ATLANTIC 85032*/AG †	LIL' KIM FEATURING SISQO
45	44	50	4	STILL TELLING LIES (T) TERROR SQUAD/ATLANTIC 85007*/AG †	CUBAN LINK FEATURING TONY SUNSHINE
46	31	42	6	YOU DON'T HEAR ME THOUGH (D) DEH T/ME/DIRON 70483/ORPHEUS	LEGEND
47	RE-ENTRY	18		CONNECT (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
48	RE-ENTRY	5		THAT'S GANGSTA (T) BAD BOY 79346*/ARISTA †	SHYNE
49	RE-ENTRY	38		I LIKE DEM GIRLZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
50	RE-ENTRY	27		FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK

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

JANUARY 20, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	1	3	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98) 3 weeks at No. 1	THA LAST MEAL	1
2	4	4	9	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
3	3	5	22	SHAGGY ▲ MCA 112096 (11.98/17.98)	HOTSHOT	3
4	5	7	11	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
5	8	6	8	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
6	6	8	4	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
7	17	17	8	MUSIQ SOULCHILD DEF SOUL 548289*/DJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	7
8	2	2	3	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
9	10	14	13	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
10	15	13	7	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
11	14	16	12	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
12	12	11	5	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	1
13	11	10	11	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
14	7	3	15	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
15	13	12	15	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
16	16	15	5	K-CI & JOJO MCA 112398 (12.98/18.98)	X	3
17	9	9	28	NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
18	24	22	25	JILL SCOTT ● WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS		9
19	20	23	7	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 410278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
20	18	21	6	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
21	23	18	4	QB FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		18
Greatest Gainer						
22	38	84	3	SOUNDTRACK HOLLYWOOD 162284 (18.98 CD)	SAVE THE LAST DANCE	22
23	31	32	11	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
24	21	26	5	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
25	27	34	6	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
26	29	35	8	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
27	22	20	34	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
28	19	24	8	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
29	28	30	8	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
30	33	33	39	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
31	25	19	5	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
32	30	36	7	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
33	26	27	7	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
34	36	42	13	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	34
35	35	41	4	VARIOUS ARTISTS DEF JAM 520062*/DJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
36	40	40	35	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
37	39	43	51	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
38	42	29	68	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
39	32	38	17	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
40	49	48	8	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
41	37	28	40	PINK ▲ LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
42	50	53	4	FIELD MOB MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY	35
43	43	31	76	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
44	54	62	12	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
45	34	25	11	SOUNDTRACK ▲ COLUMBIA 61064*/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
46	41	39	37	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
47	47	49	12	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
48	62	69	8	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	48
49	44	52	9	PRODIGY OF MOBB DEEP ● INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6

PACESETTER						
50	88	—	6	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98) HS	[GIRL DIRECTOR]	50
51	46	61	14	SCARFACE ● RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
52	45	51	60	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
53	48	46	20	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
54	51	47	37	TONI BRAXTON ▲ LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
55	52	70	16	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
56	69	73	9	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
57	61	63	38	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
58	56	50	17	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
59	58	54	28	KELLY PRICE DEF SOUL 542472*/DJMG (11.98/17.98)	MIRROR MIRROR	3
60	60	58	17	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
61	53	56	29	LIL' KIM ▲ QUEEN BEE/JUNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
62	71	59	18	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
63	93	95	18	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
64	84	90	8	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	64
65	83	76	5	SOUNDTRACK EDMONDS/DEF SOUL 548156*/DJMG (12.98/18.98)	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	60
66	75	55	36	MARY MARY ● C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
67	87	89	65	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060*/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
68	RE-ENTRY	5		SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) HS	MUGGS PRESENTS THE SOUL ASSASSINS II	65
69	77	82	26	BEENIE MAN SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	ART AND LIFE	18
70	65	72	56	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
71	55	65	16	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
72	74	71	8	BBYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
73	57	91	18	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
74	64	85	7	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!	35
75	89	60	76	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	9
76	67	77	17	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/DJMG (12.98/18.98)		1
77	63	57	4	SPM DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	49
78	70	64	7	TUPAC SHAKUR AMARU 490813*/INTERSCOPE (12.98/18.98)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1	28
79	82	68	28	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
80	RE-ENTRY	5		MONIQUE MOSE KNR 1237 (15.98 CD)	GIRL LIKE ME	80
81	76	98	19	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
82	RE-ENTRY	9		VARIOUS ARTISTS BABY REE 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE	28
83	59	66	8	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	15
84	79	80	91	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
85	66	83	34	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
86	RE-ENTRY	12		GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOU	8
87	RE-ENTRY	12		PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	31
88	68	92	30	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
89	RE-ENTRY	10		CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	9
90	90	—	51	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
91	RE-ENTRY	10		THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
92	95	75	11	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
93	78	79	4	CYPRESS HILL COLUMBIA 85184*/CRG (12.98 EQ/18.98)	LIVE AT THE FILLMORE	72
94	RE-ENTRY	25		LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
95	85	—	12	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
96	99	78	19	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
97	RE-ENTRY	34		COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
98	86	94	28	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
99	92	97	38	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
100	RE-ENTRY	11		M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	5

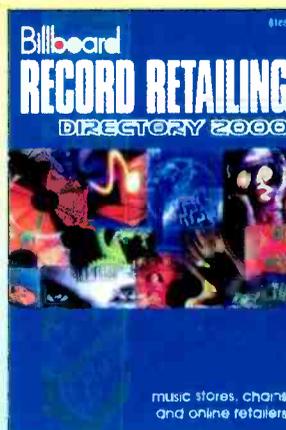
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical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

YOUR COMPLETE RETAIL GUIDE...

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



YES! Please send me Billboard's Record Retailing Directory 2000.
I am enclosing \$185 per copy plus \$7 shipping and handling (\$15 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____
Charge \$ _____ to my: American Express MasterCard Visa
Card # _____ Exp. Date _____
Signature (required) _____
Cardholder (please print) _____
Name _____
Company _____
Address _____
City, State, Zip _____ E-mail _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final.
Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.
For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156.
Or fax your order to 732-363-0338.
Now available on diskette or mailing labels, for rates call (646) 654-5862
www.billboard.com

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1 MS. JACKSON' and 'I JUST WANNA LOVE U (GIVE IT 2 ME)'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'WIFEY' and 'WHATEVER'.

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

R&B SINGLES A-Z

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

Table listing R&B singles A-Z with columns: Rank, Title, Artist, Label, Weeks on chart.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1 MAMACITA' and 'COULD IT BE'.

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

CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶						
1	3	5	7	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	1 week at No. 1	MADONNA
2	4	6	8	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †		MODJO
3	1	2	10	THE UNDERGROUND STAR 69 509		CELEDA
4	6	12	7	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †		U2
5	8	14	8	LIFETIME TO LOVE 4 PLAY 2029		CECE PENISTON
6	2	1	9	ONE MORE TIME VIRGIN 38758		DAFT PUNK
7	15	24	5	LOVIN' YOU RCA PROMO		KRISTINE W
8	10	13	9	GLORIOUS KINETIC 44860/REPRISE †		ANDREAS JOHNSON
9	18	29	5	BOY (REMIX) REPRISE PROMO		BOOK OF LOVE
10	12	19	8	U TURN ME NERVOUS 20435		BYRON STINGILY FEATURING LEE JOHN
11	5	4	10	PULL UP TO THE BUMPER EDEL AMERICA 18237		GRACE JONES VS. FUNKSTAR DE LUXE
12	20	32	5	BY YOUR SIDE EPIC PROMO †		SADE
13	7	3	10	THE POWER OF ONE ATLANTIC 85021		DONNA SUMMER
14	14	17	7	DO YOU LOVE ME JELLYBEAN 2613		JOE T. VANNELLI PROJECT FEATURING MIJAN
15	9	7	10	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611		BORIS & BECK
16	11	8	11	LIVIN' FOR LOVE ELEKTRA 71532/EEG		NATALIE COLE
17	19	26	7	TESTIFY EMI GOSPEL 20305/CAPITOL		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
18	13	15	9	RISE IN NERVOUS 20447		STEVE LAWLER
19	17	9	12	LULLABY OF CLUBLAND ATLANTIC 85009		EVERYTHING BUT THE GIRL
20	28	38	5	NOT THAT KIND DAYLIGHT 79483/EPIC †		ANASTACIA
21	27	33	6	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM		SUREAL
◀ POWER PICK ▶						
22	35	—	2	ME DREAMWORKS PROMO		KINA
23	26	31	6	NIGHT IN THE CITY REPRISE PROMO		PM DAWN
24	42	—	2	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL PROMO/TOMMY BOY		THUNDERPUSS
25	33	46	4	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY		MALINA
26	31	39	5	IDOL WARNER BROS. 44887 †		AMANDA GHOST
27	37	49	4	ALL GOOD? TOMMY BOY 2178 †		DE LA SOUL FEATURING CHAKA KHAN
28	22	16	11	ISSUES G2 2010/STRICTLY RHYTHM		VERNESSA MITCHELL
29	36	42	4	CAN'T FIGHT THE MOONLIGHT CURB 77098 †		LEANN RIMES
30	16	10	12	INDEPENDENT WOMEN PART I COLUMBIA 79493 †		DESTINY'S CHILD
31	34	41	5	OPEN MY HEART ELEKTRA 67118/EEG †		YOLANDA ADAMS
32	23	18	12	TOTALLY ATLANTIC 85044		SHABOOM
33	38	43	4	HOLLER VIRGIN PROMO †		SPICE GIRLS
34	47	—	2	SOUTH SIDE V2 27676 †		MOBY FEATURING GWEN STEFANI
35	39	50	4	MANGAMANIA MIXOLOGY 0001/4 PLAY		CORMANO
36	25	22	10	STAND UP! STAR 69 1207		MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
37	44	47	4	CHANGIN' WEST END 1003		LINDA CLIFFORD
38	24	25	9	ROCK DJ CAPITOL PROMO †		ROBBIE WILLIAMS
39	29	27	8	SHE BANGS COLUMBIA PROMO †		RICKY MARTIN
40	30	23	10	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY		RICHARD (HUMPTY) VISSION FEAT. ROZALLA
41	43	35	8	SUNSET (BIRD OF PREY) SKINT 38748/ASTRALWERKS †		FATBOY SLIM
◀ HOT SHOT DEBUT ▶						
42	NEW ▶	1	1	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA		MADISON AVENUE
43	NEW ▶	1	1	ABOVE THE SEA JELLYBEAN 2615		PARADIS
44	21	11	13	DREAMIN' SALSOL 58891/THE RIGHT STUFF		LOLEATTA HOLLOWAY
45	45	36	11	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †		FRENCH AFFAIR
46	NEW ▶	1	1	OBSIDIAN (REMIXES) SIX DEGREES 5034		BANCO DE GAIA
47	32	21	14	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM		RAZOR N' GUIDO FEATURING REINA
48	46	40	9	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES		BEBEL GILBERTO
49	41	30	11	FEEL IT STRICTLY RHYTHM 12586		INAYA DAY
50	48	34	14	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †		DARUDE

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

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶						
1	1	1	15	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	5 weeks at No. 1	DESTINY'S CHILD
2	2	2	5	STRONGER (T) (X) JIVE 79405 †		BRITNEY SPEARS
3	3	3	17	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †		PINK
4	5	5	4	SOUTH SIDE (T) (X) V2 27676 †		MOBY FEATURING GWEN STEFANI
5	4	4	21	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †		MADONNA
◀ GREATEST GAINER ▶						
6	9	9	5	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †		MODJO
7	6	6	37	DESERT ROSE (X) A&M 497321/INTERSCOPE †		STING FEATURING CHEB MAMI
8	11	15	6	ONE MORE TIME (T) (X) VIRGIN 38758		DAFT PUNK
9	8	7	3	WHO LET THE DOGS OUT (X) TRULY HYPE 71211		BAHAMA MAMA'S
10	13	14	6	ALL GOOD? (T) (X) TOMMY BOY 2178 †		DE LA SOUL FEATURING CHAKA KHAN
11	10	10	4	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †		LEANN RIMES
12	7	8	26	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †		DESTINY'S CHILD
13	12	11	11	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †		CHANGING FACES
14	17	16	4	SPENTE LE STELLE (T) (X) PENDRAGON 99050/RADIKAL		OPERA TRANCE FEATURING EMMA SHAPPLIN
15	14	20	36	KERNKRAFT 400 (T) (X) RADIKAL 99027 †		ZOMBIE NATION
16	18	19	29	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †		FRAGMA
17	23	22	33	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †		MADISON AVENUE
18	16	17	24	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †		DEBELAH MORGAN
19	15	12	40	WHAT A GIRL WANTS (T) (X) RCA 60224 †		CHRISTINA AGUILERA
20	25	29	10	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †		DARUDE
21	19	13	21	THE HAMPSTERDANCE SONG (X) KOCH 8161 †		HAMPTON THE HAMPSTER
22	26	23	5	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG		EVERYTHING BUT THE GIRL
23	22	21	23	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †		CELINE DION
24	21	26	5	EVERYTHING YOU DO (T) ATLANTIC 85045/AG		M2M
25	20	18	44	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †		DESTINY'S CHILD
26	24	25	39	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †		LARA FABIAN
27	30	30	7	WE ARE ALIVE (T) (X) MUTE 69145		PAUL VAN DYK
28	28	27	37	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †		JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
29	29	24	35	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †		MARC ANTHONY
30	27	31	36	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †		JESSICA SIMPSON FEAT. NICK LACHEY
31	44	37	11	DON'T MESS WITH MY MAN (T) (X) POKIE 78162/BEYOND †		LUCY PEARL
32	31	28	10	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †		ANASTACIA
33	32	33	38	IT'S A FINE DAY (T) (X) RAMPAGE 0104		MISS JANE
34	RE-ENTRY	19	19	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS		BARRY HARRIS FEAT. PEPPER MASHAY
35	33	34	24	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †		JAGGED EDGE
36	36	32	20	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †		GLORIA ESTEFAN
37	39	41	25	DREAMING (T) (X) NETTWERK 33105		BT
38	43	38	5	IDOL (T) (X) WARNER BROS. 44887 †		AMANDA GHOST
39	34	36	56	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK		LA RISSA
40	45	—	11	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY		RICHARD (HUMPTY) VISSION FEAT. ROZALLA
41	38	47	18	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †		BT FEATURING M. DOUGHTY
42	RE-ENTRY	41	41	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †		MARY MARY
43	41	42	63	SUN IS SHINING (T) (X) EDEL AMERICA 005880		BOB MARLEY VS. FUNKSTAR DE LUXE
44	RE-ENTRY	8	8	SALTWATER (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †		CHICANE
45	37	44	23	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †		PAUL VAN DYK FEATURING ST. ETIENNE
46	47	—	10	KILLER (T) (X) RADIKAL 99034 †		ATB
47	35	35	38	I SEE STARS (T) (X) STREETBEAT 067		ROBIN FOX
48	RE-ENTRY	38	38	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM		DJ JEAN
◀ HOT SHOT DEBUT ▶						
49	NEW ▶	1	1	LIFETIME TO LOVE (T) (X) 4 PLAY 2029		CECE PENISTON
50	48	46	35	DON'T STOP (T) (X) RADIKAL 99015		ATB

DANCE TRAX

(Continued from preceding page)

And lest we forget, Rauhofer has also signed **Suzanne Palmer** to the label.

On the remix front, Rauhofer—along with **MURK** and **Kevin Yost**—has re-tweaked **Karen Ramirez's** "Looking For Love" for Universal, which will issue the single Feb. 6. The **Everything But The Girl**-penned track appears on the singer's delicious album, "Distant Dreams," which Bustin' Loose/Mercury U.K. issued three years ago. Universal has plans to

release the set in the U.S. in the near future.

STUDIO ACTION: Swedish DJ/producer/remixer **StoneBridge** has been keeping one majorly busy schedule of late. In addition to compiling and beat-mixing the appropriately titled "Fast, Funky & Furious" compilation for Fresh Fish Recordings Sweden, which is now available, StoneBridge has remixed **Chic's** "Good Times" for Warner Music Holland and **Texas' "Inner**

Smile" for Polydor U.K. He also handled production chores on **Marisa Turner's** "Secret" for ARS Belgium. StoneBridge says to expect promo 12-inches on all three by late this month/early February. The StoneBridge-produced "Latin Session" by **Mixmaster**—guaranteed to please fans of **Afro Medusa's** "Pasilda"—is scheduled to arrive in March via StoneBridge Recordings.

ABOVE THE CLOUDS: Philadelphia's **Phillip Dickerson** passed

away Jan. 4; the cause was a massive heart attack. A 15-year Billboard-reporting club DJ veteran, Dickerson was one of the club community's most insightful, outspoken, and humorous members. He was also one of its most on-point mixers, effortlessly—and seamlessly—intertwining the old school with the new.

Over the years, Dickerson, who was 47 at the time of his death, played at numerous clubs in the Philadelphia area, including Sky-

line and Millennium. Four years ago, he was honored with a lifetime achievement award at the fourth annual Billboard Dance Music Summit, which was held in Chicago. An award he so deserved.

Services for Dickerson are scheduled for Saturday (13) at 10 a.m. at Pinn Memorial Baptist Church in Philadelphia. Condolences can be sent to his family at 6207 Webster St., Philadelphia, Pa. 19143. May he rest in peace.

Diamond Rio's 'One More Day' Anchors Latest Arista Album

BY DEBORAH EVANS PRICE

NASHVILLE—There's a scripture in the Bible—not to mention a classic Byrds song—that reminds us that to everything there is a season and that there is a time for every purpose. Diamond Rio's forthcoming album, "One More Day," is a perfect example.

"We've always taken that philosophy," says the band's lead vocalist, Marty Roe, of releasing no album before its time. "If you look back into our history, we don't crank out albums really fast and aren't afraid to stay away a little while if we don't feel like we're done. For us, it's kind of like painting a portrait and never standing back and looking at it for a while. [If you] just paint it, get it all done, and spin it out the door, then later on, you see it on someone else's wall and you go, 'Man, that is terrible.'"

The group originally thought its new album would be released about this time last year. But as often happens in the

record business, the project was delayed by a variety of forces, among them Arista/Nashville's transition to an RCA Label Group (RLG) imprint.

"Since we didn't know what we were going to do or who we were going to be working with, we went back in and [decided] we'd just use the time to work a little further on the album and do another song search," says Roe of the record, which the band co-produced with longtime producer Michael Clute.

The extra time proved fruitful. Although the album's first single, "Stuff," didn't fare as well as hoped at country radio, the band's current single, "One More Day," is proving a solid launch pad for the album. "We got great phones on it," says Tonya Campos, music director at KZLA Los Angeles. "It has touched a nerve with our listeners. Diamond Rio music really does well in Southern California. Not only do people like the group, it's also been a while since they've come out with a really heart-wrenching song."

"The song could be about death; it could be about the breakup of a relationship; it could be about anything that's going on where you miss someone, whatever the circumstance is," Campos continues. "It touches a nerve in everybody. It's a beautiful, beautiful song."

RLG senior VP/GM Butch Waugh says the label is thrilled with the response to "One More Day." "We came with 'Stuff' during the transition period of Arista into RLG, and once we saw 'Stuff' wasn't going to go all the way, we knew we had four or five huge singles on this album. 'One More Day' was just jumping out at everybody. It's such a beautiful song, and they did such an incredible performance."

Beyond the single, Waugh is enthusiastic about the album as a whole. "All the songs have a lot of substance to them," he says. "There's some nice uptempo songs, some great midtempo, and some incredible ballads, but the one thing you do realize when you go through the album is how there is something valuable being said in every song. There are some powerful lyrics in these songs, and, of course, they just deliver them incredibly."

Roe feels "One More Day" is the most diverse collection the band has ever recorded. "We were able to find a bluegrass tune we liked enough to record, 'Hearts Against The Wind.' We've been asked about maybe doing a whole bluegrass album.

We've just never had time," he says.

"We recorded a song called 'I'm Trying,' which has a very pointed lyric about substance abuse, basically alcohol. It's about how a couple has dealt with it, and how it's affected their relationship," he adds.

After recording the song, Roe says, the group felt it would have even more impact as a duet. So they invited Chely Wright to sing on it. "She was a real trouper," he says. "It's not exactly in her key, but it ended up showing a different side of her."

"We also did a song that was scary for me. I had to speak the lyric instead of singing it," Roe says. "I didn't think it was going to turn out very good. It's called 'Here I Go Falling.' It's real neat and different. That's something we've always tried to do—keep re-creating who we are and what we do and push ourselves in the studio."

Since its 1991 debut, Diamond Rio has cultivated a reputation for being musically inventive. And its lineup has remained unchanged, which consists of guitarist Jimmy Olander, keyboardist Dan Truman, drummer Brian Prout, bassist Dana Williams, lead vocalist Roe, and Gene Johnson on mandolin and harmony vocals.

During the last decade, Diamond Rio has scored 16 top 10 singles out of the 24 singles that have been released, among them "Mama Don't Forget To Pray For Me," "Love A Little Stronger," "You're Gone," and "Unbelievable." This year the band, which has netted both the Academy of Country Music and Country Music Assn. vocal group trophies, will celebrate the 10th anniversary of its debut single, "Meet In The Middle," topping the charts for two weeks in June 1991.

Booked by the William Morris Agency and managed by Dreamcatcher Artist Management, Diamond Rio is poised to expand its boundaries. "We might start doing the rock band thing, having different things on our own," says Roe,

emphasizing that Diamond Rio isn't splitting up, just branching out. "Gene is going to be working on a bluegrass project. Dan already has a jazz project that is out in Japan right now, which is totally different and cool [Billboard, Dec. 2, 2000]. Jimmy has talked about doing an instrumental album of his own."

"I've got two ideas on the line right now. I might do both. I'm a huge fan of Marty Robbins' and grew up listening to him. I would really enjoy maybe getting some of the guys that played on some of

those records and doing a tribute to him or a Christian project. I have friends in that area, so who knows?"

But for now, "One More Day" is commanding top attention from the band and label. "We have special promotions set up for Valentine's Day," says Waugh of the Feb. 6 album release. "There will be different promotions for different markets, but we're really focusing on the street date and the Valentine date. There will be a lot of promotions set up in retail and radio at that time. 'One More Day' just lends itself to so many

great radio and retail promotions."

Additionally, the label will utilize TV in the band's strongest markets and will employ Internet marketing as well as satellite radio.

"When we were going through the transition of Arista joining RLG and we heard this album, we knew we had something special on our hands," Waugh recalls. "And the group's attitude, their energy, and enthusiasm about this music and about working with everyone at RLG—it was just a no-brainer. Yeah, we have to do this. This is too exciting."



DIAMOND RIO

CountryCool, Songs.com Call It Quits; CGMA Moves Music Week To Calgary

COUNTRYCOOL.COM becomes another dotcom casualty with the announcement that it will close its doors Jan. 31, along with sister site RockCool.com. The shutdown follows the folding of Gaylord Entertainment's MusicCountry.com last month. The northern Virginia-based Countrycool.com was launched in 1996, and its executives have spent the last year unsuccessfully trying to obtain financing or form a strategic partnership to allow the site to continue. In June, CountryCool.com shut down its Nashville office three months after opening it, putting eight employees out of work. The company has 12 staffers in Virginia.

Meanwhile, Gaylord has shut down Songs.com, a division of its now defunct Gaylord Digital arm. Songs.com was designed to help independent artists sell their music. The company stopped taking orders Dec. 27, but the site is remaining up for a few weeks to give its artists time to seek other online representation, according to a letter posted on the site by co-founder Michael Camp.

IN OTHER NEWS, the Canadian Country Music Assn. (CCMA) marks its 25th anniversary this year by moving its annual Country Music Week to its new permanent home in Calgary, Alberta. The event, which includes the Canadian Country Music Awards, artists' showcases, and an industry convention, will be held Sept. 7-10. Since it was launched in 1977, Country Music Week has been held in various major Canadian cities, including last year's site, Edmonton, Alberta.

The CCMA will mark its silver anniversary by producing the double-album "Bound For Movin' On," in conjunction with BMG Music Canada. The retrospective will feature nearly 40 of the top Canadian country songs. Also in the works is a two-hour TV special, also titled "Bound For Movin' On," which will celebrate Canadian country music past and present. A companion book of the same name by Canadian music journalist Martin Melhuish is set for publication this fall.

ON THE ROW: Record promotion veteran Robin Lightner joins Ready4Radio to head its expansion into the country format. Ready4Radio, a division of the Marietta, Ga.-based PlanetJam Media, is an online record promotion service that works top 40, modern rock, and active rock records. Lightner's 15-year music career has included stints at RCA and Rising Tide and, most recently, as an independent promoter.

Tammy Ragusa is promoted to manager of marketing

and artist development at RCA Records. She was administrator of marketing and artist development for sister label Arista/Nashville. She is replaced in that position by April Taylor, who is promoted from administrator of media for RCA Label Group.

Todd Flentje has been named Southeast regional promotion manager at Epic Records, replacing Chris Michaels, who exits. Flentje previously was sales rep/field marketing rep for Sony Distribution in Utah. He is now based in Sony's Atlanta branch.

VFR Records has hired a promotion staff. It includes Northwest regional promoter Suzanne Alexander, formerly music director at WMJC Long Island, N.Y.; Southeast regional Johnny Mitchell, formerly of Curb

and, most recently, Audium Records; Midwest regional J.R. Hughes, formerly with Polydor and, most recently, an independent promoter; and West Coast regional Jon Conlon, formerly of Arista/Nashville. They report to head of promotion Nancy Tunick. The new independent label makes its chart debut

this issue with Mark McGuinn's "Mrs. Steven Rudy," No. 59 on Hot Country Singles & Tracks chart.

George Briner is promoted from Midwest regional, promotion and marketing, to the newly created position of co-national West, promotion and marketing, at DreamWorks Records.

John Eberle, formerly of Nashville Record Productions, has opened a new CD mastering facility, Americana Mastering, on Music Row. The company is sharing space with Sound Wave Recording Studio.

ARTIST NEWS: T. Graham Brown has been signed to Relentless Records/Nashville, a division of Madacy Entertainment Group. His initial release for the label will be his first live greatest-hits set, "T. Graham Brown Lives," recorded last year at several venues. It is due in the first quarter of this year. The album, produced by Brown and Dwight McConnell, features guest vocals from Bekka Bramlett. Brown recorded for Capitol from 1984 to 1991 and scored 11 top 10 country singles on that label. Most recently, he was signed to Platinum Records in Nashville.

Look for former Arista/Nashville artist Clint Daniels to sign a development deal with Sony Music.

Charlie Robison has finished his sophomore release for Lucky Dog Records—"Step Right Up," due in early spring—and has shot a video for the first single, "I Want You So Bad," in Los Angeles. The video includes guest appearances from some of Robison's Hollywood pals.



by Phyllis Stark

RIAA COUNTRY GROUP OF THE CENTURY,

ALABAMA

**PROUD OF THEIR
HERITAGE,**

PROUD OF THEIR ACCOMPLISHMENTS,

PROUD OF THEIR NEW ALBUM

WHEN IT ALL GOES SOUTH

IN STORES 1/16

"WHEN IT ALL GOES SOUTH" AT RADIO NOW!

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



JANUARY 20, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	3	30	No. 1 BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	1
2	2	2	21	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
3	1	1	23	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
4	5	5	18	TELL HER D. HUFF (C. WISEMAN, KWES) B)	LONESTAR BNA ALBUM CUT	4
5	4	4	23	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	3
6	6	8	14	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	6
7	8	12	22	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	7
8	7	9	15	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	7
9	9	7	16	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69020 †	6
10	13	13	15	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	10
11	10	11	29	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
12	11	6	30	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009 †	1
13	14	14	9	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	13
14	15	17	13	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	14
15	16	15	19	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	13
16	12	10	32	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
17	18	18	16	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	17
18	17	16	22	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
19	19	20	20	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	18
AIRPOWER						
20	21	22	11	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	20
21	20	21	12	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA (V) RCA 69019 †	20
22	23	23	15	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	22
23	22	24	14	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	22
24	25	27	10	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	24
25	24	26	8	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	24
26	26	28	14	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	26
27	27	29	17	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	27
28	28	31	12	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	28
29	30	32	15	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	29
30	29	34	12	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	29
31	31	35	16	ALL NIGHT LONG MONTGOMERY GENTRY FEATURING CHARLIE DANIELS J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS (C) (D) (V) COLUMBIA 79515 †	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	35	47	4	IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	32
33	33	38	17	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	33
34	32	33	11	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB PROMO TRACK	32
35	34	39	13	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	34
36	38	42	5	PLEASE B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	36
37	36	41	11	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	36
38	37	44	9	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	37
39	50	—	2	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	39
40	39	48	17	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	39
41	41	50	11	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	41
42	42	53	9	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	42
43	43	54	11	SHE'S ALL THAT D. HUFF, C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT †	43
44	44	60	5	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	44
45	54	—	2	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT	45
46	47	55	10	SCREAM B. J. WALKER, JR. (H. DARLING, JENAI)	MINDY MCCREADY (V) CAPITOL 58890 †	46
47	46	—	6	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	46
48	48	51	19	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	20
49	56	—	8	LEGACY J. KELTON (N. COTY, R. VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	49
50	45	46	20	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	37
51	59	—	2	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN LYRIC STREET ALBUM CUT †	51
52	53	57	17	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	33
53	RE-ENTRY	2	2	WHAT DO YOU WANT FROM ME NOW G. FUNDS, B. YATES (B. YATES, M. GEIGER, B. TAYLOR)	BILLY YATES (C) (D) COLUMBIA 79405	53
Hot Shot Debut						
54	NEW ▶	1	1	BURN DOWN THE TRAILER PARK D. HUFF (P. THORN, B. MADDOX, P. MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT	54
55	NEW ▶	1	1	SHOOT STRAIGHT FROM YOUR HEART T. BROWN (V. GILL)	VINCE GILL MCA NASHVILLE ALBUM CUT	55
56	NEW ▶	1	1	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	56
57	NEW ▶	1	1	THINK IT OVER K. GREENBERG, D. PRIMM, A. MOORER (A. MOORER, D. PRIMM)	ALLISON MOORER (V) MCA NASHVILLE 172192	57
58	NEW ▶	1	1	THAT'S WHAT I LIKE ABOUT YOU P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	58
59	NEW ▶	1	1	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN VFR ALBUM CUT	59
60	NEW ▶	1	1	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY BNA ALBUM CUT †	60

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

Billboard **Top Country Singles Sales**

JANUARY 20, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	16	No. 1 THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
2	3	3	21	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	2	2	13	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
4	4	4	11	HOW DO YOU LIKE ME NOW?!	TOBY KEITH
5	5	6	10	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
6	6	5	18	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
7	8	13	10	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
8	7	10	49	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
9	12	12	13	I'M IN EPIC 79496/SONY	THE KINLEYS
10	11	9	27	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
11	10	8	24	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
12	14	14	17	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE
13	13	7	13	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	9	11	31	THAT'S THE WAY CURB 73106	JO DEE MESSINA
15	15	15	13	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
16	16	17	14	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
17	22	19	5	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
18	19	20	37	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
19	17	18	187	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
20	24	—	2	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
21	18	16	37	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
22	20	22	28	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
23	21	21	46	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
24	23	24	25	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
25	25	—	57	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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

COUNTRY CORNER



by Wade Jessen

ON THE WINGS OF A DOVE: As Sara Evans celebrates her second appearance atop Hot Country Singles & Tracks, her fight for top ink is indicative of these conservative times at country radio—it took “Born To Fly” 30 weeks to reach the summit, after entering the chart at No. 59 in the July 1, 2000, issue. Evans’ gain of 876 detections is the largest of any title on the chart, where her life-affirming song jumps 3-1.

During its more-than-six-month chart climb, Evans’ single consistently turned in weekly airplay gains, with the exception of the past two charts, when most titles experienced declines due to special Christmas and year-end programming and mostly minor adjustments to radio playlists.

While RCA Label Group chairman **Joe Galante** tells Country Corner that Evans’ feat “was one hell of a job on the part of our RCA promotion team,” many programmers add praises for the song, singer, and audience response. “This song just sounds so fresh,” says WSSL Greenville, S.C., PD **Bruce Logan**. “The really remarkable thing is that it *still* sounds fresh. It tested well from the very beginning and kept testing. It’s tempo, it connected with the audience, and it sold records as it climbed the chart. Wouldn’t it be nice to have a whole bunch of those?”

At KXKC Lafayette, La., PD **Renee Revett** says “Born To Fly” proved to be a mass-appeal single. “It transcends all demographic boundaries and appeals to different groups for different reasons. Teens in particular appreciate the message, [which] Sara delivers in such a traditional-sounding way. It has this pervasive sense of urgency that everyone can relate to, regardless of age or circumstance.”

KPLX Dallas is the overall airplay leader with 1,324 plays to date, followed by KBEQ Kansas City, Mo., and KWJJ Portland, Ore., with 977 and 808 detections, respectively.

BULLETS GALORE: All but two titles on Hot Country Singles & Tracks show increases this issue, on a chart inflated primarily by year-end countdown shows, which many stations aired on New Year’s Day. It is common for stations to air such shows more than once during the first day of the year, which may account for part of the increase. Look for things to settle down a bit next issue, after programmers who use weekly audience research to help determine rotations get their first batch of fresh data for the year.

OUR ROOTS ARE SHOWING: Up more than 5,000 scans, the “O Brother, Where Art Thou?” soundtrack (Mercury) takes the Greatest Gainer trophy on Top Country Albums, where it rises 18-7.

Depending on your definition of traditional bluegrass, the top 10 on the country chart hasn’t seen grass this high in about 30 years. As a contemporary bluegrass artist, **Alison Krauss** (who figures prominently on the soundtrack) has certainly done time in that part of the chart in the modern era, but **Flatt & Scruggs**’ “The Fabulous Sound Of Lester Flatt & Earl Scruggs” (1965) and the **Nitty Gritty Dirt Band**’s “Will The Circle Be Unbroken” (1972) could easily be considered two of the last traditional projects to enjoy top 10 Billboard chart success.

Ex-Little Texan Rushlow Has Reactive Atlantic Hit

BY LORIE HOLLABAUGH

NASHVILLE—With the release of his second single as a solo artist, “She Misses Him,” former Little Texas front man Tim Rushlow is managing to carve out an identity as a solo performer and, at the same time, raise awareness about an important issue, Alzheimer’s disease.

The heartfelt song about a wife who devotedly cares for her ill husband is currently striking a chord with listeners across America and helping Rushlow distinguish himself among a sea of voices on country radio.

“This has been a huge reaction record for us,” says WWYZ Hartford, Conn., PD Jay McCarthy. “People relate to it because it’s about unconditional love, something we all want to believe in. I cried the first time I heard it, because I watched my mom take care of my dad, who has bone marrow cancer, during a stem cell transplant. So when I heard this, it was like somebody punched me in the gut. After he played it for me, I immediately put Tim on the air to perform it, and the phones went crazy.”

Similar reactions occurred in Washington, D.C. Struck by the power of the song, WMZQ staffers decided to add to its message by dropping in sound bites from former President Ronald Reagan, who suffers from the disease.

“The people here were such fans of Reagan, and he’s still a prominent figure in Washington,” says WMZQ assistant PD/music director Jon Anthony. “We decided to get creative and add drops to help hit home with Reagan’s image. And putting his face to it made it even more touching. The phones rang off the hook, and it was a way to draw people in to hear the message. Other stations even requested a copy of our version, and it’s still one of the most requested songs we have.”

The stirring tune, written by David Malloy, proved to be a perfect way to reintroduce Rushlow to the market after his stint as lead singer of Warner Bros. band Little Texas, according to Barry Coburn, president of Atlantic Records’ Nashville division.

Coburn suggested that Rushlow record the song. “I found it at the

same time as [John Michael Montgomery’s recent hit] ‘The Little Girl,’ and I wondered how Tim would react, because it was so serious. But he loved it, and it created this wonderful platform for us where people would create a new identity for Tim as not just this raucous, long-haired guy from Little Texas. Not that that was wrong, but there was that question of how do



RUSHLOW

you take that next step and develop him as a solo artist, because artists are hard to separate from each other these days. ‘She Misses Him’ helped set Tim apart.”

Though aware of the song’s emotional punch from the beginning, Rushlow was surprised at the label’s decision to release it as a single. “I really thought we would come with a safe, uptempo, right-down-the-middle song,” he admits. “But they told me not to be scared of it. They said, ‘This song is bigger than you, it’s bigger than us, and it’s got a great message that will touch a lot of people. And you’ve worked so long and hard—why not swing for the bleachers and show people your growth as an artist?’

“The song’s impact has been

amazing,” he continues. “Every station we visited, we’d take hundreds of calls from people who related to it. It’s awesome to know that a song can help people like that. So the song is definitely bigger than me. I’m just the artist who got blessed to sing it.”

The label hopes to capitalize on the momentum of the single, currently at No. 28 on Hot Country Singles & Tracks, and will launch Rushlow’s self-titled solo debut Feb. 20 with a marketing campaign tailored specifically to areas like D.C., where the song generated great interest. A similar plan was used to support Montgomery’s “The Little Girl,” and Coburn feels this project warrants the same approach.

“We want to stay flexible, identifying those markets with the most reaction and targeting them accordingly,” he says. “We’ll buy radio advertising and will obviously do all the price and positioning and launch retail campaigns. My hope is by Feb. 20, we will have built up a significant number of spins and created a passion for the music so that people will be asking about the album.

“We’ll focus regionally, too, because I think people in Amarillo [Texas] have different tastes than those in Boston or Detroit,” he adds.

(Continued on page 37)



Travis’ Inspirational Journey. Randy Travis and his wife/manager, Elizabeth Hatcher Travis, recently paid a visit to Chordant Distribution to meet with the staff and play music from his current album, “Inspirational Journey,” released via Atlantic Records Christian Music Division/Warner Bros. Records. Chordant distributes Atlantic Christian product to the Christian Booksellers Assn. market. Pictured, from left, are Jay Schield, director of sales and product development, Atlantic Christian; Barry Landis, VP/GM, Atlantic Christian; Rich Peluso, VP of sales, Chordant; Elizabeth and Randy Travis; Troy Vest, senior director of field sales, Chordant; David Crace, VP of marketing, Chordant; and Ronn Tabb, director of marketing and promotions, Atlantic Christian.

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

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

- | | |
|--|--|
| 31 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM | 17 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM |
| 8 ASHES BY NOW (Tessa, BMI) | 38 THE HUNGER (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM |
| 11 BEST OF INTENTIONS (Post Oak, BMI) HL | 39 IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL |
| 1 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd’s Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 5 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM |
| 6 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL | 41 I’M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM |
| 54 BURN DOWN THE TRAILER PARK (Yo Man, BMI/Illegals, BMI/Mambadaddi, BMI) | 44 IT’S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL |
| 10 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM | 32 IT’S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian’s Dream, ASCAP/EMI, ASCAP) HL |
| 60 DON’T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/McMore, BMI/Venture One, BMI) HL | 52 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL |
| 25 DON’T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL | 16 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| 50 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL | 45 THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI) HL |
| 27 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM | |
| 42 GO BACK (Isham, BMI/SwaydeMan, ASCAP) | |

- | | |
|--|--|
| 49 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM | 36 PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life’s Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM |
| 18 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM | 30 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM |
| 40 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 33 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL |
| 47 LOOKIN’ FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL | 56 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL |
| 23 LUCKY 4 YOU (TONIGHT I’M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM | 46 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis’ N Bro, ASCAP/Moraine Park, ASCAP) |
| 19 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM | 28 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL |
| 26 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM | 43 SHE’S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL |
| 59 MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM | 55 SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) |
| 3 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 4 TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| 35 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM | 58 THAT’S WHAT I LIKE ABOUT YOU (Milene, ASCAP/Of Music, ASCAP) |
| 20 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | 7 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL |
| 51 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/NZD, ASCAP/MRBI, ASCAP/Brian’s Dream, ASCAP/EMI, ASCAP/Willdawn, ASCAP) | 34 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM |
| | 57 THINK IT OVER (Louise Red, BMI/Songs Of Windswept |

- | | |
|--|---|
| 15 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) HL/WBM | 12 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 48 WE’RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WBM | 29 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 53 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HoriPro, BMI/Milk The Whistle, BMI) | 21 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL |
| 24 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM | 13 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM |
| 2 WITHOUT YOU (Scrapin’ Toast, ASCAP/EMI April, ASCAP/703, ASCAP/Bughouse, ASCAP) HL | 37 WRONG FIVE O’CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP) |
| 9 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM | 22 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy’s Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 14 YOU SHOULDN’T KISS ME LIKE THIS (Tokeco Tunes, BMI) | |

JANUARY 20, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	7	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
2	2	2	61	FAITH HILL ▲ ⁵ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	71	DIXIE CHICKS ▲ ¹⁰ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
4	4	5	15	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
5	5	4	29	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
6	7	8	33	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
◀ GREATEST GAINER ▶						
7	18	41	5	SOUNDTRACK MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	7
8	6	6	9	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
9	15	25	64	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
10	8	14	23	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
11	10	10	23	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
12	14	15	62	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
13	9	11	87	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
14	11	12	13	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
15	16	19	84	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
16	12	9	15	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
17	23	27	10	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) HS	SHIVER	17
18	20	18	17	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
19	24	20	14	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
20	21	16	24	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
21	17	23	13	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	11
22	13	17	15	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	10
23	26	28	31	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
24	25	21	84	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
◀ PACESETTER ▶						
25	44	62	31	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	25
26	28	39	49	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
27	22	13	16	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
28	43	—	19	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
29	29	26	10	DWIGHT YOAKAM REPRIZE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
30	30	34	8	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
31	32	30	12	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CGR (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
32	27	22	88	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
33	34	38	92	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
34	31	24	44	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
35	36	46	63	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
36	33	29	46	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
37	39	32	87	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	35	37	16	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
39	37	31	63	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
40	42	36	13	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
41	40	47	21	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
42	38	35	69	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
◀ HOT SHOT DEBUT ▶						
43	NEW	—	1	COLLIN RAYE LEGACY/EPIC 62182/SONY (11.98 CD)	LOVE SONGS	43
44	41	33	59	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
45	45	55	9	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
46	58	—	39	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
47	59	—	39	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
48	54	58	38	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
49	61	68	5	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK	49
50	64	72	23	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
51	52	45	10	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	41
52	47	43	97	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
53	56	44	12	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
54	51	50	20	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
55	49	52	92	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
56	46	40	14	ROY D. MERCER VIRGIN 50003 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
57	55	42	14	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
58	48	57	83	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
59	19	7	12	BILLY GILMAN ● EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	4
60	53	67	10	BRYAN WHITE ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25
61	57	51	63	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
62	69	—	12	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
63	67	—	39	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
64	72	54	38	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
65	66	56	10	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
66	62	—	9	CHRIS CAGLE VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	59
67	60	49	37	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
68	63	64	86	DWIGHT YOAKAM ● REPRIZE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
69	65	75	21	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
70	68	60	69	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
71	73	59	67	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
72	71	69	38	ERIC HEATHERLY MERCURY 170124 (11.98/17.98) HS	SWIMMING IN CHAMPAGNE	17
73	RE-ENTRY	49	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3	
74	RE-ENTRY	74	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15	
75	RE-ENTRY	19	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	57	

Billboard Top Country Catalog Albums

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

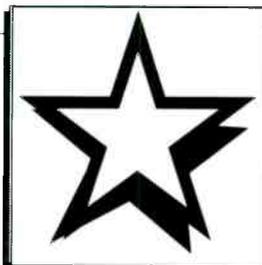
JANUARY 20, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	154
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	166
3	4	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	142
4	3	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	18
5	6	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	173
6	12	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	133
7	10	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	112
8	15	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	108
9	9	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	272
10	18	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	122
11	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	344
12	20	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	110
13	14	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	145

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	21	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	717
15	17	GARTH BROOKS ◆ ¹⁶ CAPITOL 30119 (16.98 CD)	NO FENCES	390
16	—	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	303
17	—	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	35
18	—	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	14
19	25	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	543
20	24	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	241
21	—	SHANIA TWAIN ◆ ¹² MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	301
22	8	GEORGE STRAIT ● MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	26
23	—	FAITH HILL ▲ ³ WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	143
24	—	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	213
25	19	TIM MCGRAW ▲ ⁴ CURB 77886 (11.98/17.98)	EVERYWHERE	185

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

Classical KEEPING SCORE



This issue's column was prepared by Jeremy Eichler, who contributes regularly to Newsday and other publications.

AFTER GROWING UP in a musical family, working for years as a freelance clarinetist in London, and spending a short time in the real estate business, **Stewart Brown** sat down one day to chat about music with his friend **Keith Hardwick**, a transfer engineer for EMI Classics. The two agreed that a decades-old recording of the **Busch Quartet** and clarinetist **Reginald Kell** playing **Brahms** deserved to once again see the light of day. The material was in the public domain, so the two simply "cleaned up" the recording, re-issued it, and—surprise—the album sold relatively well. "What would you like to do next?" Hardwick asked Brown.

Before long, the Testament label was born, and Brown was negotiating with the EMI legal department for the licenses of 20 recordings from the company's archives. Today, almost a decade later, Brown—the label's owner and sole proprietor—has built a formidable catalog of more than 200 historical (and often historic) recordings. Perusing the catalog is like flipping through the record collection of an elder relative who spent a lifetime accumulating gems such as **David Oistrakh** performing **Sibelius**, **Clemens Krauss** conducting **Strauss**, or **Solomon** playing **Beethoven**. The difference is that while some of the Testament recordings may have in fact existed in your grandfather's collection, others—such as a recent Gramophone Award-winning set of **Hans Knappertsbusch** conducting **Wagner's "Götterdämmerung"** at Bayreuth in 1951—have never been released prior to their appearance on Testament.

Since his company's founding, Brown has worked primarily to mine the capacious resources of EMI. In recent years, though, he has also negotiated with Decca and BMG for the rights to jewels he finds languishing in their vaults. The thrill of discovery, it seems, is part of what keeps him going.

"It's fantastic when you actually get an unpublished tape that no one has ever heard, like the Beethoven Ninth with [Otto] **Klemperer** at the Festival Hall in 1957," he says. "**Walter Legge** happened to record the concert in perfect stereo, and the tape was just lying there in the EMI archive. He made the studio recording a few days later, but the live performance is just so exciting."

Of course, one has to wonder that if these recordings are so valuable, how is it that the parent companies are willing to part with them? Or, conversely, if they are obscure curiosities from a bygone era, how can Testament use them to turn a profit?



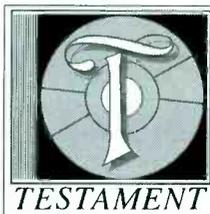
BROWN

"It's a strange situation," Brown explains. "This very powerful artistic catalog is no longer commercially viable for these big companies. It would take a monumental amount of time for EMI to put out 100 years of music. They have to be selective, but even being selective, they already have 3,000 items in their main catalog. To deal with everything themselves is impossible."

So Brown has room to work his particular brand of alchemy, and for once, it actually helps to be a small independent label with low overhead. Once the recording is licensed, he lavishes care on the sound quality and packaging, which includes vintage photographs and new liner notes. And because he keeps costs low throughout the process, Brown needs to sell only about 2,000 units to break even, depending on the project. A major label such as EMI would need sales of closer to 5,000 units before breaking even. Testament pays the originating company royalties for use of the material, with the usual deal being a 12% royalty on the CD's U.K. dealer price (although packaging deductions apply).

Among Testament's future releases will be an unpublished EMI recording of **Klemperer** conducting **Beethoven's "Fidelio"** live from Covent Garden in 1961. For two years, Brown has also been negotiating with BMG and the estate of **Jascha Heifetz** for the rights to issue a set of the violinist's unpublished recordings. And this year, he hopes to begin collaborating with Sony Classical in the way that his label has worked with EMI and others. In February comes the highly anticipated third volume of soprano **Elisabeth Schwarzkopf's** previously unreleased EMI recordings, which has **Schubert, Schumann, and Wolf** lieder among other recital material waxed from 1955 to 1964. Also forthcoming is a three-disc survey of French baritone **Gérard Souzay**, comprising **Schumann, Chausson, Duparc**, and "songs of many lands."

As for retail interest, Brown reports that, naturally enough, different products hold appeal for different territories. He has found that the Japanese, for example, can't get enough of German conductors and instrumentalists, while American collectors tend to gravitate toward Testament's vast selection of vocal albums. According to Harmonia Mundi, Testament's U.S. distributor, the label's best-selling title in the states is that '57



Klemperer Beethoven Ninth. After that comes the famous postwar Beethoven Violin Concerto with **Yehudi Menuhin** and **Wilhelm Furtwängler**. Other popular items include a Brahms symphony cycle recorded live in 1952 with **Arturo Toscanini** leading London's **Philharmonia**, as well as several titles by the **Hollywood String Quartet** and discs devoted to violinist **Nathan Milstein**, cellist **Mstislav Rostropovich**, and such golden-age singers as **Schwarzkopf, Victoria de Los Angeles, and Anna Moffo**.

Even with what looks like a glut of historical material on the market, Testament's appeal seems clear to retailers. "We don't stock a lot of the pirate labels with their cheap transfers," says **John Greene**, a buyer for Tower Records in New York. "Testament does it right, and you can really tell the difference."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	17	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	NO. 1 VERDI
2	3	61	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	2	10	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS
4	5	15	RENEE FLEMING DECCA 467049 (16.98 CD) [S]	RENEE FLEMING
5	6	42	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
6	7	58	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
7	8	11	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
8	4	9	ANDREA BOCELLI DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
9	10	14	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
10	9	21	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
11	12	91	VARIOUS ARTISTS CIRCAVIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
12	NEW		JOHN ADAMS NONESUCH 79607 (16.98 CD)	CENTURY ROLLS/LOLLAPALOOZA/SLOINIMSKY'S EARBOX
13	NEW		VARIOUS ARTISTS DECCA 467382 (16.98 CD)	THE ULTIMATE PUCCINI DIVAS ALBUM
14	11	93	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
15	RE-ENTRY		JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS

TOP CLASSICAL CROSSOVER™

1	2	19	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	NO. 1 11 weeks at No. 1	LA LUNA
2	1	12	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)		DREAM A DREAM
3	3	95	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)		VOICE OF AN ANGEL
4	6	5	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)		CROUCHING TIGER HIDDEN DRAGON
5	4	60	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)		CHARLOTTE CHURCH
6	5	83	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)		THE ANDREW LLOYD WEBBER COLLECTION
7	7	90	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)		EDEN
8	8	8	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99)		STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
9	9	13	JAZ COLEMAN DECCA 467350 (11.98/17.98)		RIDERS ON THE STORM: THE DOORS CONCERTO
10	10	17	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)		TWO WORLDS
11	11	7	PLACIDO DOMINGO EMI CLASSICS 57045 (10.98/17.98)		SONGS OF LOVE
12	14	84	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)		THE RED VIOLIN
13	12	57	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)		THE SONGS THAT GOT AWAY
14	13	60	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)		GREATEST HITS: 1969-1999
15	15	88	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)		STAR WARS EPISODE I: THE PHANTOM MENACE

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

TOP CLASSICAL MIDLINE

- BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- MERRY CHRISTMAS ANDRE RIEU RAMPAGE
- MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- THE GREATEST OPERA SHOW ON EARTH VARIOUS ARTISTS DECCA
- BACH: BRANDENBURG CONCERTOS VARIOUS ARTISTS DG
- SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- BACH'S ADAGIOS VARIOUS ARTISTS ERATO
- PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- ADAGIOS FOR AFTER HOURS VARIOUS ARTISTS PHILIPS
- ESSENTIAL BACH VARIOUS ARTISTS DECCA
- PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- TENORS ON TOUR CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL

TOP CLASSICAL BUDGET

- PORTRAIT OF BACH VARIOUS ARTISTS SONY CLASSICAL
- RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
- 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
- GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
- TRADITIONAL CHRISTMAS CAROLS AMORARTIS CHAMBER CHOIR UNIVERSAL SPECIAL PRODUCTS
- TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
- BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- MESSIAH HIGHLIGHTS/NUTCRACKER VARIOUS ARTISTS MADACY
- ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
- BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
- GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
- BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR

EX-LITTLE TEXAN RUSHLOW HAS REACTIVE ATLANTIC HIT

(Continued from page 35)

"All country listeners are not the same, so we're trying to focus our spending better when developing marketing plans."

Coburn thinks listeners will be drawn by the album's variety and depth of material, half of which was penned by Rushlow. The artist spent time honing his writing skills before making the record and has seemingly taken nothing for granted. His willingness to roll up his sleeves and return to the trenches as a brand-new artist impressed Atlantic staffers.

"Tim had sold 5 million albums, but there was still this incredible passion and drive to do this, and that was a key point for me," says Coburn. "I'm not a fan of people who have accomplished things and therefore feel they can sort of rest on their laurels. Tim showed such a desire to get out and work at it, and I sort of challenged him to make the best possible album. And I think he did. It's very broad in its reach, and I think Little Texas fans who are older now will be drawn into it."

After two years of struggling, Rushlow is satisfied with the result. "My goal was to make an album that would evoke all sorts of emotions, and I think I've done that," he says. "This is my first chance to show people who I am, on my own, without being surrounded by a bunch of guys in a band. I feel like it's a solid project. And having people challenge me at every level to make it better is what made it what it is. 'She Misses Him' is the most important single of my career. You get one shot at a first impression."



by Steve Graybow

JAZZ IS ALL ABOUT CULTURAL AMALGAMATION, with musicians from different geographical locations, creeds, and generations uniting to create music uniquely the sum of their individual parts. Guitarist **Jean-Paul Bourelly**, a Chicago native of Haitian ancestry, who has lived extensively in Europe and has been shaped by gigs with **Muhai Richard Abrams**, **Elvin Jones**, and **Chico Hamilton**, embodies the diversity that makes jazz such an eclectic and personal art form. His "Boom Bop" (Jazz Magnet, Jan. 30, licensed from the Austrian PAO label for U.S. release) finds Haitian and African rhythms cohabitating with jazz improvisation, while uniting musicians from several countries and generations.



BOURELLY

"When Western music is mixed with so-called world music, there is often a layered effect that I hopefully avoided," says Bourelly. "It does not sound comfortable; it sounds like everything is sandwiched together. If you were hip to the early mixtures, like when **Roy Ayers** hooked up with Nigerian musicians maybe 25 years ago, you realize that the idea has not grown much."

Bourelly began integrating his **Jimi Hendrix**-inspired jazz guitar sounds with African rhythms during three years of jam sessions that originated in Berlin, which included Senegalese vocalist/percussionist **Abdourahmane Diop**, whose *griot* singing is featured

prominently on "Boom Bop."

"Abdourahmane taught me about Senegalese music, and I taught him about blues and jazz," explains Bourelly. "We didn't play our individual styles together; we learned each other's musical languages and created something new."

"What happens with humans is funny. Something influences you, and it becomes a part of you, but when it is expressed on your instrument, it comes out as something totally different," Bourelly observes. "Your body and mind do mysterious things with it."

Bourelly's discography includes both straight-ahead jazz releases and funk/rock fusion projects, but "Boom Bop" is his first to fully integrate Haitian rhythms. (His 1993 release, "Ayibobo" [DIW], incorporated the music of his roots to a lesser degree). With its jazz improvisations, blues overtones, and soulful vocalizations, "Boom Bop" is a fascinating cultural melting pot, a point where divergent ideas commingle into a mosaic that is by turns familiar and wholly unexpected.

Joining the guitarist are American bassist **Reggie Workman** and avant-garde elder statesmen **Archie Shepp** and **Henry Threadgill**, both of whom add their own iconoclastic saxophone voices (the former on tenor; the latter on alto) to the album's rich sound palette. "Horn players who have lived a long time express their many experiences through their sound," says Bourelly. "Very few musicians have been through as many musical periods as Archie and Henry have and remained edgy."

According to Bourelly, jazz is a music that needs a constant well of ideas in order to grow. "The access of the Internet and the ease of travel allows people in the art world to be in closer contact with different cultures, which will provide new sources of ideas for jazz," he says. "This will make musical cross-pollination easier than ever. It is a very contemporary thing, very now."

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	83	DIANA KRALL ▲ VERVE 050304/VG	70 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	4	9	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS' JAZZ
3	2	8	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS' JAZZ - THE STORY OF AMERICA'S MUSIC
4	7	24	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
5	11	2	SOUNTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
6	3	9	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
7	10	9	BILLIE HOLIDAY VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
8	5	14	TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
9	15	9	JOHN COLTRANE VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
10	20	7	ELLA FITZGERALD VERVE 549087/VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD
11	14	15	PATRICIA BARBER PREMONITION/BLUE NOTE 27290/CAPITOL	NIGHTCLUB
12	9	7	PAT METHENY WARNER BROS. 47907	TRIO - LIVE
13	21	3	MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS
14	23	6	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
15	13	46	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
16	24	2	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
17	6	6	VARIOUS ARTISTS HIP-O 541582/UNIVERSAL	YULE B' SWINGIN' TOO!
18	25	2	THEOLONIUS MONK LEGACY/COLUMBIA 61449/CRG	KEN BURNS JAZZ - THE DEFINITIVE THEOLONIUS MONK
19	NEW		CHARLIE PARKER VERVE 549084/VG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
20	12	47	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
21	17	53	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
22	NEW		SARAH VAUGHAN LEGACY/COLUMBIA 549088/CRG	KEN BURNS JAZZ - THE DEFINITIVE SARAH VAUGHAN
23	19	13	THE MANHATTAN TRANSFER ATLANTIC 83394/AG	THE SPIRIT OF ST. LOUIS
24	22	101	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
25	RE-ENTRY		KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE ECM 543816	WHISPER NOT (LIVE IN PARIS 1999)

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	17	RACHELLE FERRELL CAPITOL 94980	15 weeks at No. 1 INDIVIDUALITY (CAN I BE ME?)
2	2	16	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
3	3	11	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
4	4	32	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
5	8	13	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
6	6	12	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
7	5	80	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
8	7	20	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
9	9	67	DAVE KOZ CAPITOL 99458 HS	THE DANCE
10	10	11	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL HS	THE DROPPER
11	12	33	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
12	14	25	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
13	13	10	INCOGNITO TALKIN LOUD/BLUE NOTE 548283/VG	THE BEST OF INCOGNITO
14	15	44	AL JARREAU GRP 547884/VG	TOMORROW TODAY
15	20	26	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
16	17	96	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
17	22	16	WARREN HILL NARADA JAZZ 49660/VIRGIN	LOVE LIFE
18	18	11	JONATHAN BUTLER N-CODED 4213/WARLOCK	THE SOURCE
19	RE-ENTRY		MASQUE MEEK 4008	THANK YOU
20	16	23	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
21	23	26	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
22	19	17	DAN HICKS AND THE HOT LICKS SURFDG 67113/HOLLYWOOD	BEATIN' THE HEAT
23	11	9	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 45677	A SMOOTH JAZZ CHRISTMAS
24	RE-ENTRY		EVERETTE HARP BLUE NOTE 21320/CAPITOL	FOR THE LOVE
25	25	12	BOB BALDWIN ORPHEUS 70479	BOBBALDWIN.COM

THE JAZZ CHANNEL CELEBRATES BLACK HISTORY MONTH WITH MUSIC OF YESTERDAY AND TODAY

The Story of Jazz

Feb. 6 at 1pm, 7pm, 12am and Feb. 13 at 1pm, 7pm, 12am

The House of Duke: George Duke

Feb. 11 at 8am, 8pm and Feb. 14 at 3pm, 9pm, 2 am

Bluesland: A Portrait of Blues In America

Feb. 20 at 1pm, 7pm, 12am and Feb. 27 at 1pm, 7pm, 12am

The Male Singer: Will Downing

Feb. 25 at 8am, 8pm and Feb. 28 at 3pm, 9pm, 2am



© 2001 BET On Jazz

For more information, visit www.betonjazz.com
or call the BET ON JAZZ PROGRAMMING HOTLINE at (202) 608-2000 ext. 4010.

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

Pro Audio

ARTISTS & MUSIC

Mike Bradley Helms Nashville's Perennial Soundshop

IN THE EVER-CHANGING world of commercial recording studios, there are certain facilities that seem immune to external forces. At the dawn of 2001, one such facility, Nashville's Soundshop Studios, is comfortably heading into its fourth decade with both a celebrated history and a bright future.

In spite of recent anxiety in the recording industry at large and in Nashville in particular (sales of country music have fallen for a third consecutive year), Soundshop Studios owner **Mike Bradley** is successfully guiding the 30-year-old facility into the future.

That Bradley—a Soundshop engineer since 1975 and its owner since 1999—was destined to be in the recording industry was apparent from an early age. At 12, he was writing fan letters—not to artists but to the engineers listed in an

Home," as well as "D-I-V-O-R-C-E," "My Elusive Dreams," and "I Wish That I Could Hurt That Way Again."

"[McCartney] recorded about five things here that were never released and probably never will be," Bradley says of the Wings sessions. "I don't even know that they were finished. I was not here, but they were still talking about it when I got here in '75."

In the mid-'70s, Soundshop featured an in-house jingle company, Bradley says. His first engineering project was for Purina Puppy Chow. Budweiser, Miller, and General Electric were among the clients to follow, providing Bradley with an enviable opportunity to learn his craft.

"You stayed busy all the time," he says. "That was the greatest learning curve for me: You were doing something every day, and every day was different. You'd get to do a lot of



by Christopher Walsh

things going on. In this town, at least, a lot of people go by what's coming out of the studio, more than what's *in* the studio. If you're constantly making hit records, you're obviously a good studio, until you prove differently."

This isn't to say Soundshop's principals haven't taken chances on new equipment. The facility was the first in town to feature Sony 3348 digital 48-track tape machines, Bradley says, when Nashville favored the 32-track digital format.

"There was one in town that was a rental machine," he recalls, "but it wasn't firmly housed in a studio. It was risky at the time to go to a format that nobody else had and try to convince them that this was it. We kept a 32-track here for several years, just so we could do transfers and have that flexibility, but now it's totally shifted in the other direction."

As the recording business moves further toward hard-disc recording, Bradley is considering adding a Pro Tools workstation. To date, the system has been rented as necessary.

"I like to use it for what it's good for but don't like to look at it as 'this is my system,'" says Bradley. "But there's definitely a lot of that going on—and successfully."

Located near Music Row at 1307 Division St., Soundshop features the **John Storyk**-designed Studio A, a large tracking room with five isolation booths, and the smaller Studio B, also designed by Storyk with updates by **Russ Berger**. Studio A, says Bradley, has been booked "pretty much since the day it opened." A recent album project, **Aaron Tippin's** "People Like Us" (Lyric Street), was co-produced by Bradley and **Biff Watson**. Studio B is used more for demos and overdubs, though tracking is possible as well.

Operating in a highly competitive environment, Soundshop continues to capture a healthy share of the recording projects in Nashville and, at a time when many Nashville studio owners have sought to promote their facility to national and international clients, has found success largely within the country music genre. Clients include **Dolly Parton, Kenny Rogers, Amy Grant, George Jones, Faith Hill, Lorrie Morgan, the Mavericks, Brooks & Dunn, and Billy Gilman**.

"I know word around town is everybody's pretty slow," says Bradley. "You can't get fooled by the good times, because too many things influence it. Sometimes nothing is influencing it—you're just empty and don't know why. But we've been



Engineer/Soundshop Studios owner Mike Bradley acted as co-producer on Aaron Tippin's "People Like Us" album. Pictured at Soundshop Studios, from left, are Bradley, Tippin, and co-producer Biff Watson.

album's credits—stating his admiration and asking for advice on breaking into the business.

"I was one of those quirky people that decided I wanted to be an engineer when I was a kid," Bradley recalls. "I didn't have a lot of information about it. I would write to them and see if I could get any response. I got very little, but nevertheless—in that time, there weren't recording schools and such. You pretty much had to sneak in."

Moving to Nashville in 1974 after graduating from Murray State University in Kentucky, Bradley was referred to Soundshop, at that time owned by **Buddy Killen**, president of the Tree Publishing Company.

Soundshop Studios had recently hosted a rather distinguished client, **Paul McCartney & Wings**, who spent several weeks in Nashville in 1974 and cut several songs at Soundshop, including the single "Junior's Farm," backed with the country-flavored "Sally G." Arranged through Killen—Tree was a client of **Linda McCartney's** father, New York attorney **Lee Eastman**—the McCartneys stayed at the farm of Tree songwriter **Curly Putnam**, author of the 1965 hit "Green Green Grass Of

different styles of music, different things that you would never see if you just did records. I actually enjoyed doing that stuff."

Jingle sessions are a rarity now, Bradley explains, as Soundshop came to focus almost exclusively on music recording.

In 1990 Bradley became studio manager, and in 1999 he purchased Soundshop from Killen. (Producer **Don Cook**, a longtime client, joined Bradley as a 25% partner.)

"I came by the studio because it was for sale, and I didn't want it to go somewhere else," Bradley says.

In a town where Solid State Logic consoles are most common—and digital desks are making inroads—Soundshop is maintaining the respected analog 56-input Trident Vector 432 consoles housed in each of its two rooms.

"There are other Tridents out there, but we're the only studio with Trident Vectors in town at this point," says Bradley. "I would have thought I'd have changed consoles by now, at least in one room, but I'm going to hold off and see what develops. You really don't know what the next couple of years are going to bring, with all the digital formats and

fortunate enough to stay pretty busy here. There's enough projects that we're ahead, projects that are going to fill up a lot of time. The major thing you see now is that you *don't* see things booked near as far ahead as you used to. It was common for a while to have bookings six months ahead. Normally, that's not the case now.

"But Nashville is a word-of-mouth town," Bradley continues. "Once somebody hears a musician or producer talking good about you, they pay attention. And when you're making hit records, they definitely pay attention."

STAGESMART.COM, an online, interactive network for professional audio equipment buyers and dealers, is preparing to launch Thursday (18), the first day of the 2001 Winter National Assn. of Music Merchants (NAMM) Expo.

StageSmart.com will connect the audio professional with a national network of thousands of independent pro audio retailers and a database of all available pro audio gear from manufacturers worldwide.

StageSmart.com will also open up the entire national pro audio equip-

ment marketplace to dealers who might not have the physical or financial resources or Web E-tailing skills to market their company on a nationwide level. Further, retailers trying to build an online store can quickly do so with the domain name of their choosing, with StageSmart.com's customized Web-site-design resources.

David Malekpour, president of Professional Audio Design, a Rockland, Md.-based dealer and the sole U.S. authorized dealer for pre-owned Solid State Logic consoles, intends to make StageSmart.com a part of his marketing strategy.

"We feel StageSmart.com will definitely allow us to reach a broader base of clients, which will help broaden our distribution, as well as increase our presence on the Internet," says Malekpour. "The StageSmart.com interface makes it very easy for a buyer to find the equipment they need, and we are excited to be a resource to fulfill those needs. StageSmart.com will surely be an integral and quality source for sales that will enhance our business as we grow."

The 2001 Winter NAMM Expo will be held Jan. 18-21 at the Anaheim Convention Center.

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$155

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International; talent, booking agencies, facilities, services and products. \$125

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. \$185

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$80

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$115

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$90

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$7 per directory for shipping (\$15 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

For information on getting a directory on diskette or mailing labels email: jjamin@bpicomm.com

www.billboard.com

BDZZ3028

AUDIO TRACK

NEW YORK

THE MAGIC SHOP RECENTLY welcomed **Björk** and engineer **Jake Davies** to the studio, to track for an upcoming Elektra release. The sessions were assisted by **Juan Garcia**. Garcia also worked with producer **Dave Sardy** and **System Of A Down**, mixing new material for a Sony project; Garcia, with assistant **Ben Bailes**, engineered tracking sessions with **Freedy Johnston**.

Artist **Joe Henry** was in Studio C at Sear Sound, tracking for Hollywood Records with producer **Craig Street**, engineer **Husky Hoskolds**, and assistant engineers **Todd Parker** and **Aaron Franz**.

Studio C's custom Sear/Avalon console has been expanded and refurbished. It is now a 60-input board with Flying Faders automation.

Also appearing at Sear Sound: Telarc International artist **Vanessa Rubin** with engineer **Rob Friedrich**; **Bob James**, tracking in Studio A with engineer **Ken Freeman**; vocalist **Lea DeLaria** with producer **Matt Pierson**; and, in Studio A, **Dr. John**, performing on the Steinway C for an upcoming "National Geographic Explorer" program. **Todd Parker** engineered.

Following **Beastie Boys'** 7-inch single, "Buddy," which was mastered at Trutone in Hackensack, N.J., engineer **Phil Austin** mastered the entire album for this side project, known as **BS-2000**, for the Boys' Grand Royal label. Austin also mastered the promotional and commercial 12-inch releases of "South Side" by **Moby Featuring Gwen Stefani** for V2/Gee Street.

At Clinton Recording, **James Taylor** recorded with producer **Russ Titelman**, engineer **Dave O'Donnell**, and assistant **Keith Shortreed**. Tracking was done to Pro Tools and BASF SM900 tape.

Also at Clinton was **Blondie**, with producer **Craig Leon**, who engineered with assistance from Shortreed. New musical ideas from Blondie's **Chris Stein** were recorded to Otari RADAR and Tascam DA-88 for possible use.

Millbrook Studios, the Millbrook, N.Y., facility owned and operated by **Paul Orofino**, purchased a TL Audio VTC tube console from HHB, the North and South American distributor of TLA products, in time to record the upcoming **Blue Oyster Cult** album.

Mirror Image Recorders, a two-site, three-studio facility, recently installed a 64-channel Solid State Logic SL 9000 J Series console as

part of an upgrade to Studio D of its Times Square facility. Producer/writer **Peter Zizzo** has been working with engineer **Rick Kerr** on the 9000 for a forthcoming **Vanessa Carlton** release for Interscope Records.

At Gizmo Entertainment, engineer/producer **Rich Tozzoli** has been mixing an upcoming 5.1 (and separate stereo) release of a **Foghat** live DVD Video for BMG.

NASHVILLE

CARTEE DAY Entertainment, a new music production facility, has added a 72-channel AMS Neve VXS console to serve as the centerpiece of its main control room, Studio A. The console is scheduled to go online this month. Cartee Day Entertainment, which opened in December 1999, has recently undergone renovations to expand its capabilities, including the addition of 5.1 mixing. Michael Cronin Acoustical Construction was hired by Cartee to renovate the facility's three studios.

Brooks & Dunn recently completed their Arista release at the Sound Kitchen in nearby Franklin, Tenn. Tracks, overdubs, and the mix were done with engineer **Greg Droman** and producer **Mark Wright**.

Also at Sound Kitchen recently

was Capitol artist **Deana Carter**, who is co-producing her next release with engineer **Steve Marcantonio**.

Recent clients at Emerald Entertainment include **Chris Farren**, working with engineer **Ben Fowler**; **Point Of Grace**, with producer **Nathan Nockels**, engineer **Tom Lainey**, and assistant **John Saylor**; and **George Jones**, with producer **Emory Gordy Jr.**, engineers **Russ Martin** and **Justin Niebank**, and assistant engineers **Jason Piske** and **Kent Hertz**.

LOS ANGELES

AFTER 33 YEARS of independent disc mastering, the Mastering Lab in Hollywood has retired its cutting lathes to make room for digital audio technology. On Dec. 10, a party celebrated the retirement of the primary cutting lathe, closing the door on an exciting era of recording and technology and dedicating space and energy to the new technologies of CD and DVD Audio mastering. The Mastering Lab opened in 1967, with tube technology designed by **Sherwood Sax**.

Ozzy Osbourne was rocking hard at Henson Recording Studios, also in Hollywood, with producer/engineer **Toby Wright**. Henson, formerly A&M Recording and Mastering Studios, also hosted **Mandy Moore** with producer **James Renald**. Other recent clients at the historic LaBrea Avenue facility, once **Charlie Chaplin's** film lot, include **Vonda Shepard** and **Megadeth**.

Paul Q. Kolderie and **Sean Slade** were in Studio A at Sound Image in Van Nuys, working on the new release from the **Go-Go's** for Beyond Records. **Matt Lavella**

assisted on the sessions. Also at Sound Image were Roadrunner act **Anyone** and producer/engineer **Andrew Murdock**. **Aidan Flax-Clark** assisted.

Sony Music artist **Ginuwine** was at Skip Saylor Recording with producer **Raphael Saadiq**, tracking and mixing for an upcoming release. **Daniel Romero** and **Claudio Cueni** engineered and mixed with assistants **Paul Smith** and **Regula Merz**.

Also at Skip Saylor, Warner Bros. artist **Eric Benét** tracked and mixed for an upcoming release with producer **Ali Shaheed Muhammed**. Cueni and Romero recorded and mixed with Smith, Merz, and **Ian Blanch** assisting.

At Precision Mastering in Hollywood, engineer **Tom Baker** worked on **Buckcherry's** "Time Bomb" with producer **Jimbo Barton**. **Marc Regan** finished a new album and two singles for Thump/Universal's **TWDY** with producer **Ant Banks**, completed work with producer **André Manuel** on the "Compton's Most Wanted" CD for EMI, and mastered a new **Warrior Soul** album. He has also been cutting 12-inch vinyl for Warner Bros., Sony, EMI, MCA, and Interscope.

Precision veteran **Don C. Tyler** is working on the new **Guided By Voices** album with producer **Rob Schnapf** for TWT Records, as well as singles for **Shaggy**, **Harvey Danger**, and **Grand Theft Audio**.

Please send material for Audio Track to Christopher Walsh, Pro Audio editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax 646-654-4681; E-mail cw@billboard.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 13, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	INDEPENDENT WOMEN PART I Destiny's Child/ Poke & Tone B. Knowles (Columbia)	I JUST WANNA LOVE YOU (GIVE IT 2 ME) Jay-Z/ P. Williams (Rock-A-Fella/Def Jam)	MY NEXT THIRTY YEARS Tim McGraw/ B. Gallimore T. McGraw (Curb)	LOSER 3 Doors Down/ P. Ebersold (Republic/Universal)	HEMORRHAGE (IN MY HANDS) Fuel/ Ben Grosse (550 Music)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	RIGHT TRACK (New York) Duro	OCEANWAY (Nashville) Julian King	ARDENT (Memphis) Paul Ebersold Matt Martone	RIGHT TRACK (New York) Ben Grosse Lloyd Puckitt
CONSOLE(S)/ DAW(S)	SSL 9000J/ Mackie 48-8	SSL 9000J	custom Oceanway Neve 8078	SSL 4064	Neve VX
RECORDER(S)	Studer A827/Sony JH24	Studer A800	Sony 3348 Otari DTR-900	Sony APR 24	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Travali	RIGHT TRACK (New York) Duro	IMAGE (Hollywood) Chris Lord-Alge	THE RECORD PLANT (Los Angeles) Toby Wright	THE MIX ROOM (Los Angeles) Ben Grosse
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	SSL 9000J	SSL 4056 G computer	SSL 4080G plus	SSL J9000
RECORDER(S)	ATR 100 1"	ATR 102	Studer A827 Otari DTR-900	Pro Tools Sony 3348	Pro Tools Mix Plus Version 5.01
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy GP-9	Pro Tools
MASTERING Engineer	STERLING SOUND Tom Coyne	MASTERDISC Tony Dawsey	MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	PRECISION MASTERING Tom Baker
CD/CASSETTE MANUFACTURER	SONY	UNI	UNI	BMG	SONY

© 2001, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 646-654-4634, Fax 646-654-4671, mmarone@billboard.com



Sparring With Sony. Sony Professional Audio Group product manager Karl Kussmaul, left, and regional audio manager/Northern Region Andy Munitz presented a demo of the Sony DMX-R100 digital console at the recent Society of Professional Audio Recording Services (SPARS) regional meeting in New York. Kussmaul and Munitz also demonstrated the Sony DRE-S777 Digital Sampling Reverb and discussed two new sampling discs, "American Acoustic Spaces" and "Japanese Acoustic Spaces," as well as the new "Sample Your Own Spaces" sampling software now available on CD-ROM.

★ Heineken®  EN VIVO™
PRESENTS

Announcing

Billboard® LATIN MUSIC CONFERENCE & AWARDS 2001

APRIL 24-26 • MIAMI

music, music, music!

Showcases by today's
hottest Latin music stars

Hope & Harmony

Golf & Tennis Classic

Benefiting the Diabetes
Research Institute

Compelling Panels

Cutting edge interactive sessions

Trade Show

Learn about new products
& services

PLUS . . .

**the biggest night
in Latin Music!**

**BILLBOARD
LATIN MUSIC
AWARDS**

televised on



Sponsorships

Cebele Rodriguez 646.654.4648
crodriguez@billboard.com

Questions?

Michele Jacangelo 646.654.4660
bbevents@billboard.com

Hotel

Eden Roc Hotel 305.531.0000
special room rate \$ 239

**¡El evento de música
Latina más grande del 2001!**

Register Online: www.billboard.com/events/latin

Freddie Label Has Grammy Sweep

GRAMMY WHAMMY: What do you call it when a single label represents an entire Grammy category?

Rare. Unprecedented, perhaps. Yet that's what happened to indie label Freddie Records, based in Corpus Christi, Texas, which took every single nomination in the best Tejano album category of the upcoming Grammy Awards. Freddie also dominated the best Mexican/Mexican-American album category, with three out of five nominations.

The reasons for this may go beyond the artistic quality of the albums and beyond Freddie's obvious strengths as an independent company. Specifically, such domination raises concerns about voting blocs and about the merits of having a category at the service of just one label.

Although Freddie's national marketing director, **Luis Silva**, concedes that winning a Grammy over other labels would give more significance to the award, he also points out that Freddie artists have been nominated for Grammys "more than 20 times in the past five, six years."

"The year 2000 was a banner year for us. And now, for the first time, we're going to take a Grammy," says Silva. But the reaction in other labels was, naturally, not as happy.

"It is a sad day for the Grammy process, obviously," said **Alan Baxter**, president of Platinum Management, in comments to Billboard contributor **Ramiro Burr**. "Let's not be ostriches and put our heads in the sand. Obviously, it is a political process. I don't want to take anything away from Freddie, but [it] does not dominate the entire market when it comes to quality."

But Freddie has been a serious contender in past years. In 1996, the label had three out of five nominations in the then joint Mexican American/Tejano music performance category. This year, the third since Tejano and Mexican-American music split into separate categories, Freddie was dominant in both.

"There is no legitimacy," adds EMI Latin promoter **Lupe Rosales**. "We know the marketplace, and those artists do not sell a fraction of what the others sell."

By way of comparison, the Billboard year-end charts—which cover the period beginning with the magazine's Dec. 4, 1999, issue and ending with the Nov. 25, 2000, issue—do not place Freddie in the top five spots on any of the Regional Mexican Imprints or Regional Mexican Labels charts (all Regional Mexican charts were dominated by EMI and Fonovisa, neither of which garnered Grammy nominations in those categories). Only one Freddie Records act, **Ramón Ayala Y**



by Leila Cobo

Sus Bravos Del Norte (nominated in the regional Mexican Grammy category), made it to the Hot Regional Mexican Tracks chart, at No. 14.

However, for an album to be considered a candidate for a Grammy, it must be submitted to the National Academy of Recording Arts and Sciences (NARAS) by the label. NARAS itself does not enter product into the Grammy process. The album must also fall within the datelines for the specific Grammy year. In this case, accepted product had to have been released in the U.S. between Oct. 1, 1999, and Sept. 30, 2000. NARAS members vote for the winners, and the criteria, supposedly, is artistic merit, not sales. But those two factors—as well as name recognition—obviously overlap, as evidenced in the nominations to be found in virtually every other category.

Still, the fact that Freddie got every single nomination is not the label's fault.

"Are they pissed off because we're doing our job?" counters Silva. "We registered every single record that comes out of here [for the Grammy Awards]. We put out, like, four albums a month. And all four albums a month were sent. Many people have said it's political. I've heard people say our music is not comparable with the other record companies. And I tell them, 'Look, it's a shame that all these big corporations are not doing their homework on a monthly basis on how to promote their artists.'"

While all this is true, it's important to find the reason why one single label came up with every single nomination. Were the vast majority of the entries in the Tejano field Freddie entries? If that is the case, it raises a question: Is it worthwhile to have a category that serves just one label? And if entries were indeed from various labels, who is voting?

As of press time, NARAS officials promised to comment later. We'll keep you posted in upcoming columns. It should also be noted that WEA dominated in the Latin rock/alternative category, with four out of five nominations.

THE OSCAR NOD: In other Grammy news, the year's most talked-about nominee in the Latin categories is shaping up to be **Oscar De La Hoya**, whose self-titled debut on EMI com-

petes for the best Latin-pop nod with **Alejandro Sanz**, **Luis Miguel**, **Shakira**, and **Christina Aguilera**.

Nothing against De La Hoya and a well-rounded, conventional album that is nothing less than respectable. But respectable does not add up to the quality and stature that this—the most prominent Latin category—demands and that is reflected in the other nominees. The oft-repeated explanation for such happenings in the nomination process is that non-Latin members of the Latin Academy of Recording Arts and Sciences (LARAS) who are not familiar with Latin artists vote for whomever they happen to recognize. However, all members of the LARAS who live in the U.S. can vote for the Latin categories in the general-market Grammys.

In addition, says LARAS senior VP/executive director general **Mauricio Abaroa**, of the nearly 3,000 LARAS members worldwide, *(Continued on page 100)*

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)

- 7 **A PURO DOLOR** (EMOA, ASCAP)
- 3 **ABRAZAME MUY FUERTE** (BMG Arabella, ASCAP/San Angel, ASCAP)
- 12 **BORRACHO TE RECUERDO** (EMI April, ASCAP)
- 9 **CUANDO** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 6 **CUANDO SEAS MIA [MISS ME SO BAD]** (Realsongs, ASCAP/WB, ASCAP)
- 28 **CUANDO UNA MUJER** (EMOA, ASCAP)
- 23 **DE PAISANO A PAISANO** (TN Ediciones, BMI)
- 20 **DEJA** (Arpa, BMI)
- 24 **DIME, DIME, DIME** (Elzaz, BMI)
- 30 **DISCULPE USTED** (Huina, BMI)
- 40 **EL DIABLO EN UNA BOTELLA** (Copyright Control)
- 35 **EL ULTIMO ADIOS** (World Deep Music, BMI/Sony/ATV Latin, BMI)
- 29 **EN CADA GOTA DE MI SANGRE** (EMI Blackwood, BMI)
- 11 **ENSENAME A OLVIDARTE** (Ser-Ca, BMI)
- 25 **ENTRE TU Y MIL MARES** (WB, ASCAP)
- 28 **FUEGO EN EL FUEGO** (EMI)
- 18 **HISTORIA ENTRE TUS DEDOS** (Universal Musica, BMI)
- 39 **IMAGINE ME SIN TI [IMAGINE ME WITHOUT YOU]** (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
- 4 **INFIEL** (EMI April, ASCAP)
- 32 **LA BOMBA** (Sony/ATV Discos, ASCAP)
- 31 **LLORAN LAS ROSAS** (Rubet, ASCAP/Universal Musica, ASCAP)
- 22 **ME GUSTA VIVIR DE NOCHE** (Flamingo, BMI)
- 13 **MI PRIMER AMOR** (Caribbean Waves, ASCAP)
- 19 **MY BABY YOU** (Sony/ATV Tunes, ASCAP/Wally-World, ASCAP)
- 26 **PEGAME TU VICIO** (Cibao, BMI)
- 5 **POR AMARTE ASI** (Erami, ASCAP/WB, ASCAP)
- 8 **QUE SEPAN TODOS** (SACM Latin, ASCAP)
- 37 **QUISIERA SER** (EMI April, ASCAP)
- 33 **SHE BANGS** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/Wally-World, ASCAP/Desmundo, ASCAP)
- 10 **SIN TU AMOR** (Sony/ATV Latin, BMI)
- 1 **TE QUISE OLVIDAR** (BMG Songs, ASCAP)
- 17 **TE SONE** (Mas Music, ASCAP)
- 27 **TU Y LAS NUBES** (Peer Int'l., BMI)
- 16 **UN SUEÑO** (Not Listed)
- 36 **VEN A MI [RUN TO ME]** (Gibb Brothers, BMI/Careers-BMG, BMI)
- 34 **VENENO** (Huina, BMI)
- 21 **WOW FLASH!** (Lida Socapi, ASCAP)
- 15 **Y** (Peer Int'l., BMI)
- 14 **Y SIGUES SIENDO TU [YOU'RE STILL THE ONE]** (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)
- 2 **YO TE AMO** (Sony/ATV Latin, BMI/World Deep Music, BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
NO. 1/GREATEST GAINER					
1	1	2	13	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAEN (Y. MARRUFO, C. BAUTIS)
2	2	1	15	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
3	7	7	8	JUAN GABRIEL ARIOLA/BMG LATIN	ABRAZAME MUY FUERTE E. MAGALLANES (J. GABRIEL)
4	3	5	12	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL B. SILVETTI (Y. YUNES CASTILLO)
5	6	6	25	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES A. MONTALBAN)
6	5	4	10	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R. WAKE (O. ALFANNO, Y. HENRIQUEZ D. WARREN)
7	4	3	47	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAEN (O. ALFANNO)
8	10	11	12	PEPE AGUILAR MUSART/BALBOA	QUE SEPAN TODOS PAGUILAR (L. RAMIREZ)
9	13	14	22	RICARDO ARJONA SONY DISCOS †	CUANDO R. ARJONA, A. "CUCO" PENA (R. ARJONA)
10	9	9	15	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H. PATRON (D. HARRIS D. TERRY JR.)
11	11	13	8	INTOCABLE EMI LATIN †	ENSENAME A OLVIDARTE R. MUNOZ, R. MARTINEZ (L. PADILLA)
12	8	12	16	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO PRAMIREZ (J.V. FLORES)
13	17	23	12	KEVIN CEBALLO RMM	MI PRIMER AMOR L. INFANTE (W. DUVAL)
14	12	8	32	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU T. SANDOVAL (S. TWAIN, R. LANGE)
15	19	17	4	LUIS MIGUEL WEA LATINA †	Y L. MIGUEL (M. DE JESUS BAEZ)
16	16	22	8	LOS ANGELES DE CHARLIE FONOVISA †	UN SUEÑO I. RODRIGUEZ (G. AVIGLIANO)
17	15	15	19	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E. PAEZ, J.A. LUGO RUBIO (J. SASUETA)
18	21	27	18	MICKEY TAVERAS KAREN/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO G. GRIGNANI)
19	23	28	6	MARC ANTHONY COLUMBIA †	MY BABY YOU W. AFANASIEFF, D. SHEA (M. ANTHONY, W. AFANASIEFF)
20	26	24	6	BANDA EL RECODO FONOVISA	DEJA NOT LISTED (J.A. BARRERAS)
21	14	10	7	ELVIS CRESPO SONY DISCOS †	WOW FLASH! J. DUCLERC (R. BARRERAS)
22	25	21	11	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE NOT LISTED (M. QUINTERO LARA)
23	20	18	20	LOS TIGRES DEL NORTE FONOVISA †	DE PAISANO A PAISANO E. HERNANDEZ (E. VALENCIA)
24	22	19	6	CONJUNTO PRIMAVERA FONOVISA	DIME, DIME, DIME NOT LISTED (O. OCHOA)
25	29	20	18	LAURA PAUSINI WEA LATINA †	ENTRE TU Y MIL MARES A. CERRUTI (I. BALLESTEROS, B. ANTONACCI)
26	18	31	11	EDDY HERRERA J&N	PEGAME TU VICIO M. TEJADA (E. SAMUEL)
27	24	25	18	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES PRIVERA (J.A. JIMENEZ)
28	28	—	21	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A. JAEN (O. ALFANNO)
29	32	30	25	CONJUNTO PRIMAVERA FONOVISA †	EN CADA GOTA DE MI SANGRE J. GUILLEN (J. DE JESUS PINEDA RAMOS)
30	30	29	3	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J.L. AYALA (F. DE JESUS MTZ. JR.)
31	31	—	15	DOMINIC PRESTIGIO/SONY DISCOS †	LLORAN LAS ROSAS A. FERNANDEZ, R. GONZALEZ (A. MATHIEUS)
32	39	—	13	AZUL AZUL SONY DISCOS †	LA BOMBA R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
33	40	33	16	RICKY MARTIN COLUMBIA/SONY DISCOS †	SHE BANGS W. AFANASIEFF, R. ROSA D. CHILLO (W. AFANASIEFF, CHILLO, R. G. MONROIG, SIERRA D. LOPEZ)
34	34	—	2	LIMITE UNIVERSAL LATINO	VENENO J.C. CARRILLO (F. DE JESUS, JR.)
35	35	32	12	PAULINA RUBIO UNIVERSAL LATINO †	EL ULTIMO ADIOS C. RODRIGUEZ (ESTEFANO)
36	36	38	15	OSCAR DE LA HOYA EMI LATIN †	VEN A MI R. PEREZ (R. GIBB, B. GIBB, M. GIBB)
37	RE-ENTRY	3		ALEJANDRO SANZ WEA LATINA †	QUISIERA SER E. RUFFINENGO (A. SANZ)
38	27	16	10	EROS RAMAZZOTTI ARIOLA/BMG LATIN †	FUEGO EN EL FUEGO R. NOWELLS (N. MANO, E. RAMAZZOTTI, C. GUIDETTI A. COGLIATI)
39	RE-ENTRY	24		LUIS FONSI UNIVERSAL LATINO †	IMAGINE ME SIN TI R. PEREZ (R. PEREZ, M. PORTMANN)
40	RE-ENTRY	2		DUETO VOCES DEL RANCHO SONY DISCOS	EL DIABLO EN UNA BOTELLA PRIVERA (NOT LISTED)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	56 STATIONS
1 MDO SONY DISCOS	1 MDO SONY DISCOS	1 INTOCABLE EMI LATIN
2 TE QUISE OLVIDAR	2 TE QUISE OLVIDAR	2 ENSENAME A OLVIDARTE
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN	3 MICKEY TAVERAS KAREN/UNIVERSAL LATINO	3 BORRACHO TE RECUERDO SONY DISCOS
4 CHAYANNE SONY DISCOS	4 KEVIN CEBALLO RMM	4 ROGELIO MARTINEZ DISCOS CISNE
5 YU TE AMO	5 MI PRIMER AMOR	5 Y SIGUES SIENDO TU
6 JUAN GABRIEL ARIOLA/BMG LATIN	6 EDDY HERRERA J&N	6 LOS ANGELES DE CHARLIE FONOVISA
7 ROCIO DURCAL ARIOLA/BMG LATIN	7 PEGAME TU VICIO	7 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN
8 INFIEL	8 SON BY FOUR COLUMBIA/SONY DISCOS	8 TE SONE
9 RICARDO ARJONA SONY DISCOS	9 CUANDO SEAS MIA	9 BANDA EL RECODO FONOVISA
10 CUANDO	10 WOW FLASH!	10 DEJA
11 SON BY FOUR COLUMBIA/SONY DISCOS	11 DOMINIC PRESTIGIO/SONY DISCOS	11 LOS TUCANES DE TIJUANA UNIVERSAL LATINO
12 CUANDO SEAS MIA	12 LLORAN LAS ROSAS	12 ME GUSTA VIVIR DE NOCHE
13 SON BY FOUR SONY DISCOS	13 MARC ANTHONY COLUMBIA	13 LOS TIGRES DEL NORTE FONOVISA
14 A PURO DOLOR	14 MY BABY YOU	14 DE PAISANO A PAISANO
15 LUIS MIGUEL WEA LATINA	15 MY BABY YOU	15 CONJUNTO PRIMAVERA FONOVISA
16 UN SUEÑO (Not Listed)	16 RUBBY PEREZ LOS TOROS	16 DIME, DIME, DIME
17 VEN A MI [RUN TO ME] (Gibb Brothers, BMI/Careers-BMG, BMI)	17 TU VAS A VOLAR	17 MI PRIMER AMOR
18 VENENO (Huina, BMI)	18 CULTURA PROFETICA LUAR	18 QUE SEPAN TODOS
19 WOW FLASH! (Lida Socapi, ASCAP)	19 MEDLEY EN VIVO	19 CONJUNTO PRIMAVERA FONOVISA
20 Y (Peer Int'l., BMI)	20 TONNY TUN TUN KAREN/UNIVERSAL LATINO	20 EN CADA GOTA DE MI SANGRE
21 Y SIGUES SIENDO TU [YOU'RE STILL THE ONE] (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)	21 RICKY MARTIN COLUMBIA/SONY DISCOS	21 OSCAR DE LA HOYA
22 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)	22 EL TIEMPO DIRA	22 DISCULPE USTED
	23 LUIS MIGUEL WEA LATINA	23 VEN A MI
	24 ALEJANDRO SANZ WEA LATINA	24 QUISIERA SER
	25 EROS RAMAZZOTTI ARIOLA/BMG LATIN	25 ME GUSTA VIVIR DE NOCHE
	26 LUIS MIGUEL WEA LATINA	26 UN SUEÑO
	27 Y (Peer Int'l., BMI)	27 VEN A MI
	28 VENENO (Huina, BMI)	28 VEN A MI
	29 WOW FLASH! (Lida Socapi, ASCAP)	29 VEN A MI
	30 Y (Peer Int'l., BMI)	30 VEN A MI
	31 Y SIGUES SIENDO TU [YOU'RE STILL THE ONE] (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)	31 VEN A MI
	32 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)	32 VEN A MI
		33 VEN A MI
		34 VEN A MI
		35 VEN A MI
		36 VEN A MI
		37 VEN A MI
		38 VEN A MI
		39 VEN A MI
		40 VEN A MI

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



MIDEM 2001

THE MUSIC WORLD BEATS A PATH TO CANNES



LABELS • PUBLISHERS • ONLINERS • MARKET REPORTS • MIDEM TOUR DIARY

10th
anniversary

XIII bis
MUSIC

Laurent DREUX-LEBLANC
and all the team of songwriters, producers, remixers and
staff would like to congratulate and thank:

**CHER, Lara FABIAN, Whitney HOUSTON, LARUSSO, Kylie MINOGUE,
Tina TURNER, Andrea BOCELLI, THE GIPSYLAND, Enrique IGLESIAS, Ricky
MARTIN, MERZHIN, Lionel RICHIE, Rod STEWART...**

For this amazing year of great success all around the world.

**All the artists who have made our previous successes and those who
will make our future ones.**

Rive
droite
MUSIC

Great Songs!
Great Production!
Big Hits!

MIDEM

U.S. Indies: Labels Seek Deals, Distribution, New Talent

BY RICHARD HENDERSON

The value of a visit to the south of France can't be underestimated at any time of the year, but it is of particular importance during January, when MIDEM rules the Palais des Festivals in Cannes. The logistics of travelling and the expenses involved in attending the conference can prove intimidating to an independent label, but all of the U.S. indies queried about their upcoming MIDEM trips had no difficulty justifying the financial outlay. The benefits for an indie attempting to establish an international presence are numerous, as the following MIDEM veterans readily attest.

Stephanie Oxley, GM of Knitmedia labels, is preparing for her

show that we do over the Internet. We do a great deal of outreach work, trying to get music to people, getting avant-garde jazz to listeners with computer capabilities in Iowa or Poland."

ONE-STOP SHOPPING

"The record-label group is the larger part of the reason we go to MIDEM," adds Michael Dorf, CEO of Knitting Factory Records/Knitmedia, who has been to the conference 11 years in a row. "We are always looking for an opportunity to meet with our distributors, to look for improved distribution in all territories around the globe and to seek out business opportunities for our festival business, for our touring business, and to invest-

to tell them what we have coming up for the whole year. The highlights, thus far, for 2001, include the next release from Sexmob and a really interesting release in March, 'Home Wrecordings,' the second album by Rebecca Moore."

SAMPLERS TO CELEBRATE

Other indies described agendas of comparable specificity which they hope to realize at MIDEM. A true veteran, René Goiffon, president of Harmonia Mundi, hasn't missed a MIDEM since the conference's inception. This year, he plans to emphasize during this visit the fact that Harmonia Mundi USA is expanding beyond classical repertoire in its A&R



Knitting Factory's Dorf



VP's Chin



Harmonia Mundi's Goiffon

der's 30th anniversary, comprising highlights from the company's vast catalog.

"As with every year," comments Dan Storper, founder/president of Putumayo World Music, "Our primary goal is to meet with our international distributors and discuss what has worked and what hasn't and to lay out our plans for the year. We are always on the lookout for interesting CDs that have songs we can include in our collections. And we relish our 'MIDEM moments,' which take place when someone who you really should meet happens to be standing next to you in the hall, elevator or bar and you start talking; the rest is sometimes history."

Randy Chin, VP of marketing and distribution for VP Records, has flown to MIDEM for the last four years. His label, specializing in the many facets of Jamaican popular music, will have a booth this year. He notes several upcoming releases he plans to showcase to his distributors at MIDEM, including a new title ("Music Is Life") by former Zap Pow vocalist Beres Hammond, due Feb. 6, and another by a new artist showcasing at MIDEM—Junior Kelly—whose "Love So Nice" is scheduled for Jan. 23 release.

"Our label is a mixture of all of the flavors of reggae, with dance-hall artists like Mr. Lexus to the lover's-rock side, as characterized by Beres Hammond and Sanchez,

Continued on page 48

"I was pleasantly surprised at how business-oriented a convention this actually is. After going to many, many New Music Seminars and South By Southwest—where the events become an excuse for a junket to wherever the convention is—to me, MIDEM was refreshingly practical."

—BOB DUSKIS, SIX DEGREES RECORDS

fourth visit to MIDEM, where the label group spawned by New York's famed Knitting Factory club has maintained a booth for the past few years. One reason for Knitmedia to attend, according to Oxley, is "to discuss marketing for the following year with all of our distributors; that's a major one. We also try to turn people on to some of the new-media aspects of what we're doing at Knitmedia; we have a jazz-school program where we have an artist come to the [Knitting Factory] club, who educates a number of student musicians there. We have a satellite hookup that then allows simultaneous interplay with other schools in the country; we do a lot of that kind of work. We present the whole company and all of our varied activities at MIDEM.

"There's our jazze.com Internet site; we broadcast shows from the Knitting Factory over the Internet. Then there's KnitTV, the

tigate new platform deliveries. We attend to publishing issues at MIDEM, as well, though, since our publishing is administered by Sony, that has become a smaller part of our business in France."

Dorf outlines the varied imprints that he will represent at the event: "Knitting Factory Records, our flagship label, which we started out of our club 13 years ago. Then we created a niche-based label called the Jewish Alternative Movement (JAM), which now has 20 titles of alternative Jewish sounds. Then there's Shimmydisc, the independent rock label that we acquired a few years ago. We also have a reissue label, Knit Classics. In total, there's about 350 titles.

"We'll put out 25 new releases for the year 2001," he continues, adding that "We'll bring that schedule to the prospective new distributors and our old distributors, using that as an opportunity



From the top: Bug's Bourgoise, peer's Spanberger and David Foster

U.S. Publishers Renew Friendships, Cast For Catalogs In France

The music-publishing community is always well-represented in the Palais des Festivals at Cannes, France, during MIDEM. All of the publishers interviewed for this article reiterated the need to maintain contacts with their global sub-publishing partners; a world's worth of connections are easily facilitated under one roof at MIDEM. Additionally, each one of the executives planned to address concerns specific both to the publishing arena and their own company's catalog during this year's conference.

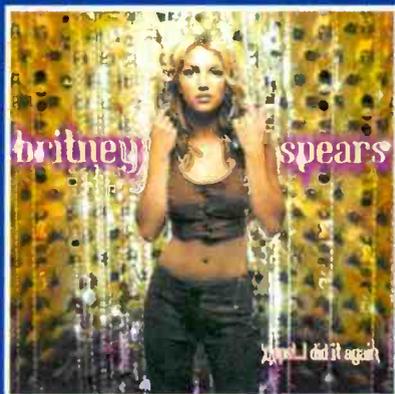
As for his past Cannes visits, Ira Jaffe, president, Famous Music Publishing, admits, "I can't give you an exact count—I've attended between 15 and 20 times. Last year, [Famous] did joint ventures in both Germany and France. This year, we're considering expanding into other territories. If we meet the right person, we might have another venture in another European territory. We have a sub-publishing agreement with BMG throughout the world, with the exception of Japan and Korea, so we catch up with our foreign affiliates and learn about the kind of product that they have coming out."

Dan Bourgoise, CEO of Bug Music, will be attending MIDEM in the company of colleague Mark Anders, VP of international for Bug, Inc. and managing director of Bug's London office. "Mark is at [MIDEM] every year," Bourgoise states. "I go every other year now. The size and configuration of our team varies from year to year. My favorite

Continued on page 50

ZOMBA RECORDS

OPERATING IN 19



britney spears

Zomba Records
Australia Pty Ltd

MELBOURNE / SYDNEY

Zomba Records
Gesmbh Austria

VIENNA

Zomba Record Holdings

BU Belgium

BRUSSELS

Zomba Records

Canada Inc.

TORONTO

Zomba Records Scandinavia

(Denmark) AB

COPENHAGEN

Zomba Records

France SARL

PARIS

Zomba Records

Germany GMBH

COLOGNE / BERLIN / HAMBURG / HERNE / MUNICH

Zomba Record Holdings

BU Netherlands

LAREN

Zomba Records

Italy SRL

MILAN

Zomba Records

Japan KK

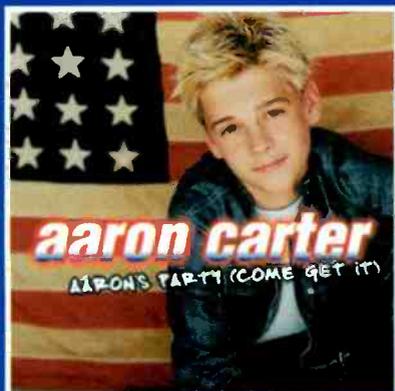
TOKYO



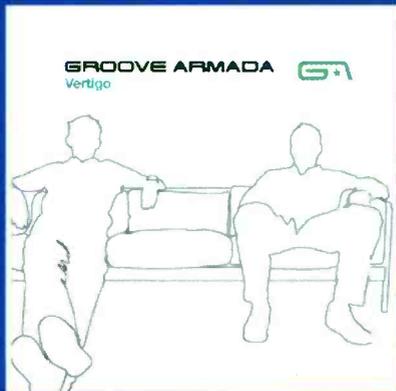
nsync



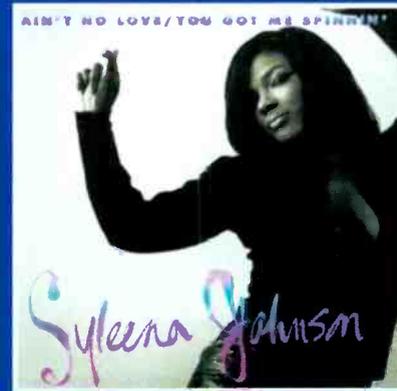
r kelly



aaron carter



groove armada



syleena johnson

AND REPRESENTED UNDER

INDEPENDENT..

AND IT'S ARTISTS WORLD MARKETS

Zomba Records
Korea Ltd

SEOUL

Zomba Records Australia
(New Zealand) Pty Ltd

AUCKLAND

Zomba Records Scandinavia
(Norway) AB

OSLO

Zomba Records
Singapore Pte Ltd

SINGAPORE

Zomba Records
Spain SL

MADRID

Zomba Records Scandinavia
(Sweden) AB

STOCKHOLM

Zomba Records
Switzerland GMBH

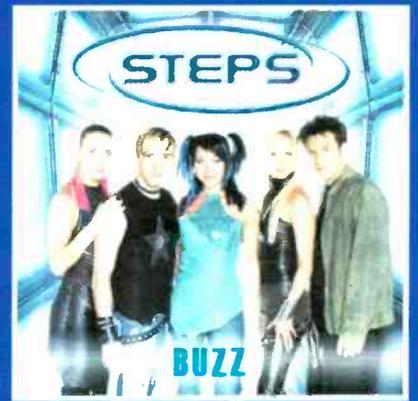
ZURICH

Zomba Records
Ltd UK

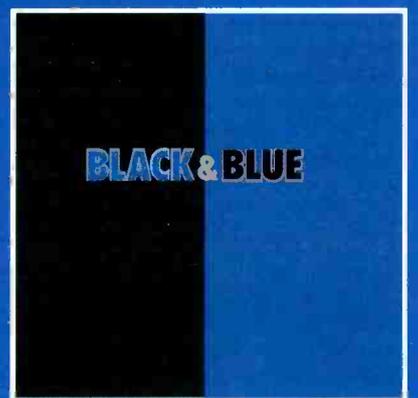
LONDON

Zomba Recording Corporation
Inc USA

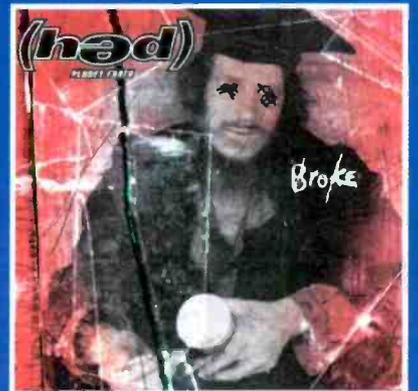
NEW YORK / CHICAGO / LOS ANGELES / NASHVILLE



steps



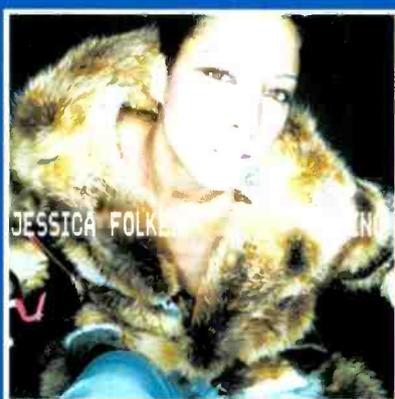
backstreet boys



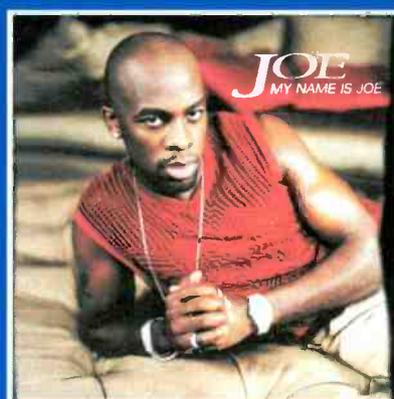
hed (planet earth)

LICENSE IN 36 MORE

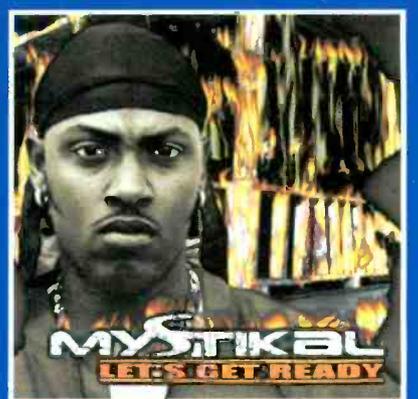
SELF RELIANT



jessica folker



joe



mystikal

MIDEM

Cross-Channel Guests: U.K. Visitors Seek To Turn The Beat Around

BY CHRIS FULLER

LONDON—Spurred by the recent global success of Sade, David Gray, the Beatles' "No. 1" album and other releases, U.K. companies will travel to MIDEM 2001 determined to turn around the embattled international reputation of British music.

British companies attending the Cannes conference are keen to accentuate the positive. The U.K. market rose by a healthy 5% in the third quarter of 2000, boosted by

trends. Our expertise is centered on back catalog or on artists with strong existing fan bases. Provided we put together committed and cohesive marketing campaigns for the products we release, I think we stand a very high chance of success."

At MIDEM for the first time under the Sanctuary banner, the new-look company will seek to "put across the new branding and consolidate our overseas distribu-

Despite notable business setbacks, such as the nose-dive of the euro and the strong dollar, Ace—which encompasses 15 labels, including Kicking Mule, Prestige, Riverside, Takoma and Vanguard—enjoyed a strong 2000, Stoker adds. "We now are back to the kind of numbers we were doing two or three years ago. A range of compilations on BGP, like 'Super Funk' and 'King Funk,' have been great sellers for us in 2000."

many feel they are being fed the same old thing."

On the positive side, however, says Brightley, "The worldwide sales of the Beatles' singles collection has been encouraging—and there are other exciting things there for those prepared to look." Brightly feels "it is Lightning's job to separate the wheat from the chaff and offer our customers only the unusual and the exceptional." The addition of extra tracks on U.K. albums, such as on the Westlife release "Coast To Coast," he adds, "is also a definite advantage, particularly in the U.S."

BRENDEL DOCUMENTARY

Elsewhere at MIDEM, a string of British music-programming producers and distributors will move to take advantage of the market's increasing prominence in the buying, selling and initiation of new TV shows. Among them, Hazel Wright, executive manager for TV at BBC Music, describes the Cannes meet "as undoubtedly my most important gathering."

The BBC program roster for 2001—some of which will be shown as part of the annual IMZ screenings—will include a "definitive" 75-minute documentary on Alfred Brendel, widely viewed as the greatest living pianist, co-produced with German broadcaster ZDF and pan-European arts channel ARTE.

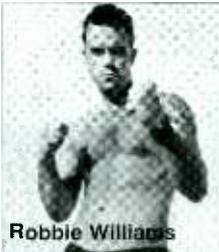
"We are coupling the documentary with a 45-minute performance program," says Wright. "Brendel will be at MIDEM to perform, which will obviously help us in attracting interest." Other new shows include an 'Omnibus' special on Dudley Moore, plus a new performance of 'The Nutcracker' resulting from the BBC's production agreement with The Royal Opera House." Increasingly, says Wright, the BBC is seeking to maximize returns on music projects by seeking synergies between its various record, programming and merchandising divisions. The company recently produced a live show titled "David Bowie At The BBC," which it released alongside an audio CD of the concert. "We have also targeted several music shows, such as 'Top Of The Pops' and 'The Proms,' as particular brands for exploitation across music CDs, magazines and merchandising," adds Wright. ■



The Corrs



Gary Moore



Robbie Williams



Dolly Parton



The Beatles



Black Sabbath

From Ace's perspective as an independent trading across the world, says Stoker, MIDEM remains "an essential event on the calendar. In fact, it's the one thing I make sure I'm at. It's where I get to see the customers and contacts I've been dealing with for 15 or 20 years. There's nowhere else that could provide the same value."

Lightning Export, another veteran MIDEM attendee, which is now part of the Startle group, will unveil its new online-ordering facility, Startleb2b.com, in Cannes this year. Bill Brightley, Lightning's GM, export and sales, says the new real-time initiative, the first of its kind, "will allow wholesalers and retailers to check in-stock positions, place orders and then track those orders right through to delivery, all from an ordinary desktop computer. We're confident this will be very attractive to our customers."

JADED YANKS

An established leader in U.K. music export, Lightning has adopted a flexible approach in recent years, given negatives such as the strength of sterling and the ascent of domestic repertoire in Europe and Asia. According to Brightley, in the U.S. "There remains some disillusionment over the quality of British releases. Whereas Americans would once get excited about new British bands hitting the front-pages of magazines, these days

tion networks," Semon adds. A range of new releases are being readied across the group's various labels, which include the full-price Metal-Is and Sanctuary, the mid-price Castle Music and various budget imprints. Priorities include new offerings from Gary Moore, Dolly Parton, Megadeth and a BBC-archive collection from the Kinks.

RETRO FOUNDATION

Some 20-odd companies will be represented on the stand coordinated by the British Phonographic Industry (BPI) trade group. The group is due to receive a supportive visit this year from the U.K. government's trade and industry minister, Kim Howells.

Ace Records sales manager Phil Stoker is pleased that, as a reissue company specializing in American music, "We remain largely untouched by contemporary trends. We do release new albums, but these are with established artists with retro styles, such as Dion or Dana Gillespie. To a great extent, we go our own way."

NO TRENDS, THANKS

In the five months following the Castle acquisition, says Semon, "We were up 20% on turnover year-on-year, which was way beyond our expectations. Now we are structured as a full-fledged global record company; one of the great things about Sanctuary is that we do not rely on market

PUBLISHERS

Continued from page 45

parts are the lunches and dinners with our foreign affiliates, the people who we've worked with for so many years in all the different countries. You touch base and reflect on successes during the prior year and talk about what new things we have upcoming. You assess how the relationship continues, what new people are in what office, what issues are problematic that must be dealt with, which copyrights we should exploit the general publishing business."

DISPLAYING INTERNATIONAL STYLE

Introducing new team members from Bug's recently established U.K. and German offices is a priority for Bourgoise at this year's conference, as well. He points out that, in the face of recent trends toward the globalization of larger firms, there is a need for his team to display Bug's international style at Cannes. "The choices to represent a catalog in a given country are limited with the dominating presence of a comparatively few major companies. We're mostly known for administrating other people's copyrights," he says. "We're small enough to give individual catalogs the attention they deserve, but we can work a catalog

"My favorite parts are the lunches and dinners with our foreign affiliates. You touch base and reflect on successes during the prior year and talk about what new things we have upcoming. You assess how the relationship continues, what new people are in what office, what issues are problematic that must be dealt with, which copyrights we should exploit, the general publishing business."

—DAN BOURGOISE, BUG MUSIC

aggressively and collect the money as well as the bigger publishers."

A veteran of MIDEM as an attorney, returning after a few years' absence, is Stephen Finfer, GM of TVT Music Publishing. "I'm looking to introduce myself to the community as part of this company," he notes, having recently closed a sub-publishing deal with BMG. "One of the things that I want to do is meet the [BMG] principals from those territories, in order to familiarize them with me and my copyrights. I still retain important copyrights independently of the deal with BMG. I am in a very aggressive acquisition mode here in the U.S. So I am looking for partners [at MIDEM] with respect to administering my copyrights in foreign territories.

"Also, I'm looking to pick up copyrights myself and looking for strategic relationships with companies whose creative spark and entrepreneurial bent is similar to my own, to exchange product and exploit one another's catalog. In addition to TVT Music Publishing, we also have TVT Records," Finfer adds. [Some of

Continued on page 51

PUBLISHERS

Continued from page 50

TVT's recent soundtracks include "Mortal Kombat" franchise, "Blade," "Scary Movie" and "Survivor." "So, if somebody has copyrights that are not being exploited in the U.S.," Finfer continues, "we have great ability to help with that, via our soundtrack albums—we have a ton of soundtrack releases that create opportunities for our copyrights. I'm interested in a two-way business relationship with someone who can help me obtain releases overseas, as well and people whose catalogs can give me product for the label, and the publishing company."

HONORING FOSTER

Kathy Spanberger, president of peermusic, Inc., reports that "There's about 20 of us going [to MIDEM 2001]; all the MD's from Europe will be going. This year, David Foster, who's signed to peermusic, is being recognized as Man Of The Year, so there will be a few more of us than usual. Our office in Paris has been working on this for a couple of years. It's been a good year for the Corrs, who are signed to David's 143 label, who are huge in Europe. The ceremony will be held on Tuesday night; it's the big event that MIDEM puts on each year, a black-tie event in the Carleton."

As for publishing business, Spanberger reports that "For Latin America and Southeast Asia, a lot of the contact for the U.S. catalogs that we represent comes through the L.A. office, so we go to Cannes and say hello to the people we've been dealing with in those places. Sometimes, we might be renegotiating in a certain territory, so it's good to be face to face for that. The bottom line is this: despite the great technology available to us, this is still a people business, and people want to know the people whom they're working with. It makes such a difference when you know who's on the other end of a phone call or an e-mail transmission. That's still a function that MIDEM serves, and it can pay off in the long term. It could be five or six years before you get down to a deal with someone, but you have a nice recollection of having met them at MIDEM. That happens a lot."

MEETING THE MD'S

"This is probably my eighth time at MIDEM," notes David Renzer, worldwide president of Universal Music Publishing Group. "We're going to use MIDEM this year for a couple of purposes. For our company, we're going to use the conference as a meeting for our MD's from all around the world; over 30 of these will be attending for the two days of international meetings that we'll be having at the end of MIDEM. We also use MIDEM as an excuse to reconnect with the important sub-publishing catalogs that we represent in various territories. We're, of course, on the

lookout for new catalogs to represent.

"On a business level," adds Renzer, "I'll be taking part, along with Crispin Evans, our senior VP of international business and legal affairs, in some high-level meetings along with the other major publishers and the major European collection societies, to discuss the status of the Cannes Accord [the agreement formulated some years ago which helped to bring down commission rates across the European societies]. We'll be discussing prospects for the future of that agreement, as its present term is coming to an end soon. Also, we'll be participating in MIDEMNET 2001, appearing on panels discussing intellectual-property rights vis-à-vis the new technologies."

Renzer points out the salient issues addressed by MIDEMNET as "licensing and intellectual-property issues and how publishers and collection societies are going to deal with the challenge of new technology. MIDEM is an important meeting place because of the global nature of the Internet. It's a good forum for discussions to try and address those issues. That, and once my colleagues and myself are in Europe, we'll go and visit other territories; I'll be stopping into our Paris office and have meetings in the U.K., as well."

AFFILIATE ACTIVITY

Merrill Wasserman, VP of international acquisitions and affiliate relations for Sony/ATV Music Publishing, first visited MIDEM in 1982 and has been going on a yearly basis since that time. "The agenda is pretty much the same for me," says Wasserman. "I get to spend some time with my affiliates in Sony/ATV international offices and make some strategic plans for the future. I also get to introduce them to some U.S. publishers for the possibilities of future business relationships. We have 35 offices worldwide, in every major territory, with regional managers from Japan to Latin America in attendance. We bring a good-sized contingent."

"We use MIDEM to promote the company as a whole and the benefits of being with a company that is both large in scope but small in terms of addressing direct, person-to-person needs," Wasserman adds. "Unlike the other multi-nationals, we're only 10 years old, so our catalog is relatively small in comparison, but we have the ability to exploit copyrights on a worldwide basis."

As for the benefits of MIDEM networking for an American music publisher, Wasserman states, "If a publisher is shopping a deal, MIDEM gives them the opportunity to meet with a spectrum of publishers—both multinational and independent—from all over the world, all in one place, in a very short period of time. That, and it gets me out of New York when it's freezing." —R.H.



From top:
Universal's
Renzer, TVT's
Finfer, Famous
Jaffe



MIDEM: A First-Timer's Diary

This visitor is overwhelmed, energized and given a renewed sense of possibility by the proceedings at the Palais.

BY TRACY MANN

CANNES—Sitting in Pinnacle's well-appointed yacht, surrounded by seasoned record-business pros clearly savoring their recent blockbuster hits, as the fading light of a cool yet perfect day on the Côte D'Azur slanted across the table, the full impact and the excitement of MIDEM 2000 hit this first-timer smack in the gut.

I had been forewarned to expect the feeding frenzy of the Hotel Majestic bar scene and the oppressive—to an American—cloud of cigarette smoke that dominates the airless exhibition areas. But I was really knocked off my feet by the vitality of the international record business and the genuine passion for music I observed among some of Europe's top executives.

What finally brought me to MIDEM, after 15 years in the record business, was the search of my long-time publicity client Ani DiFranco for new distribution partners for her Righteous Babe Records label. But I was also nurturing the seed of a business idea germinated by the "globalization" jargon flying fast and furious among industry pundits.

With my partner Mark Gartenberg, I was launching a new venture, a global music-marketing company called MG Limited, which had come into being out of the successful European marketing effort we had implemented on Ani's behalf in the previous year.

As an independent artist, Ani was looking for meaningful input into the quality and vision of marketing done on her behalf outside the U.S. Undaunted by the complexity of the European markets, Mark and I found much to be accomplished for an American artist with a strong image and a desire for long-term artist development. We traveled to MIDEM to increase our knowledge of what

factors were really most influential in developing artists outside of the U.S. And, since we realized that each territory had a different story to tell, we had our information-gathering work cut out for us.

AROUND-THE-CLOCK APPOINTMENTS

The revolving door of meetings started Saturday evening and continued relentlessly until Wednesday afternoon, when the traveling circus began to pack up and head for home. As a veteran of the premier U.S. confabs, where getting out to see live music is the order of the day, I was completely untried in the MIDEM style of hourly, half-hourly, sometimes quarter-hourly appointments.

Luckily, I had spent the previous eight weeks or so getting in touch with prospective contacts and had come up with a challenging yet not insane schedule. Having at least one clear focus at the outset—and, in my case, I had several—really helped to craft a highly productive MIDEM experience.

The sheer size and scope of the exhibition hall, the Palais des Festivals and the creativity and luxury of the individual stands were definitely awe-inspiring to a first-timer. The red-quilted vinyl walls of the Play It Again Sam (PIAS) booth and the beer-garden atmosphere of the German booth were but some of the impressive creations.

Taking the advice of a well-seasoned MIDEM-goer, I took several hours of downtime to stroll the many aisles of exhibitors, picking up materials and chatting with the representatives on duty. The enormous volume of music and music-related services being bought and sold seemed overwhelming.

SALVAGING A DEAL

Early in the week, on the kind of

particularly warm and sunny day that makes you think you could relocate to the South of France in a heartbeat, I managed to slip out of the hothouse environment of the Palais and grab a sandwich at a sleepy shop across the street. There I thoroughly enjoyed eavesdropping on the near-Spinal Tap experience of men of several skin colors and nationalities trying to salvage a lucrative dance-music deal that had begun to sour, one of many overheard exchanges that were stereotypical enough to have been scripted by experts.

Another regular occurrence at day's end, as delegates piled into the hotel bars and area restaurants, was the temporary laryngitis that took hold after ceaseless repetition of one's sales pitch, mission statement or promotional message.

Despite the preponderance of "dot-coms" in attendance at MIDEM, I learned that terrestrial marketing was not only alive and well outside of the U.S., but was being used to great advantage to promote local repertoire.

In Sweden, a savvy distributor was working a successful campaign to teens via a popular high-school magazine with a cassette insert and promotion tied to a live music event.

In Germany, a simultaneous assault at brick-and-mortar retail and the music-video channel VIVA was producing resounding results. Surprisingly, in the area of new media, music marketing via wireless phones was the hottest topic among the most forward-thinking Europeans.

TALK TALK

MIDEM 2000 was the perfect setting for the current goldrush for global strategic alliances. Dotcoms [months before the stock market's Internet meltdown to come] were talking to labels talking to distribution networks talking to retailers. In the independent-label world, there was obvious movement towards forging networks of distribution and marketing that would allow independents to act as attractive "portals" through which U.S.

Continued on page 58



Tracy Mann

MIDEM

Market Reports Greater Expectations

Who is going to MIDEM, and what are their priorities? Billboard's global team of correspondents offers a sample of attendees and their plans.

TOKYO—For King International, MIDEM represents a valuable opportunity to meet face-to-face with representatives of the kind of specialty labels with which the Tokyo-based record company is always seeking to strike deals.

"Human relations are the most important thing at MIDEM," says King International president Sumio Amanuma, noting that communicating by phone, fax or e-mail is no substitute for good old-fashioned human contact.

King International, which this year celebrates its 10th anniversary, is a wholly owned subsidiary of King Records, Japan's third-oldest label. It deals exclusively in import product—primarily classical repertoire—which comprises 70% of its sales. Pop, world music and jazz make up the remainder of the King International catalog.

King International "Japanizes" import product by providing Japanese-language liner notes and "obi" inserts that are placed over the spine of a CD to catch the attention of Japanese consumers.

Amanuma, a regular MIDEM attendee, says King International currently has deals with some 200 overseas labels, including France's Harmonia Mundi and Sweden's Bis. He says King's nationwide sales network gives foreign licensors unparalleled access to the Japanese market.

"Making contracts with specialty labels is our business strategy," Amanuma says. And, he stresses, as an independent Japanese company, King is not subject to the same kind of "show-a-profit-each-quarter" pressures to which many foreign-affiliated labels are held. "We are interested in continuity," he says.

King International is now emphasizing the idea of working together with foreign labels on the creative side to develop product that suits Japanese tastes.

"From now on, our philosophy is one of partnership," Amanuma says, noting that sharing master rights to recordings is one possibility King is considering. "We're not just selling CDs. We're interested in two-way cooperation," he says. "We can help overseas labels by taking care of their artists when

they come to Japan, for example, by helping to set up concerts."

For Mamoru Murakami, president of leading Japanese music publisher Nichion, a top priority at this year's MIDEM will be shopping for music suitable for the publisher's burgeoning library-music business. Demand for such music by Japanese broadcasters will grow by leaps and bounds over the next year due to the beginning of digital programming via broadcast satellite in December 2000, as well as the launch of a communications satellite in mid-2001. Those two developments will greatly expand the range of TV programming available to Japanese viewers.

Murakami says he's been waiting for the multi-channel era to begin ever since he decided to start Nichion's library-music business 18 years ago.

"I would like to say that Nichion is No. 1 in the library-music business in Japan," says Murakami proudly. "When I became president of Nichion, I decided to do something new, and this library business is what I wanted to do. Eighteen years ago, it wasn't common to use library music for background music in TV programs in Japan. It took time to persuade people to do this.

"Multichannel means multiprograms," says Murakami. "Naturally, the cost of producing programs will be limited for the first three or four years, so TV producers cannot afford to hire composers to write specific songs for specific programs. So now we have a very good chance to exploit our library."

At MIDEM, Murakami says Nichion will hold close consultations with the many overseas publishers with which it regularly deals in order to find the kind of music it needs for Japan's multi-channel era. "I want to know their future plans so we can work together more closely, and MIDEM is a very good opportunity to hold these discussions," notes Murakami.

The Japanese publisher says he is also looking forward to attending the party for David Foster, for whom Nichion is Japanese sub-

publisher. "He had two huge hits in Japan with Celine Dion, so I would like to say thanks to him," says Murakami.

—STEVE McCLURE

BERLIN—With more than 400 companies represented at last year's MIDEM, Germany was one of the countries topping the list—right after the U.K., the U.S. and France. This year, MIDEM reports registration is running high, as well. Aside from the numerous record labels and publishers, the



Kontor's Thele

companies set to attend include the media and telecommunications giant Deutsche Telekom and the Federal Ministry of Economics and Technology.

Hamburg-based Kontor Records, which formed in 1997 to release records from its resident DJs, has developed into one of the most successful dance labels in Europe. High-profile acts like Blank & Jones, the Italian Spiller and ATB have all managed to break the charts and clubs far outside of Germany.

One of its most successful acts, Andre Tanneberger (aka ATB), has landed several No. 1 chart positions with "9PM (Till I Come)" in territories like England and Denmark. The company works closely with a worldwide network of labels, including Relentless in the U.K. (a division of Ministry Of Sound) and Central Station in Australia.

Managing director Jens Thele says MIDEM is always a great opportunity to meet these and other partners to review and

Continued on page 54

Buyers & Sellers

Ichiro Asatsuma

President, Fujipacific Music Inc., Japan

First attended MIDEM: 1971

Best deal struck at MIDEM: "That would have to be MIDEM 1988, the year Chuck Kaye and I met to explore the possibility of working together in some capacity. From that meeting with Chuck at MIDEM, Windswept Pacific was born."

Best advice on attending MIDEM: "The best advice anyone can give is: Meet people, and meet as many as you possibly can."

Willy Ehmann

General manager, GSA & Italy, V2 Records

First attended MIDEM: 1995

Best deal struck at MIDEM: "We, as a company, were offered the Tom Jones deal at MIDEM, and the rest is history."

Best advice on attending MIDEM: "Stay healthy, work out, strike powerful deals and enjoy the beauty of Mediterranean life in winter."

Didier Cohen

Business affairs manager, Versatile, France

First attended MIDEM: 1999

Best deal struck at MIDEM: "Last year, I made a deal with Australian distributor Creative Vibes for the first and second i:Cube albums. He was unknown there despite his profile in Europe, and they've done a very good job. He toured this summer, and sales are encouraging."

Best advice on attending MIDEM: "It's important to make the maximum effort to meet as many people as possible. MIDEM represents an amazing opportunity to see people from every side of the music industry in the flesh."

Mercedes Santamaria

President, Sonifolk, Spain

First attended MIDEM: 1989

Best deal struck at MIDEM:

"When I sold the license to Japan's Ahora Corporation of two of the rarest recordings of flamenco music that exist. In 1998, we sold Ahora the remastered recordings made on pre-vinyl slate disks of the famous 'cante jondo' flamenco contest organized in Granada in 1922 by poet/playwright Federico Garcia Lorca—which he used in his conferences on cante jondo in New York in 1929. Then, last year, we did a similar deal on a series of 1908–1910 historic flamenco recordings."

Best advice on attending MIDEM: "Take with you everything that you are given—records, catalog information from labels licensed to you or not—and listen and read it all back home. In a word, MIDEM means transmission."

Francesca Campi

President, CAM, Italy

First attended MIDEM: 1971

Best deal struck at MIDEM:

"Worldwide distribution rights to Luis Bacalov's score for 'Il Postino (The Postman),' the global hit movie. I flew directly from MIDEM to New York to sign the master-licensing agreement with Miramax and Hollywood Records. They did a great job with both the movie and the soundtrack. The music went on to win the Oscar for best original dramatic score."

Best advice on attending MIDEM: "Be positive but not too eager. Few deals are ever actually concluded there. Start negotiations well ahead of time and take advantage to learn what progress is being made in the music business."

Rob and Ferdi Bolland

Producers/co-founders, Bolland Companies

International, Netherlands

First attended MIDEM: 1983

Best deal struck at

MIDEM: "It hap-

pened in 1985:

We signed the

[Austrian] artist

Falco, with whom

we had a world-

wide and U.S. No. 1

hit record, 'Rock Me

Amadeus' and sold

over 25 million records worldwide."

Best advice on attending MIDEM:

"Have fun,

and the deals will come."



Ola Håkansson

President, Stockholm Records, Sweden

First attended MIDEM: 1978

Best deal struck at MIDEM: "In 1978, with Peter Barnes [managing director of Plangent Visions Music Ltd. and Rock Music Ltd. in London]. I was overseeing Sonet's publishing in Scandinavia and was the worst rookie they've ever seen at MIDEM. That year, Peter and I had a brief conversation about music, including Elvis Costello [whom Barnes represents for some songs], but nothing happened. Next year, I heard from someone that we had gotten the rights to Costello. I approached Peter and said, 'We haven't done a deal?' He replied, 'Yes, we have!' Then he asked me, 'Do you like Nick Lowe?' I said, 'Yes!' He said, 'OK, you can have that catalog, as well. Do you think you can sell any sheet music of Pink Floyd?' I said, 'Yes!' So he said, 'OK, do it!' [Today, these catalogs are administered in Scandinavia by Gazell, owned by former Sonet chairman Dag Häggqvist]."

Best advice on attending MIDEM: "Go outside your own booth. It might be comfortable to liaise with people you already know, but go around, meet people and build contacts."

Fifa Riccobono

Chief executive, Albert Productions, Australia

First attended MIDEM: 1975

Best deal struck at MIDEM: "Mostly the networking that's led to our association with 18 global companies, and striking deals—especially in the early days of AC/DC—when it was a struggle to get the world to recognize Australia."

Best advice on attending MIDEM: "Get your appointments set before you get there—and as close to each other as possible. There is a genuine interest by people in making deals, especially with independents."

Mel Medalie

Managing director, Champion Records, U.K.

First attended MIDEM: 1971

Best deal struck at MIDEM: "There have been many, but what sticks out is picking up 'Show Me Love' by Robin S, which we subsequently reworked and remixed. That sold a couple of million around the world in 1993. We've just released a new version of it. Also, if it was not for MIDEM, I would never have broken Faithless, who have been multi-million sellers for Cheeky Records."

Best advice on attending MIDEM: "MIDEM is invaluable, but only if you treat it properly. At the start of the market, go through the guide very carefully and make appointments early. Get in as many meetings as you can. I'd also advise newcomers not to party too hard. Of course, it's a fun business—I still love it, after all these years—but it's hard work too. If you are not prepared for that, then you don't belong."

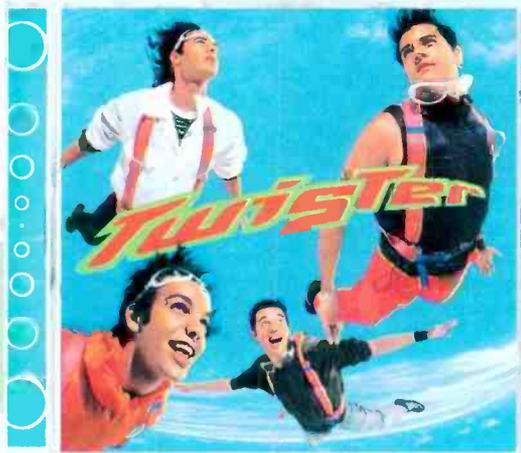
(Mel Medalie recent sold Champion's sister label, Cheeky Records—home of Faithless, Rollo, Dido, Maxi Jazz, Skinny and Rob D—to BMG Records). ■

ABRIL

MUSIC

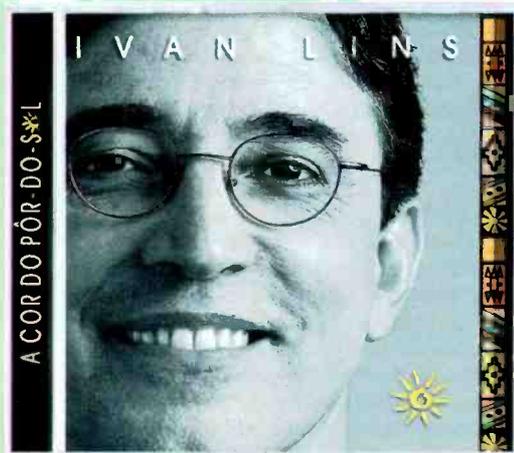
BRAZIL'S #1 INDIE LABEL

PROUDLY PRESENTS



#1 Teen Phenomenon

(Soon in Spanish
Distributed by
Fonovisa in
Latin America)



**Most Recorded
Brazilian
Living
Composer**



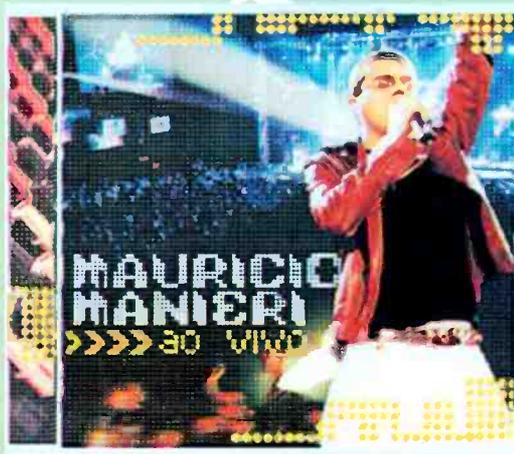
**#1 Samba
Star**



#1 Rock Hit
(Anna Julia
also in Spanish)



**When Pop
meets
Classic**



#1 Pop Star



Abril Music
A NOVA CARA DA MÚSICA.

MEET US AT THE MIDEM 2001* [STAND 6045-6-7]

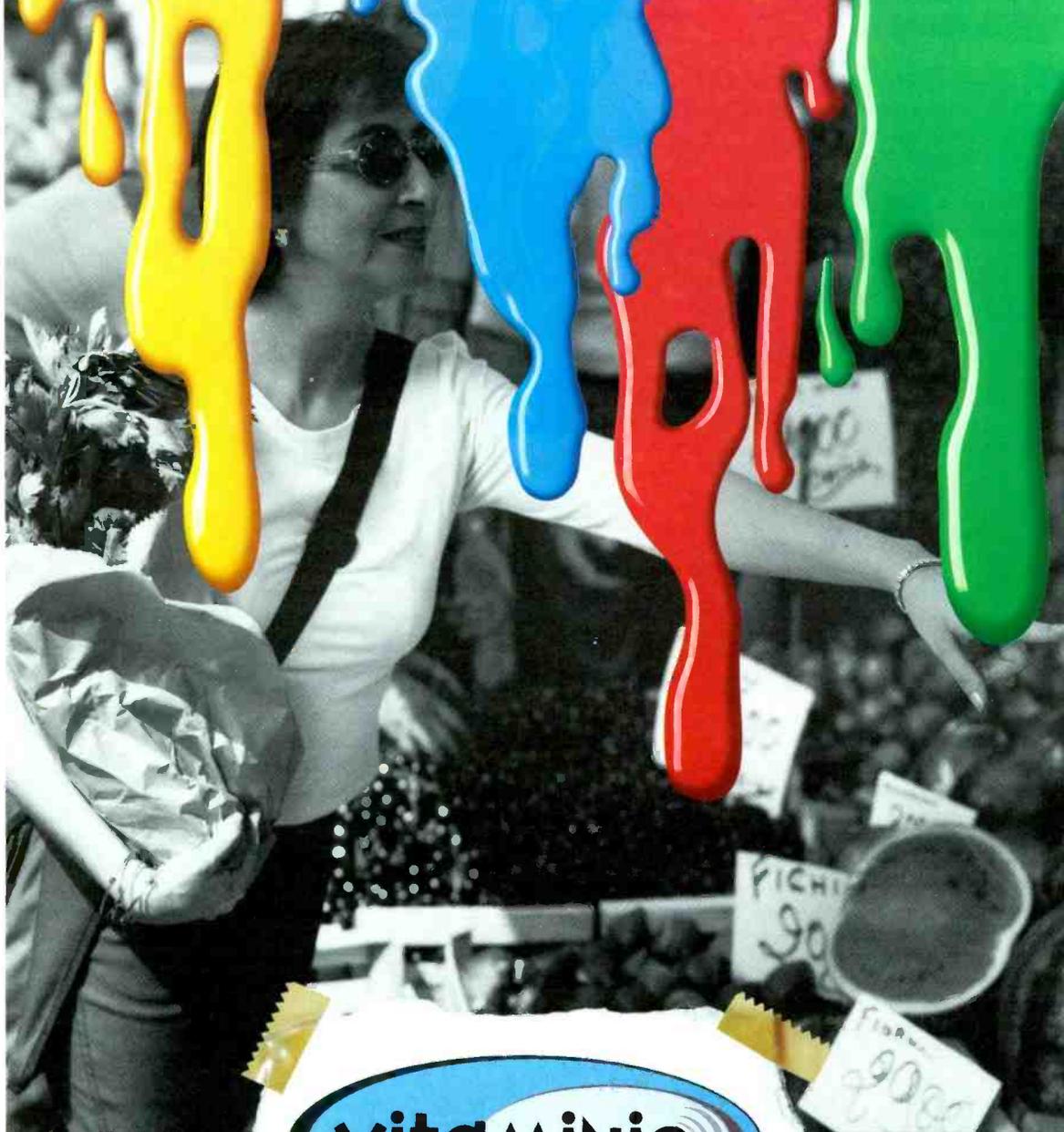
Marcos Maynard
PRESIDENT

Cláudio Rabello*
INT'L A&R DIRECTOR

Marcos Kilzer*
PUBLISHING DIRECTOR

Renata Nardy*
INT'L LABEL MANAGER

LET THE MUSIC EVOLUTION BE YOUR BUSINESS REVOLUTION



Vitaminic changes not only the way you listen to music but also how it is promoted and delivered. With offices and websites in 9 markets (8 European and USA) we can help maximise not only your music but your business as well. Vitaminic is Europe's leading musical community, promoting and distributing digital music. A fast growing global company with management expertise in both music and business fields.

www.vitaminic.com www.vitaminic.it www.vitaminic.co.uk
www.vitaminic.de www.vitaminic.fr www.vitaminic.es
www.vitaminic.nl www.vitaminic.se www.vitaminic.dk

Exhibiting @ Midem 2001 in Cannes/Stand: 17.07

MIDEM 2001

MARKET REPORTS

Continued from page 52

strengthen their ties. "We do not necessarily prepare a special package with the aim to tie in new alliances. It is more a chance to meet our old partners in person, in order to extend label deals and other partnerships," he says.

There is still aware of the creative input that MIDEM has in terms of new repertoire coming from the independent labels in certain genres. "Especially those labels who have such repertoire presented at the event and are not yet bound to any bigger company," he notes. "It becomes easier to ink deals with them."

On a lighter note, the Kontor executive says that, among MIDEM veterans, he always finds it fun to see which of the "hyped tracks" coming from the independent labels winds up becoming the "MIDEM-hit" of the year. He says that "Many new tracks are tipped, and it is always very interesting to see how these tracks develop."

Hanover-based rock and dance specialist SPV made its first appearance at Cannes in 1984. Since then, the company has been present every year with its own stand. "Our priorities at MIDEM are visibly related to the European territories," says MD Manfred Schütz. "Through our strong distribution network these contacts are very important to us—especially in terms of international exploitation and new label deals."

—TAYFUN KESGIN

PARIS—Mineral and its sub-label Ya Basta have been at the forefront of France's rapidly expanding electronica scene for the past five years. While the amount of repertoire in the genre has boomed, however, it remains a niche market. "Each year, there

50% of our sales come from Japan," Boivin says. "The future for Mineral lays in making the best of the world market."

The same could be said of Hopi Mesa, a Parisian label specializing in neo-classical and quality instrumental music. The company's flagship artist, René Aubry, is a composer whose music has been featured in numerous advertising campaigns and modern-dance productions. He also sells fairly healthy amounts of CDs in France and elsewhere.

"René is currently on tour in Germany, Greece, Italy and France with a full band for the first time," reports Jacques Marbehant, managing director of Hopi Mesa.

With Aubry's most recent album, "Plaisirs D'Amour," now at over 50,000 units globally (plus his music being used by French dance diva Marie-Claude Pietragalla during her performances at Parisian venue Olympia), Marbehant is approaching MIDEM with confidence.

"Last year, I made a deal for South Korea which has worked out well," Marbehant says. "And I recently signed a deal with M.S.I. in Miami for the U.S., so MIDEM 2001 will largely be an exercise in maintaining and establishing good relations."

After the event, Hopi Mesa's release schedule includes a new album from Jean-Philippe Goude called "Rock Des Chambre," a mixture of classical baroque with rock music due for release in France at the beginning of February.

Forlane, another French independent company, rightly regards itself as a repository of cultural artifacts. Its catalog includes classical recordings by José Van Damm, Margaret Price, Felicity Lott and Ann Murray, alongside jazz recordings that managing director Yves Roy describes as "historical" and a selection of pop, world music and folk releases. "As we no longer license out our products, we'll mainly be looking for export clients," Roy says. "MIDEM is, in effect, a very good way of avoiding doing a world tour."



Boys From Brazil

seems to be more music around, but the market remains small," label manager Arnaud Boivin says. "So, for Mineral, MIDEM is an opportunity to renegotiate our distribution deals and try to expand into new territories."

For Mineral/Ya Basta acts such as Boys From Brazil, Gotan Project and Stereo Action United, the past year has been good. Myriad appearances on prestigious compilations and a healthy domestic profile have resulted in growing sales in Japan. "30% to

Top of the priority list for Roy is a deal for Japan where Forlane is about to lose its current distribution partner, Denon. "We will be releasing a recording of 'Capriccio,' Richard Strauss' last opera, conducted by Georges Pretre and a previously unreleased album of Sufi music called 'Opus,' which was recorded three years ago by Nusrat Fateh Ali Khan," says Roy.

—GARY SMITH

MADRID—In the 1980s, Mario Pacheco pioneered what was then known as New Flamenco, a fusion by young gypsy musicians of flamenco with pop, jazz or salsa,

Continued on page 56



ROBA
MUSIC PUBLISHING

the major music publishing alternative

We offer you

- _ Personal Service _ Song placement
- _ Copyright administration _ Subpublishing _ Master placement _ Promotion
- _ TV, Film and Advertising Synchronisation and New Media _ Compilations
- _ Fast and accurate Counterpoint Royalty Accounting

The best service you can get

During Midem: German Publisher booth 13.24 - 15.23 or contact us:

Headoffice:

Roba Music Publishing
Feldbrunnenstrasse 50_D-20148 Hamburg
Telephone +49 (0) 40-414108-0
Facsimile +49 (0) 40-414108-77
Email info@roba.com
firstname.name@roba.com
Web www.roba.com

At Midem:

Hotel Martinez
Rolf Baierle
Telephone +33 492 98 7300_Facsimile +33 493 496782
Mobile +49 (0) 172-4014079

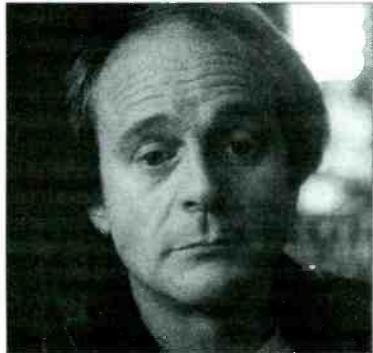
HAMBURG · BERLIN · HILVERSUM · LONDON · ZÜRICH · WARSAW

MARKET REPORTS

Continued from page 54

releasing their recordings through his label, Nuevos Medios. Pacheco has visited MIDEM every year since 1978 and says the event is "obligatory for all indie companies, because MIDEM is the foremost trade fair where, year after year, contacts are made and maintained."

An important aspect of business for Nuevos Medios is the distribution in Spain of what Pacheco describes as "foreign labels of the highest quality," such as Fantasy and Rykodisc. "But, this year, a key concern will be the recon-



Nuevos Medios' Pacheco

struction of European distribution of my artists, which has become very unstable, especially in France," says Pacheco.

This year at MIDEM, the SGAE gala on Jan. 24 organized by Spain's authors' and publishers' society includes a flamenco-jazz performance by the trio of Carles Benavent (bass), Tino Di Geraldo (percussion) and Jorge Pardo (sax) with singer Diego Carrasco.

Publisher Antonio Pérez Solís has been attending MIDEM since 1970 with various companies, and since 1988 with his own Autores Productores Asociados (APA). His aim in 2001 is to license the work

of the leader of Cuban "new trova," Pablo Milanés in markets outside the U.S., Latin America and Spain, where Solís has previously licensed the troubadour's work to Universal Music Group.

Solís also had the good fortune to have signed Compay Segundo's "Chan Chan" and 11 other Segundo songs before "Chan Chan" became the theme tune for a new generation of traditional-Cuban music fans. That happened in the wake of the hit album and film "Buena Vista Social Club" (World Circuit/Nonesuch). He also owns rights to the repertoire of such Spanish stars as Rosana and Manolo Tena.

"But the most important thing about MIDEM," says Solís, "remains keeping alive contacts that you have made, in some cases nearly 30 years ago."

—HOWELL LLEWELLYN

MILAN—If Italy's pop-music culture is best known internationally for artists such as Andrea Bocelli, Eros Ramazzotti, Laura Pausini, Jovanotti and Zucchero, it is dance music—in its pop incarnation—that continues to be the country's most reliable export. And MIDEM is where Italy's dance labels meet the world.

Alvaro Ugolini, co-founder and international A&R manager at Energy Productions, considers MIDEM "essential for any label with distribution and licensing deals in many territories."

Energy is home to such popular Euro-dance acts as Whigfield and Ann Lee, both of whom have found success beyond the Alps. The label, launched in 1982, has added several sub-labels over the years. X-Energy was first, dedicated to the then-emerging pop side of dance. Extreme has specialized in trance and progressive sounds. D-Vision has focused on house and underground tendencies. Cool D-

MIDEM 2001

Vision, the most recent spinoff, is hip-hop and funk-oriented.

Energy comes to MIDEM 2001 with new product from its three most important acts: Whigfield with her new album "Third," featuring the single "Much More," and Ann Lee and Dhany, both with new singles.

Do It Yourself (DIY) is another label enjoying the wave of interest in Italian dance music, with its imprints Nitelite, The Club and Haker showcasing commercial house, deep house and hip-hop, respectively. With such A-list acts as Gala, Regina, Sound Lovers and Miranda, the company will present a new techno/trance imprint, Liquid Sound, with a first release from DJ Molella.

They'll also bring a new single from DJ Dado, who DIY recently signed along with fellow international act Adamski. "MIDEM is the most important music-trade fair, where we meet all our partners and present our most important artists," says GM Max Moroldo. The label will share space with other labels associated with leading dance-music distributor Level One under the Independent Italian Dance Labels moniker.

Beyond the bright lights of pop and dance, Italy produces some of the best jazz and orchestral music anywhere. At MIDEM, CAM Original Soundtracks, whose 40-year trajectory parallels that of modern Italian cinema, will present its new division, CAM Jazz, and its latest release, "Roberto Gatto Plays Rugantino," already acclaimed as one of the best

European jazz albums of the year.

Gatto and his orchestra will present their version of the popular Italian musical—which played Broadway some 30 years ago—at Carnegie Hall on Jan. 29. In keeping with its parent company, CAM Jazz will focus on jazz treatments inspired by movie and theater scores, such as last year's excellent "La Dolce Vita," a jazz journey through 40 years of classic Italian movie music. —TERRY BERNE

AMSTERDAM—Many Dutch executives at MIDEM see their visit as a means to grease their networking activities.

"On the one hand, you maintain your contacts; on the other hand, you look for new business partners. Personally, I never close deals on the spot. For me, MIDEM is either the beginning or the finishing touch of a deal," notes Marcel Mertens, label manager at Play It Again Sam (PIAS) Benelux.

"MIDEM has always been good for us in the past. For instance, it was the place where we've laid the foundation for a most pleasing longtime collaboration with the U.K. dance label, Wall Of Sound, which happens to be with Virgin now. Also, MIDEM serves as the perfect opportunity to intensify our corporation with our affiliates. We always pass on product to each other."

Mertens confirms that dance project Peplab's debut album, "It's Not The Drug" (PIAS Recordings), will be the company's priority at this year's MIDEM.

"It will be out across Europe anyway, but we'll do our best to get an Australian release as well. Previous outings by Ferry & Garnefski, the masterminds behind Peplab, such as Hocus Pocus and Doop were huge Down Under, especially the first. Another international priority for PIAS Recordings will be "Wool,"

the first album by Dutch veteran pop band Nits.

Dutch industry veteran Evert Wilbrink, founder of Corazong Records, is a seasoned MIDEM visitor. "It must be about the eighteenth time for me," reckons Wilbrink, who announces a historic first in his career. "I used to go to MIDEM 'co-sponsored' by third parties. Last year, I attended the trade fair as a consultant for Arcade. Now I'm representing my own business," says Wilbrink.

Wilbrink says he also has changed his strategy for attending MIDEM. Corazong has set up a joint venture with Belgium's Music Avenue label, Toronto's OPM and two New York-based labels, Labor and Iron Works.

"We want to round off the deal at MIDEM. We are trying to get our funding sorted. Under which name the new company will operate, we don't know as yet," says Wilbrink. "The idea behind our merger is to operate on the battlefield that the majors have left behind now. Whereas the big companies are mainly working on the big artists, we want to go for those artists who sell between 10,000 and 200,000 units worldwide. So our repertoire won't be prefab top-40 artists, but blues, singer/songwriter, alternative metal and classical—real music—or music from your heart, if you like," says Wilbrink. He expects that, after the negotiations at MIDEM, the four founding companies will remain as separate labels under the new umbrella company.

The Corazong tag will likely remain for singer/songwriter material. Apart from the merging activities, Wilbrink will try to find new licensing partners for Corazong-signed U.S. singer/songwriter John Brannen's latest album, "Scarecrow."

—ROBERT TILLI

Continued on page 58

porta|❤️|latino



MEZCLA DE CULTURAS EN MIDEM 2001
MIDEM 2001 CULTURE MIX

Si necesitas internet, piensa en...
If you need internet, think about...

WWW.PORTALATINO.COM

BOBO



**OUT
NOW!**

European superstar and World Music Award-winning artist DJ BOBO releases his 7th Album "Planet Colors":
12 songs full of energy and emotions.

www.eams.de

Incl. Hit Single: DJ BOBO & Irene Cara - What A Feeling



PLANET COLORS



EAMS Lesser GmbH & Co KG
Graflinger Straße 192
D-94469 Deggendorf (Germany)
Tel. +49/991/2 90 26-0
Fax +49/991/2 48 66
www.eams.de

Licensed by VALE MUSIC
in Spain



Vale Music Spain, S.L.
Numancia, 55
08029 Barcelona (Spain)
Tel.: +(34) 93 494 8090
Fax: +(34) 93 430 4877
www.valemusic.com

Licensed by ToCo International:
a. o. Africa, South America,
Far & Middle East



ToCo International
Koninginnelaan 38
3762 DE Soest (The Netherlands)
Tel: +(31) 35 6097999
Fax: +(31) 35 6029999
www.toco-international.com



The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

SHOWCASE YOUR TALENT ON BROADBAND TALENT NET FOR FREE!

Broadband Talent Net celebrates a new web launch, and offers professional membership for FREE! Tailored to afford new artists and music companies with an "industry strength" online presence, the Broadband Talent Net Membership provides all of the ingredients necessary to promote your music to labels and fans online, all day, every day, worldwide. Applying is easy; Visit the site and upload your music today!

For more information, visit www.broadbandtalentnet.com/membership

Top 10 Favorite Artist Picks

December 15, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Picasso Jones	Rock, Alternative	1
2	3 Series	R'n B, Hip Hop	11
3	Brickfoot	Pop, Rock	4
3	The Voyces	Rock, Alternative	6
5	Roman Von Feeser	Pop, Dance	2
6	Juliet The Orange	Pop	2
7	Alexz Johnson	Pop	19
8	Master Klass	Pop, R'n B	3
9	Barely Heroes	Rock, Alternative	18
10	Jesika Toracinta	Pop, House	5

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

Radio Play Favorite Song Requests

December 15, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Plase Forgive Me, Barely Heroes	Rock, Alternative	19
2	Turn You Down, Super TC	Alternative	1
3	Surprise Ending, Brickfoot	Pop, Rock	5
4	Dream About You, Alexz Johnson	Pop	21
5	Karma (The La La Song), Too Phat	Pop, Dance	2
6	Heath Of The Night, Catherine Phoenix	Pop, Country	13
7	Ooh Girl, Master Klass	Pop, R'n B	3
8	Roll Away The Stone, Ciro	Alternative, Acoustic	15
9	Chameleon, Brickfoot	Pop, Rock	3
10	Love To Spare, Reese	Rock, Alternative	1

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

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

ALEXZ JOHNSON

This 13 year old pop diva to be has the properly trained 3 octave voice of a pop superstar, the look of a young supermodel, more experience in music, acting, and performance than most entertainers twice her age, and she is currently unsigned to any recording contracts! ALEXZ JOHNSON is sixth in a modest family of ten, a driven, savvy, lovable, outgoing, genuinely talented, well balanced girl. This little powerhouse is currently turning heads in her native country of Canada, weather it be performing at the Vancouver Canuck hockey games singing the national anthem in front of 19,000 people, or acting in a TV series, Alexz is ready for the world!



Genre: Pop **From:** Vancouver, BC, Canada **Deals sought:** Distribution, Recording Contract

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

For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com

MIDEM 2001

MIDEM DIARY

Continued from page 51

artists and labels could enter the international marketplace.

There was much more to learn from the Asians, Australians, Africans, South Americans and others who attended MIDEM, but too much to cram into a first trip.

The real appreciation of music shared by so many of the delegates was the most surprising revelation of MIDEM 2000. In the midst of the "all business/all the time" atmosphere, I found myself being energized time and time again by individuals—such as the Italian record-company executive who spoke reverently of his annual pilgrimages to Memphis and Lubbock, or the managing director of a Belgian company whose face flushed with emotion as he described a particular songwriter's lyrics and their impact on him personally.

Mark and I came away with a wealth of new contacts within Europe's independent-label scene, volumes of practical information about music-marketing practices as they differ across the Continent, and a renewed sense of possibility for our fledgling enterprise. At this year's MIDEM, I hope to strengthen my relationships with the exciting people I met on the first go-round and widen my circle as well.

I look forward to representing other independent-minded artists like Ani who are really interested in the opportunities of the international marketplace for both career growth and increased revenues. And I especially look forward to the invigorating air of a vital music business at MIDEM, connecting the world through the one medium in which all of us can communicate. ■

Tracy Mann is co-founder of MG Limited, a PR and marketing firm offering worldwide strategies to an international clientele that includes Ani DiFranco, Joe Jackson, Bebel Gilberto and Jimi Tenor, among others.

MARKET REPORTS

Continued from page 56

STOCKHOLM—A frequent traveler to MIDEM for a decade, T2 Productions managing director Thomas Häggblom will apply a different tactic to clinching deals in Cannes than when he was the Stockholm-based managing director of Sony/ATV Music Publishing Scandinavia.

He now feels that the most productive meetings he will have for T2 Productions will take place outside the Palais Des Festivals. "We're definitely going to Cannes this year, but—as opposed to last year—we're not going to take an active part in the actual trade fair. What we experienced last time was that the most interesting meetings took place spontaneously on the street, in a bar or a restaurant," says Häggblom.

T2 Productions houses the talent of producer and songwriter Farhad "Ferrari" Zand, who is also a partner in the company. According to Häggblom, they will not be shopping any products around, but rather looking for creative opportunities for Zand.

T2 emerged this fall, following a realignment of Trinity, a partnership between Häggblom, Ari Lehtonen and Zand. The latter has achieved industry-wide acclaim for his recent work with the dance act Bubbles, signed to Roadrunner Arcade Music (RAM) in Sweden.

"MIDEM is the world's greatest arena for social networking," says Peo Nylén, managing director of edel music publishing. Nylén left



edel's Nylén

peer music's Stockholm affiliate in 1999 to establish edel's publishing affiliate in Sweden. For the seasoned publishing executive, MIDEM will provide opportunities to meet representatives of Desmond Child's Deston Songs, as well as colleagues at edel's emerging publishing outlets in France and Germany.

"There aren't really any major deals that are being made any longer at MIDEM. But we're trying to position edel in the sense that we want to have an open dialogue with all sorts of labels," says Nylén.

Edel has not yet signed local songwriters in Sweden, but Nylén underscores the importance of giving priority to that in 2001. "We need to build our roster slowly in order to be able to handle everything. So far, we've focused on fixed concepts, but we're looking at some production-driven songwriters for next year," he says.

—KAI LOFTHUS

SYDNEY—MIDEM, a destination for Australian independents since 1971, has 150 people and seven stands from the land Down Under this year.

The stand set up by AIR (Australian Independent Record Labels Association) will represent Origin Recordings, Tempo, Australian Music Marketing Abroad, Peachy Records, Creative Vibes, Hot Records, Didgeidoo Records, Rubber Records, Central Station, Sapphire Music, Seeing Ear and Laughing Outlaw.

Rob Caruso, managing director of Seeing Ear, says it's important to research what prospective partners are seeking.

"Seeing Ear has to license four didgeridoo music CDs and Australian-made tribute CDs to AC/DC, [late AC/DC singer] Bon Scott and INXS," he says. "It's what people came up and asked for at my last four MIDEMs."

Purple Octopus Management and the Australian Entertainment Music Export Centre are holding a "100% Australia Made" showcase with dance acts Supaphatass and Subsonic Symphonie, industrial groovers Zero Tolerance and comedy-pop act Boston Bunch Munchers. Deals through Europe will be finalized for these acts, following their showcase at PopKomm 2000 in Cologne.

With the value of the Australian dollar increasing overseas sales, ChaosMusic VP of marketing and sales Victoria Doidge says that the e-tailer is seeking alliances with other e-tailers and download-technology manufacturers, seeking content for its Web site. Chaos, which set up Amplified Asia as a joint venture with the U.S. company, is also sourcing clients and content in the Asian territories.

—CHRISTIE ELIEZER



the "source" of quality new music on the internet

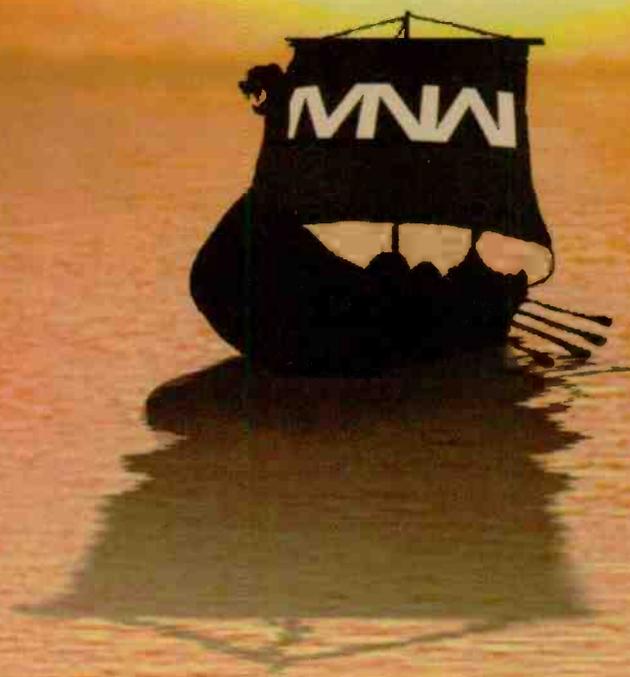
Products and services for Record labels, Musicians, Corporate Customers

- Artist Promotion
- Music Syndication
- Music Publishing
- Music Licensing
- Music Promotion Packages
- New Technology Solutions

popwire.com
hits made by real people

CHECK US OUT AT MIDEM
ON STAND 03.36 LEVEL 01

**The largest Nordic independent
record company
welcome you to visit us at
Midem 2001**



HOUSE
of
KICKS
DISTRIBUTION

MNW



RENS
RECORDS

noxious
RECORDS

re source

TSUNAMI
PRODUCTIONS



x source

MNW
MUSIC NETWORK

Music Network Records Group AB, Textilvägen 7, 120 30 Stockholm, Sweden, Tel: 46 8 630 36 00, Fax: 46 8 630 36 01, E-mail: info@mnw.com

MIDEM

expand my reach."

Gaining worldwide visibility is key for many companies attending the conference. "We want to make sure people around the world understand our capabilities and the fact that we can offer something that works not only in the U.S., but also worldwide," says Fleischman.

BOOTHS AND BRANDING

Val Brown, VP, marketing, music.com, says, "Although we did attend the conference last year, this year we are doing a company-wide effort, with about a dozen employees attending. We're taking a booth and pulling out all of the stops." Music.com offers a variety of services to the labels, mostly in the area of hosting artist sites and providing marketing services for them. Brown says there are several things the company hopes to gain by attending MIDEM. The first is to establish general brand awareness. "We have a really strong international program, and this gives us an opportunity to develop partner-



ships with companies around the world. We'll also be active in terms of publicity; there will be a lot of the international press at the conference," she explains.

After starting up musicnotes.com three years ago, CEO Kathleen Marsh went to MIDEM

for the first time last year. When this digital sheet-music publisher/e-commerce site was ready to launch, Marsh says it was extremely important to make contact with the content-owners. "I went to MIDEM with my attorney, who set up an enormous number of appointments throughout the week, and I had the opportunity to meet many industry leaders. It was the most intense experience I've ever had, and that's an understatement. It was tremendously productive. This year is a followup to last year and a chance to close deals."

MIDEMNET: EXTRA FOCUS

"I've heard projections that, between now and the next nine years, the world music market will increase from \$48 billion to \$95 billion, much of which will be driven by online distribution of music. More interesting is that the market share of physical distribution will go from 98% down to 53% in that period of time. I didn't go to MIDEMNET last year, but I am this year. Even though the Internet is a large part of MIDEM itself, MIDEMNET provides an extra focus," says Ziskrout.

Obviously, the Internet is finding its way into every corner of the music business. Whether it's a company offering more Internet solutions or a more traditional firm looking for new opportunities to use the Internet as a marketing tool or a sales tool, it's having a profound impact on the music business. "There are people coming to MIDEM to learn, and having a focused area like MIDEMNET will help those people find and learn things," says Fleischman.

"Since I haven't been to the conference before, it's hard for me to say the role it will play for music.com," says Brown. "However, I expect it to be an opportunity for people from different music Internet segments to have contact and discuss future strategy."

Marsh went to MIDEMNET last year curious to see what would be displayed in the area of e-commerce and electronic music distribution. "I didn't learn anything new, but it was an opportunity to meet new people. This industry changes so fast, you have to be ahead of the curve. The conferences are interesting, but they are almost oriented toward those on the outside of the Internet and e-commerce industries," she says. ■

U.S. INDIES

Continued from page 48

years about how to sell music on the Internet, etc. I always admired MIDEM; when I'm asked how I rationalize the expense of attending and setting up a booth, I say that, when you compare what MIDEM does against any other conference—and what you get out of that—the rationale is so easy to accept. Business gets done at MIDEM. People attend MIDEM who know how to write checks. It's a real market; it's like going to a giant Arab souk and exchanging goods and services with people. That is something special. No other conference in the world is comparable. It's a very important part of the way we run our label." ■

EUROPE'S ONLINE

Continued from page 48

participating, so it's most important to attract new clients."

Music-Licence.com marketing director Katja Surmann is traveling with a another agenda. Two of the Hamburg-based company's products, Trax4You and Trax2Sign, are intermediary services geared toward A&R executives, but the focus at MIDEM is different.

"We've been at PopKomm twice, working at obtaining tracks. Now we've got them in place, so we're now looking to sell them to A&R execs. And we're also looking more closely towards deals in the Asian markets," says Surmann.

Music-Licence.com is mainly geared toward dance music, given Germany's strength in that genre, but it's also involved in various pop and rock styles. Among the company's clients are the German affiliates of Universal Music, edel Records and Sony Music, as well as indie company Kontor.

But, although an increasing number of European online companies are leaning toward B2B-oriented strategies, that's not to say they're forgetting consumers.

CLASSICAL CATALOG

Roger Press is the CEO of Classical.com, a London-based company which has yet to debut its online services but which has already been actively purchasing classical catalogs. Press, who was director of the classical video departments at EMI and PolyGram, co-founded the company with Tim Lloyd, who worked with Cable & Wireless in London and is director of strategy and operations at Classical.com. David Hall, formerly with Boston Consulting Group in London, was recently appointed chairman.

At the core of Classical.com's business strategy is a catalog of 8,000 tracks, acquired earlier this year from the Paris-based indie label Forlane (recorded by a slate of French and central European orchestras) and a separate catalog of works recorded by the Royal Philharmonic Orchestra in London.

"We're a music company, both offline and online," says Press. "We're licensing the music for physical distribution in Europe, South America and Australasia. And, in addition, we'll be launching the online site where we will offer music in all different formats, whether they be CDs, custom CDs, downloads or streaming. Many at the majors focus on the aficionados, but we're targeting a much wider base than that."

EXPANDING DISTRIBUTION

At the top of Press' agenda for MIDEM is expanding the distribution of the Classical.com catalog, both off- and online. "We can provide our service to many different Internet sites," he says. "For instance, many of the larger popular sites haven't got that classical music, so we can provide this service to many of these sites. MIDEM will also be good in terms of finding added physical distribution for our CDs. We have quite a lot of licensing arrangements in place; some are non-exclusive while others are exclusive. Generally, we can talk flexibly to people in most territories." ■

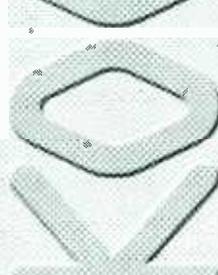
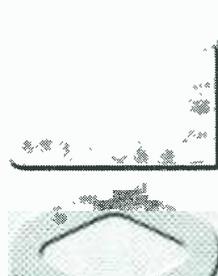
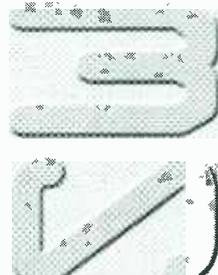
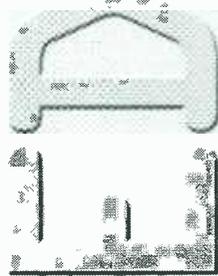
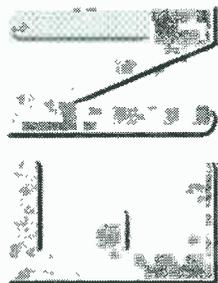
ONLINE OVERSEAS

Continued from page 48

tent providers to be able to deliver their wares over the Internet, to connect them into our retail network. We also want to visit with those that might want to be our retail partners. Brick-and-mortar, on-line and e-tailers are likely to be there," says Rick Fleischman, senior director of liquid evangelism.

Ziskrout agrees. "MIDEM is not so much an exposition; it is a place to make deals," he says. "At MIDEM, I'm looking to find new artists and labels with whom I can work to develop careers. I'm also looking to find other online companies—or companies in the publishing area—with whom I can establish strategic alliances with to

koo.l.sweden@mide.m.2001



If you haven't already found a business partner on the vibrant Swedish music scene, here's your chance to do so.

Come see us at stand 18.08, level 01
Or contact us on +33 92 99 80 10

A A West Side Fabrication • Air Chrysalis Scandinavia • Amigo Musik AB
B Bolero Records AB • Bonnier Music & Entertainment AB **C** Caprice Records • CDA/Compact Distribution • Cool Music Entertainment AB **D** DanceBeat Records • dB Productions Sweden AB • DCM Sweden AB • digfi.com **E** EBS Advokatbyrå AB • Egmont Music • Emma Lucia Company • Evema AB • Exergy Music AB • Export Music Sweden **F** Fanglobe AB • Four Leaf Clover Records **G** Gazell Music AB • Great Vision International **H** Hans Edler Music AB/UFO **I** Independent Records **J** John Ballard Musik • Jimmy Fun Music/Tom Bone Music AB **K** Kommunikation - Sound Carrier • Kosta Musik Produkter AB **L** Liphone **M** Misty Music • MNW Music Network • Mr Edmundo • Mr Music Production AB • Musicbrigade AB • Music Broker **N** Noteheads **P** Pandana AB • Phono Suecia • Playground Music AB • Polar Music Prize • Popwire • Proprius Music AB • Prophone Records AB **R** Ramblin Records AB • Reactive Music AB • Remixed Records **S** SAMI • Scandinavian Songs Group • Scranta Grammofon AB • SDC Sweden AB • Showtime Distribution AB • SIB-Tryck AB • Skiva Promotion & Marketing • SMFF/Swedish Music Publishers Association • Sterling • STIM • Stockholm Records AB • StockHouse • Swedish Broadcasting Corporation: Radio P3, Radio P4, Sales Dept. • Swedish Music Trading AB • Swedish National Council for Cultural Affairs **T** Telstar Records • Theta Music **W** Westin Promotion & Production **X** XTC/Roastinghouse

Links to all the above companies can be found at <http://www.exms.com>



EXPORT MUSIC SWEDEN (EXMS) AB
BOX 27 327 • SE-102 54 STOCKHOLM • SWEDEN
TEL. +46 - 8 783 88 00 • FAX +46 - 8 783 95 10
e-mail exms@stim.se • Web site <http://www.exms.com>

PLUG.IN

EUROPE

2-3 April, 2001
Barcelona
Princess Sofia
Inter-Continental



plugin.jup.com

Online Music is now a mainstream phenomenon. In 2005, the global online music market will grow to US \$5.4 billion, and in Europe alone it will represent €1.6 billion or 12% of overall records sales. Yet, even as new distribution technologies are threatening to erode the industry's core revenue models, new product categories, payment options and programming models are creating a wealth of opportunities. Plug.in Europe will focus on the prospects and pitfalls that are emerging as the music industry moves online.

Drawing on the success of Plug.In NYC, a Forum which has dominated the online music event scene year on year since 1995, Jupiter Events, in association with Billboard magazine, is thrilled to bring this famous music industry Forum to Europe.

TO REGISTER

visit plugin.jup.com, e-mail customerservice@jup.com or contact Claire Doughty at + 44 (0) 20 7747 0578

TO SPEAK

contact Sarah Watkins at + 44 (0) 20 7747 0566 or e-mail swatkins@jup.com

TO EXHIBIT

contact Richard Hargreaves at + 44 (0) 20 7747 0579 or e-mail Rhargreaves@jup.com

FEATURED SPEAKERS:

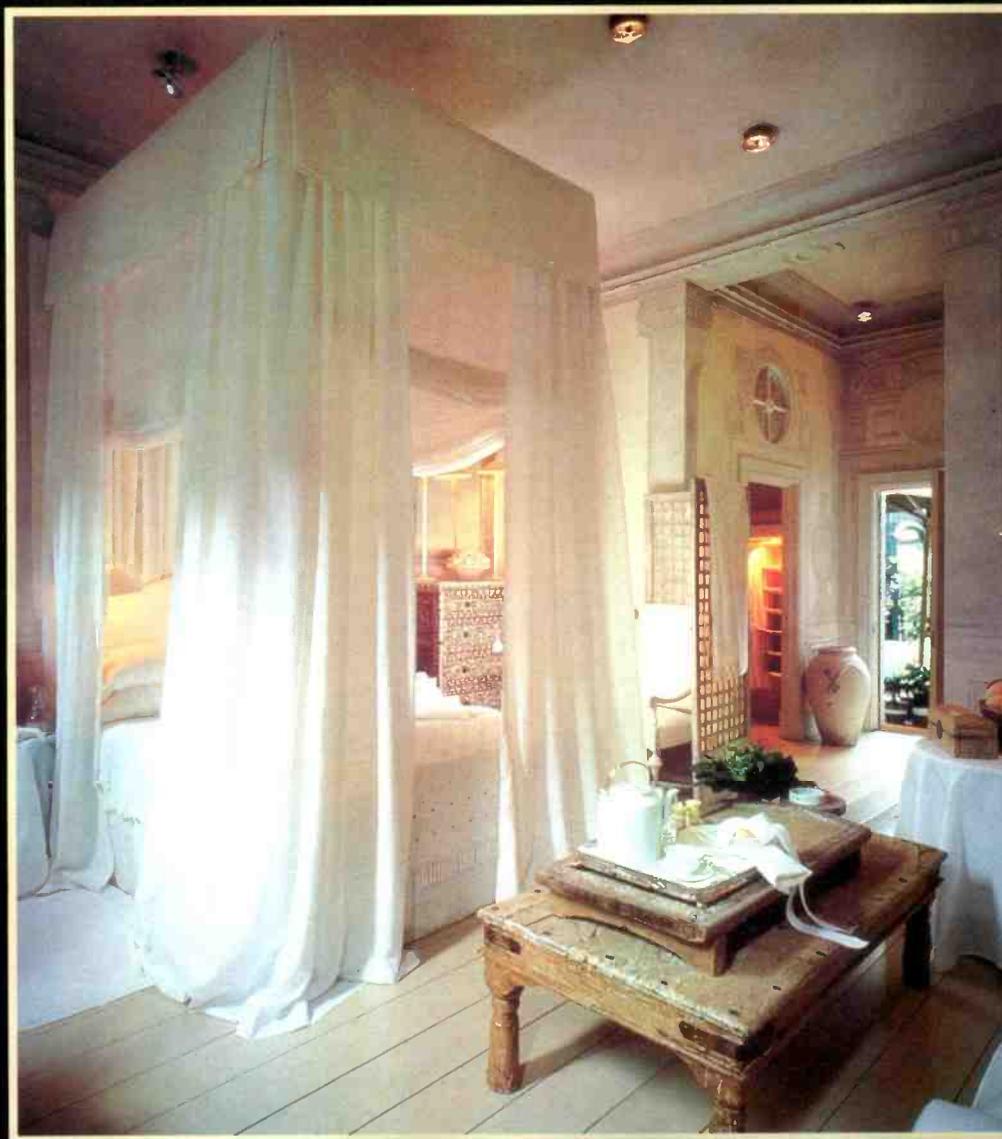
Emmanuel de Buretel, President, **Virgin Continental Europe**
David Philips, CEO, **iCrunch**
Gianluca Dettori, CEO, **Vitaminic**
Ernesto Schmitt, Founder, President & Chairman, **Peoplesound.com**
Nico Koepke, VP, Technology & eMedia, **Sony Music Europe**
Howie B, Artist & Founder, **Pussyfoot Records**
James Bethell, Managing Director, Ministry of Sound Media, **Ministry of Sound**
Ken Potashner, Chairman & CEO, **SonicBlue**
David Stockley, CEO, **DX3**
Patrick Campbell, Chairman & CEO, **Magex**
Michael Downing, Co-Founder, President & CEO, **Music Bank**
John Ousby, Director Online, **Ginger Media Group**
Fabrice Sergent, MD, **Lagardere New Media**
Michel Lambot, President, **IMPALA**, Co-President, **PIAS Group**
Ted Cohen, VP New Media, **EMI Recorded Music**
Ingemar Bergman, International Director of A&R / Music department, **Popwire**
Eric Baptiste Secretary General, **CISAC**
Tim Bowen, Executive Vice President, **Universal Music International**
Larry Miller, President, **Reciprocal Entertainment**
Bill Barnard, Managing Director, Europe, **Qpass**
Bruce Ward, Founder & CTO, **NetPD**
Sean Hastings, CEO, **HavenCo**
Nora Rothrock, GM, **MTVi Europe**
David Pakman, Co-Founder, **Myplay.com**
Kevin Malone, VP, European Business Development, **Liquid Audio**
Martin Craig, VP, New Media, **Warner Music International**
Simon Bazalgette, CEO, **Music Choice**
Allen Dixon, General Counsel and Executive Director, **IFPI**

In Association with:

Billboard

 **Jupiter Events**

Blakes



There are only two Blakes
London and Amsterdam

Blakes Hotel 33 Roland Gardens London SW7 3PF England Telephone: 020 7370 6701 Fax: 020 7373 0442
Keizersgracht 384, 1016 GB Amsterdam, The Netherlands Telephone: 31(0) 20 530 20 10 Fax: 31(0) 20 530 20 30

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

New Japanese C'right Co. Formed

Music-Related Firms Join Forces As Collection Monopoly Ends

BY STEVE McCLURE

TOKYO—Following the recent passage of legislation ending Japanese authors' society JASRAC's long-standing monopoly of music copyright royalty collection and distribution, 11 music-related firms have formed a copyright-management company.

Tokyo-based Japan Rights Clearance (JRC), established late last year, aims to handle all aspects of music-

copyright collection, according to president Yuji Arakawa. "We plan to expand the service into various [other] fields, if we can develop a mechanism to manage complicated copyrights," says Arakawa, who is a director of concert promotion/planning agency Promax, one of JRC's founding companies.

Arakawa says the main reason for establishing JRC is to give copyright holders more influence in setting royalty and commission rates for copyright-management services. "One problem with JASRAC's monopoly of the copyright-management business is that copyright holders don't have any say in setting royalty rates for their own works," he says. "If there is a copyright-management system that flexibly reflects copyright holders' opinions, they can set high or low rates song by song and depending on how their compositions are used."

Arakawa says that at this early stage it is not clear just how much leeway copyright holders will have to set royalty rates on their material under such a system. "But a flexible copyright-management system will help increase the number of music users and lead to the music industry's prosperity," he says.

The 11 companies that have set up JRC—the first body to challenge JASRAC's 60-year monopoly—include Stay Gold Music Publishing, which handles compositions by leading Japanese band Dreams Come True; Kilauea Publishers, which controls compositions by female vocalists UA and Sakura; and Toy Box Publishers, which publishes songs by singer/guitarist Tomoyasu Hotei. The eight other companies are com-

bined publishing/management companies that concentrate on one or two specific artists. Leading production/management company Amuse, whose acts include super group Southern All Stars, is also cooperating with the new venture, without

(Continued on next page)



Re-Stiff. The catalog of Stiff Records, one of the U.K.'s leading indie labels in the late '70s and early '80s, has been newly licensed to Union Square Music after being unavailable for quite a long time. London-based Union Square was formed in 1999 by Peter Stack, former managing director of the VCI Group's MCI imprint. The deal does not cover Stiff-released recordings by Elvis Costello, Ian Dury, and Madness, but does include material by the late Kirsty MacColl, plus Tracey Ullman, the Plasmatics, Lene Lovich, and Wreckless Eric. Shown, clockwise from top left, are representative Pete Gardiner, Union Square managing director Stack and product manager Phil Lamb, and Wreckless Eric.

Restructuring Continues At Australian Label FMR

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Rupert Murdoch-owned Festival Mushroom Records (FMR) is following up a number of significant changes in its overseas operations with some major moves at home.

The recent international changes include the restructuring of FMR's U.K. business (*Billboard* **Bulletin**, Nov. 27), setting up a New York-based operation under former White Records GM Simon Baeyertz (*Billboard* **Bulletin**, Dec. 15), and a new distribution deal with Sony Music for the Asian territories (*Billboard* **Bulletin**, Dec. 19).

Further changes have been made at home, after CEO Paul Dickson stepped down from his role Dec. 24. Dickson will, however, stay with the company in the short term. "This was always my plan," he says. "I'll stay on as a director for another 12 months, working a couple of days a week. [FMR] is important to me, and I want to see some of its projects through."

Dickson's workload has been divided between FMR Sydney-based managing director Jeremy Fabinyi and Melbourne-based director of Australian music, Michael Parisi. Notes Dickson, "Parisi is the future of Festival Mushroom Records—its new face. He's been kicking the goals, and he's being empowered as a result."

Prior to taking their FMR roles, Dickson was managing director of PolyGram Records, Fabinyi managed such acts as Mental As Anything, and, at Warner Music Australia, Parisi

became the hottest local A&R executive when he signed relatively left-field acts Regurgitator and the Superjesus and turned them into multi-platinum successes.

The three were brought into the company by FMR chairman Roger Grierson in September 1998, after Murdoch's News Corp., which already owned Festival Records, bought Mushroom Records (and its alternate arm Mushroom Distribution Services) from its founder Michael Gudinski. (News Corp. had previously owned a 49% stake in Mushroom.)

At the time, Festival was in a creative slump, and Mushroom had shrunk back from its previously influential position. Collectively, their market share was no more than 3.2%. Grierson told *Billboard* at the time that the company's future lay in re-establishing itself as an independent company with an independent attitude.

Its initial rejuvenation came from overseas acts, including Moby (whose "Play" album shifted 260,000 units in Australia and has New Zealand as its biggest territory per capita, with more than 105,000 units sold) and Tom Jones, plus the "Mission: Impossible 2" soundtrack. More recent FMR successes here have come with Baha Men and the Gwyneth Paltrow/Huey Lewis duet "Cruisin'," which reached No. 1 on the Australian Record Industry Assn. (ARIA) chart for the week ending Saturday (13).

Last August, newly signed hip-hop/punk band 28 Days entered the

(Continued on page 97)



PARISI

European Acts Double Their Platinum Sales

BY PAUL SEXTON

LONDON—Six of November's International Federation of the Phonographic Industry (IFPI) Platinum Europe Award winners—albums that sell 1 million copies or more across Europe—repeated the feat in December.

U2's "All That You Can't Leave



Behind" (Universal/Island), which was certified double-platinum in November, wasted no time making that a triple.

Craig David's "Born To Do It" (Wildstar/edel), Texas' "Greatest Hits" (Mercury), and two BMG titles—Eros Ramazzotti's "Stilelibero" and Westlife's "Coast To Coast"—all

quickly doubled in strength, advancing to 2 million units each. (Incidentally, precisely 12 months ago, Texas achieved the same status with their last studio release, "The Hush.")

But they were all humbled, like every other album release of 2000, by another multi-platinum record that seems to know no commercial boundaries. The Beatles' "1" (Apple/Parlophone), which took a bow in the November certifications for its first 3 million European sales, more than doubled that total during December, moving 7 million units altogether.

The Fab Four weren't the only reason December was an excellent month for Parlophone/EMI compilations. "Recurring Dream," the

(Continued on page 101)

Canada's Song Corp. Lays Off More Than A Third Of Its Staff

BY LARRY LeBLANC

TORONTO—Canadian entertainment company Song Corp. announced a restructuring of its operations Jan. 8, leading to a loss of 30 positions from a national staff of 81.

Song Corp. CEO Allan Gregg confirms that the changes are primarily the result of slower-than-expected growth of the 2-year-old Toronto-based company's record production and entertainment distribution businesses, as well as the Dec. 31 termination of a Canadian licensing agreement with Roadrunner Records.

Although it has yet to be confirmed, Roadrunner is rumored to be linking a Canadian distribution deal with Universal Music Canada;

an announcement is expected prior to the MIDEM trade fair, to be held Jan. 20-24 in Cannes. Universal, Koch International, and Sony Music Entertainment (Canada) had engaged in fierce bidding for the Roadrunner deal.

"The loss of Roadrunner kicked us in the ass as far as our forecasts for the year [2001]," says Gregg. "We set the business up in anticipation that distribution deals would come quickly, but they are coming slowly. To my surprise, the multinationals are fighting to hold on to the relationships that they have."

"We refused to bid for Roadrunner at the end of the day," he continues. "The numbers we were

asked to compete on were over 400% more than what we had paid" for 2000. Gregg indicates that Roadrunner had \$2.5 million Canadian [\$1.67 million] in Canadian billings in 2000.

Under the Song Corp. restructuring, Bill Ott, president of affiliated Song Entertainment Distribution, has been named president/COO of Song Corp. and will assume responsibility for the company's day-to-day operations; Alexander Mair, president of Song Corp.-affiliated Attic Records and senior VP of Song Corp., becomes vice chairman of Song Corp.; Dave Pauk, co-director of marketing, becomes VP of marketing and promotion; and

Nigel Newton, co-director of marketing, becomes VP of business development and artist relations.

Bill Dawson, executive VP/COO/CFO of Song Corp., has left the firm as a full-time staff member but will continue to work as CFO on a contractual basis through May 31. Gregg says the deepest cuts were at Song Corp.'s publishing affiliate Song Publishing, where GM Mark Quail is to leave the company in coming months, and at Song Corp.'s domestic A&R, with VP of A&R Brian Allen is to leave, effective immediately.

Gregg confirms that he is looking for "a strategic partner to take a minority position" in Song Corp.

Christmas In Canada Came Late Again Retailers Report Sales Turnaround After Last-Minute Rush

BY LARRY LeBLANC

TORONTO—Sluggish sales may have dogged most of Canada's leading music retailers throughout 2000, but the Christmas sell-off period provided a striking turnaround in their fortunes.

While retailers are relieved that a strong surge in sales during the week leading up to Christmas, followed by hearty sales for the two weeks afterward, turned the 2000 holiday season around, Canadian music consumers significantly delayed making music



purchases for the third straight year.

Key factors in that were Christmas and New Year's Day both falling on Mondays, providing weekend buying opportunities. Also, many Canadian schools stayed open later than usual, until Dec. 22, then reopened Jan. 8, a week later than usual.

"Christmas turned out well, but it came so late," says Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "The weekend going into Christmas was great. People were out in stores in force because they weren't working. Then sales continued until the kids went back to

COPYRIGHT COMPANY

(Continued from preceding page)

taking an equity stake.

Music industry observers say they are impressed by the fact that so many big names are behind JRC. "It seems like they're off to a really good start," says one industry source here.

JRC is expected to pay special attention to the digital delivery of music through the Internet, mobile phones, and interactive TV, an area where JASRAC has been criticized for moving too slowly.

"With synchronization and online fees, there is a need to find a new method of collecting fees," says another industry observer. "But JASRAC will continue to play an essential part in collecting royalties."

JRC plans to begin full-fledged operations in October, staffed by employees of the companies backing the new venture. The way was paved for companies such as JRC to enter the copyright-management business late last year, when Diet, the Japanese Parliament, passed legislation amending the Law on Intermediary Business Concerning Copyright, allowing private companies and individuals to offer services similar to JASRAC's.

Meanwhile, the Cultural Affairs Agency recently gave its official approval to JASRAC's plan to impose a 7.7% royalty rate for online commercial music distribution services. The rate is effective immediately and is valid through March 31, 2002.

school."

"It was a good Christmas, but it was the last five days [prior to Christmas Day] that were incredible," says Andrew Pollock, VP of purchasing for HMV Canada, which has 97 stores nationally. "Also, the focus this year was more on top titles than last year. Our sales numbers on the top 10 this year were up staggeringly from last year."

"During the last 10 days leading to Christmas, we had double-digit increases, but it was certainly tough going prior to that," says John Fillion, director of marketing and merchandising at the Sam the Record Man chain, which operates 56 stores nationally. "Sales have already dropped off."

Audio and DVD hardware sales were strong at the 19-store A&B Sound chain in western Canada, according to head buyer Lane Orr, but music sales at the chain were "disappointing." He adds, "For music sales, December was off even more than the rest of the year—and 2000 was not a great year."

Overall music sales in Canada in 2000, according to SoundScan, were down, in fact, 2.9%—from 64.14 million units in 1999 to 62.28 million units in 2000.

Cassette sales dropped a whopping 31.9% from 1999, from 5.1 million units to 3.5 million units in 2000. "Cassette sales are dwindling, but CD sales aren't picking up the slack," notes SoundScan Canada GM Doug Spence.

According to SoundScan, there was only a slight dip in December 2000 figures from 1999, from 12 million units that year to 11.3 million units in 2000. "The [weekly sales] trending was pretty close to the previous year," says Spence. "Again, consumers waited until the last minute to make a purchase."

Despite the concern that the window for Christmas sales has grown smaller in recent years, several industry executives argue that this should be expected. "Music is a last-minute purchase item," says Don Oates, senior VP of sales at Sony Music Entertainment (Canada). "It's not as unique as a specific item of clothing or a particular game."

Pollock agrees, saying, "A CD is the prototypical last-minute gift that people give as a stocking stuffer. It is easily accessible—there are a lot of places to purchase it—and consumers hold off buying."

According to several retailers, online music sales were at a significant level this year for the second year in a row. "Sales projections on our Web site were more than realized at Christmas," says Pollock. "Web site sales are still growing like crazy."

According to SoundScan, the top 10 retail albums in Canada for the week ending Dec. 31 were, in order: "Big Shiny Tunes 5," various artists (Big

Shiny/Warner), 425,000 units; "MuchDance 2001," various artists (Universal), 431,000; "1," the Beatles (Apple/Capitol), 565,000; "Chocolate Starfish And The Hot Dog Flavored Water," Limp Bizkit (Flip/Interscope), 395,000; "Greatest Hits," Lenny Kravitz (Virgin), 241,000; "Hotshot," Shaggy (MCA), 122,000; "Black & Blue," Backstreet Boys (Jive), 438,000; "Conspiracy Of One," the Offspring (Columbia), 148,000; "Women & Song 4," various artists (Warner), 170,000; and "Spiritual Machine," Our Lady Peace, (Columbia), 86,000.

Also performing strongly in the seasonal period were albums by international acts U2, Eminem, Santana, Britney Spears, 'N Sync, Madonna, Blink-182, Rage Against The Machine, Moby, Creed, Sting, Dido, and Sade; and Canadians Nelly Furtado, Garou, and the Tea Party.

Retailers agree that the Beatles' "1" and the "Big Shiny Tunes 5," "MuchDance 2001," and "Women & Song 4" compilations led the way in December sales by a sizable margin.

"The Beatles [set] was the No. 1 record of the year for us," says Fillion. "Big Shiny Tunes' and 'MuchDance 2001' certainly came through, and 'Women & Song 4' is stronger than previous packages. Lenny Kravitz was a surprise."

"Christmas was the Beatles," flatly declares Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 98-store Music World chain nationally. "It took a couple weeks for 'MuchDance' and 'Big Shiny Tunes' to kick in, but they did. The biggest surprise was Shaggy. It was my No. 1 last week."

"If there was a 'feel-good' story this year, it was the Beatles," says Pollock. "You heard the album in stores, and it was almost like the stores were transformed."

Several label executives also laud the impact of the Fab Four on overall Christmas sales. "My hat's off to EMI with the Beatles," says Oates. "That album brought hundreds of thousands of people into stores that hadn't been there in some time. Many people left after making multiple purchases."

Laura Bartlett, president of Zomba Music Canada, agrees, saying, "There were few albums that teens and young adults thought were appropriate to buy for their parents." Several retailers contend that the music industry is still missing out on sales due to a lack of targeting marketing of product to older pop buyers.

"We sold a lot of product in November and December by the likes of Andrea Bocelli, Sarah Brightman, and Charlotte Church, which appeals to people over 40," says Baker. "That tells me that [older] people will still come into our stores."

Pollock agrees, noting, "Several albums that did well—including the Beatles, Lenny Kravitz, Dido, and

(Continued on page 101)

newsline...

BANGKOK-BASED BAKERY MUSIC, Thailand's most influential indie label—and one of its earliest—has announced a second round of layoffs. Having cut its staff from 140 to 60 last year; CEO Kamol Sukosol Klapp says the company is now further reducing that figure by half. Founded in 1994, Bakery is credited with blazing a trail for dozens of smaller Thai labels that sprouted up following years of local market dominance by Grammy Entertainment and RS Promotions. Bakery sold a 20% stake to BMG Entertainment International Asia-Pacific in 1999; last November, BMG raised its stake to 50%. Bakery has projected sales of \$2.8 million for 2000, up from \$1.5 million in 1999. During 2000, it released more than 30 albums; this year it expects to release 20.

ANDREW HIRANSOMBOON

PHONOGRAPHIC PERFORMANCE LTD., the U.K. broadcast/public performance collecting society, has launched a new service that allows users to apply for public-performance licenses online. The facility, at ppluk.com, gives full details of tariff rates and conditions applicable to different types of users; potential licensees can complete their application process via the Web site. CEO Charles Andrews says the new application is "very accessible and is targeted at new licensees, which will extend awareness of our members' rights." He adds that the "Web site is set to become our primary means of communicating with external contacts."

LARS BRANDLE

SAVAGE GARDEN was the most-played act on Australian radio and TV in the period from July 1999-June 2000, according to the Phonographic Performance Company of Australia's (PPCA) lists of top 100 most-broadcast recordings and top 50 recording artists for 2000. Savage Garden, with four entries in the top 100, is the first Australian act to achieve the honor since PPCA began compiling its annual lists in 1994. However, Australian broadcasters still show a preference for international artists; locals accounted for only 10 of the top 50 artists and for 24 of the 100 most-broadcast tracks. The most-broadcast track for the period was Santana's "Smooth" (Arista).

CHRISTIE ELIEZER

THIS YEAR'S GLASTONBURY FESTIVAL has been canceled amid security concerns about overcrowding at its site in Southwest England. Glastonbury promoter Michael Eavis says, "This year off will hopefully give a powerful message to everyone that we are worried about the large number of gate-crashers, and we will use the coming months to develop ways and means of controlling entry to the site effectively." Local police and council representatives claim that last year's event drew some 200,000 people to a site with a capacity of about 100,000.

LARS BRANDLE

SANCTUARY RECORDS GROUP has forged a distribution deal with Zomba for Germany. The U.K.-based Sanctuary had a previous arrangement with edel; the new deal covers the label's midprice titles and full-price current catalog, including upcoming albums by Dolly Parton and Gary Moore.

GORDON MASSON

DANIEL AGOSTINELLI, CEO of leading Australian retail chain Sanity Music, is to leave the company Jan. 18. GM Shane Fallscheer will replace him. An 18-year company veteran, Agostinelli cites family reasons for his exit; he is expected to shift to fashion retail. Sanity is owned by Sydney-based Brazin Ltd., whose other interests include lingerie outlets Bras'n Things and the Gosh Coffee cafe chain.

CHRISTIE ELIEZER

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ian Ng is promoted to managing director of Universal Music Malaysia (UMM), as had been expected. He was GM. Former UMM managing director **Raymond Hon** becomes the company's non-executive chairman.

Martin Theander is named Nordic sales and marketing coordinator for Malmö, Sweden-based Playground Music Scandinavia. He was previously A&R manager at now defunct Vibrafon Records, also in Malmö.

Dave Clarke is named head of U.K. press at London-based indie Eagle Records. He was senior account manager at public-relations firm Quite Great Publicity.

Eric Stellwag is named director of strategic marketing and new media at Warner Music Benelux, based in Hilversum, the Netherlands. He was

GM of Sony Music Holland's communications and music media divisions.

Victoria Egler Wik is promoted to head of international marketing at Stockholm-based EMI Sweden. She was international promotion manager.

MUSIC PUBLISHING. Eva Karman is named co-managing director at Stockholm-based Gazell Music, alongside current managing director **Rune Öfverman**. Karman was previously managing director of publisher MNW Music, also in Stockholm.

RELATED FIELDS. Martin Grøndahl is named managing director of GRAMO, the Oslo-based collecting society for phonogram producers, artists, and musicians. He was previously managing director of Wood Polymer Technologies in Oslo.

**We've
Moved!**



The European offices of

Billboard[®]

have moved!

Endeavour House

189 Shaftesbury Avenue

London WC2H 8TJ

ph: +44 (0)20 7 420 6003

fax: +44 (0)20 7 420 6014

New French Music Industry Focus On Exports Will Be On Display At MIDEM Trade Convention

BY EMMANUEL LEGRAND

LONDON—In the early '90s, France became one of the last countries in Europe to recognize the importance of exporting its music production. But much ground has been made up since then, and, in 2000, France occupied a significant place as a repertoire supplier for the international market.

To celebrate and recognize its music industry's achievements, France is hosting the Jan. 21 opening party at the MIDEM international trade fair in Cannes, with an eclectic lineup including Anggun, the Nubians, Modjo, and Superfunk. The performances will be the climax of a full-day conference dedicated to France's export efforts, with participants including Jean-Loup Tournier, president of CISAC, and Patrick Zelnik, president of Naive and French independent labels' group UPFI, as well as recording acts the Nubians and Tahiti 80.

A decade ago, the notion that French music could be successfully exported would have been viewed with polite irony, especially in English-speaking countries. But French—and French-produced—artists are currently enjoying international success like never before, with French acts Daft Punk and Modjo topping the continent-wide Music & Media Eurochart Hot 100 Singles listing. They've even made headway in the U.K., a market known to be wary of acts from continental Europe.

Revenue from music sales outside France has grown tenfold in a decade; industry estimates put exported sales at some 500 million-600 million albums in 1998-99, a figure equivalent to almost 10% of domestic sales.

"There have been significant inroads," says Universal Music France president/CEO Pascal Nègre, whose company produced one of Europe's biggest hits in 2000 with Modjo's "Lady (Hear Me Tonight)." "It is a tribute to the quality of production in France, of our artists' creativity, and our capacity as labels to promote them abroad."

Certainly, the French music scene is

creatively buoyant right now, with talent emerging in genres as diverse as electronica (Modjo, Daft Punk, Etienne de Crecy), rap (IAM, Saïan Supa Crew), *chanson* (Patrick Bruel, Julien Clerc), world music (Cesaria Evora, Wes), and even musicals ("Notre Dame De Paris," "Les 10 Commandements"). In addition, the French music industry has worked hand in glove with the French government to promote French artists abroad as part as a global effort.

"The purpose of the [Jan. 21] gathering is, first and foremost, to put the spotlight on the recent successes of French artists and productions outside France," explains Jean-François Michel, the event's coordinator and managing director of the French Export Office (a body co-funded by government ministers and the music industry). "It is quite significant that not only is sales volume increasing,



MICHEL

but the number of artists selling abroad is also on the rise. The geographical reach is also diversifying, with success not only in Europe, but also in Latin countries or in Asia."

Michel acknowledges that the conference also has a more political purpose, bringing together all the different partners involved in the development and financing of French music exports. Michel notes that the industry's proactive policy in recent years has been endorsed by various government departments, which have joined in the financing of export efforts.

A reflection of this new relationship is the fact that no less than three government ministers will attend MIDEM: Minister of Foreign Affairs Hubert Vedrine, Culture and Communication Minister Catherine Tasca, and François Huwart, minister for foreign trade. "For the first time, all the parties involved in the export of music are

going to be present," says Michel. "There is a genuine mobilization of all forces, and this is a reason to celebrate."

Altogether, government subsidies and industry financing allocated to the export of music now reach, respectively, 7 million francs (\$1 million) and 5 million francs (\$720,000). That 12 million franc total is, however, a far cry from the 70 million francs (\$10 million) allocated to the international promotion of French cinema.

With the support of different ministries, France has gradually set up a network of music export offices around the world, with the brief to be at the service of the industry. The first was opened in the U.S. in 1990, followed by Amsterdam, Germany; London; and São Paulo, Brazil, in 2000. This year will see the opening of offices in Miami (covering Latin America), Tokyo, and Madrid. Each of those offices has a budget to help labels finance local promotion and marketing activities as well as tour support.

Rosanna Granieri, export manager for French indie label Night and Day, says that the current setup works for labels in that it has a commercial focus. Granieri has already used twice the resources provided by the Export Office and ACTIM—a subsidiary of the Ministry of Foreign Trade—for business trips to Japan and the Popkomm trade fair in Germany.

"The collaboration between all parties involved seems to bear economic results, and that's how it should be," says Granieri. "What we need are platforms and tools to help us do our job in a more efficient and cost-effective way. Then, it's up to you to do your job, but at least you have received the proper support you need to get going."

"We are simply using resources that have [long] been in place for other industries," she continues, "and it's a good thing that the music industry is now perceived like any other industry."

Emmanuel Legrand is editor in chief of Music & Media.

Mead Traverses The U.K. New Yorker Cultivates Fans Via Grapevine

BY PAUL SEXTON

LONDON—Evoking memories of the day in 1965 when Paul Simon wrote "Homeward Bound" on the platform of Widnes railway station in Cheshire, England, singer/songwriter David Mead has recently been continuing the tradition of American troubadours touring the U.K. equipped only with an acoustic guitar and a train ticket.

With a Dec. 1 date at London's 2000-capacity Shepherd's Bush Empire closing a support tour with Columbia act Roachford, the New York-based Mead concluded a seven-week run as an associate Brit.

He also played in England last June, coinciding with the U.K. release by Grapevine/BMG of his debut album, "The Luxury Of Time," which came out September 1999 in the U.S. on RCA. Mead's U.S. label and management then took the unusual decision to encourage his swift return, not for the customary handful of follow-up shows but for the entire early part of the winter. ("The Luxury Of Time" has sold 4,100 copies in the U.S., according to SoundScan.)

Thus, with no roadie and no fancy accommodations and, as he tells Billboard, without so much as a map, Mead made his way around the country opening for Roachford and folk artist Eliza Carthy, as well as individual dates by Allison Moorer, Vertical Horizon, and Darden Smith. He also headlined gigs at London's Kashmir Club.

"It's been good for me, because being in all these different situations really informs the way you play a song," he says. "I feel like I've been successfully stretching them to work in each situation. And I've started [writing] 10 songs since I've been here—that's one of the best things about traveling."

Mead's manager, former Columbia Records U.K. managing director Kip Krones, says the response to the June dates encouraged the swift, intensified follow-up. "I always believed the U.K. should be an important market for David, but the key would be to make regular visits to confirm a very real intent," he says. "[After] he finished recording his new album in September, we knew we would have time to 'put another layer' on the U.K. plan before beginning to set up the new album stateside."

"You can play to so many more people [in the U.K.] in such a smaller period of time," says Mead, who is published by Sony/ATV Songs, Da Wei Phonetic, and Swing Thoughts (BMI). "If I was touring the U.S. for two months, it'd probably be smarter to focus on one region,

which is kind of what I did when the record came out there. Barring any massive radio success, it's the way you have to build an audience."

Grapevine has a joint venture arrangement with BMG U.K. for the marketing of select artists from BMG's worldwide repertoire, which has proved particularly fruitful with certain country acts, notably Lonestar. That success has prompted the extension of the partnership to other BMG repertoire sources and to the Mead release, overseen by Alan McBlane, marketing manager of the Ritz Music Group, of which Grapevine is a part, and BMG VP of international A&R Nick Stewart.

McBlane also took heart in the early U.K. reaction to Mead. "My

favorite quote came from Mojo magazine, who called him 'a Jeff Buckley for the Corrs generation,'" he says. "Sales are only just starting to grow, but we've worked very hard at having David network with press and radio people while he's been here, which we see almost as the start of the campaign for the next album in the spring. We've also made sure we leafleted every gig David played with a [reply-paid] response card, which



MEAD

should allow us to start to develop a David Mead 'network.'

"The main reason for all of this working has been David and Kip's willingness to, literally, get on board," continues McBlane, also citing the efforts of Mead's U.K. booking agent, Emma Banks at Helter Skelter, in putting together an itinerary of more than 25 shows. Their successful completion was even more noteworthy as it coincided with the near-collapse of Britain's railway system due to flooding, derailments, and enforced speed restrictions.

"David was traveling the length and breadth of the U.K. armed only with a guitar, a backpack, and a useless set of railway timetables," smiles McBlane.

"I didn't have a map the entire time," says Mead, "so I didn't know exactly where the city is geographically that I was going to, but it's not that hard to negotiate. I like being by myself a lot, so it's not that big a deal. I've read like 22 books since I've been here."

He even coped with England's sometimes daunting local cuisine and accommodations. "You walk up and go, 'Oh, nice English railway hotel,' then you walk in, and the bed has a concave in it from 1975." As for the food, he says philosophically, "Every country has its strengths and weaknesses. I try to stick to a protein and alcohol diet, and I've only gotten mildly sick."

Thailand's Grammy Looks To Chinese Markets

BY ANDREW HIRANSOMBOON

BANGKOK—Grammy Entertainment, Thailand's largest entertainment conglomerate, says it plans to list its Taiwanese subsidiary, Global Music & Media (GMM), on the Taipei stock exchange in 2003.

In order to strengthen its market position in advance of the listing, Grammy, which has a market share in Thailand of 55%, recently infused \$3 million into the subsidiary. The funds are being used to establish the GMM 8866 Group, a banner corporation under which, initially, there are to be five distinct entities: 8866 (a head office for production, marketing, and promotion), Spaceman (music publishing), Moby (artist management), Try Good (graphic

design), and Toy Land (recording studio).

GMM is 100% owned by Grammy; in the wake of the chart-topping successes in Taiwan of Grammy's Thai acts Tae and China Doll, the company says it will issue Mandarin versions of popular albums by its Thai artists in Taiwan.

GMM also recently picked up a number of acts—both new and previously signed—in Taiwan, according to Grammy Entertainment chairman Paiboon Damrongchaitham. According to Grammy, Hsu Chang-Te, a leading Taiwanese producer credited, as deputy GM, with helping transform former Taiwanese indie What's Music—now owned by Universal—from a minor

label to a major player on the Mandarin music scene, will be named CEO of GMM 8866 Group once the company's formation is approved by Taiwanese authorities.

With China expected to soon join the World Trade Organization, Grammy also believes that it has great potential for growth in the mainland Chinese market. Lessons learned from the GMM "experiment," as it is being described by the parent company, will be applied to Grammy's efforts in China. GMM recently set up an office in Beijing that will be responsible for coordinating activities on the mainland. Its duties will include A&R (looking for both artists and songwriters), recording, and concert promotion.

Billboard
.COM **auf Deutsch**

KURZE KÜNSTLERPORTAITS
CD-KRITIKEN
DIE BESTEN
NEUERSCHEINUNGEN
DIESER WOCHE
DIE NEUESTEN
MUSIKNACHRICHTEN
WELTWEIT

THE CHARTS
BILLBOARD 200 ALBUMS
BILLBOARD HOT 100
SINGLES
EUROPEAN TOP 100
ALBUMS
EUROCHART HOT 100
SINGLES

DIE TOP NEWS VON HEUTE

In 2001 wird ein Peter Gabriel Album erwartet, aber keine Tour



PETER GABRIEL

Es wird angenommen, dass 'UP', das lang erwartete Nachfolgealbum seines Geffen Albums "Us", welches 1992 erschien, diesen Herbst rauskommt.

Es gibt auf jeden Fall Licht am Ende des Tunnels' - heisst es auf der offiziellen Webseite des Kuenstlers.

An dem Album wurden mehr als neun Jahre gearbeitet. Gabriel sollte die Gitarrenpartie fuer das Album vor Weihnachten aufnehmen und im Januar anfangen, die Lieder zu mixen. Zum grossen Bedauern der Fans beantwortet der Rundbrief von Dezember die Frage nach einer Tour mit einem entschiedenen 'nein (in 2001).'

Obwohl es in diesem Jahr unmoeglich sein wird, Gabriel live zu sehen, koennen sich die Fans mit Clips von seinen Vorstellungen in 2000 in den BBC Serie 'Later With Jools Holland' unterhalten. Die Seite bietet Quicktime-Clips, auf denen der Kuenstler 'Father Son' und 'Downside Up' spielt - beide von 'Ovo', seinem Soundtrack fuer London's Millennium Dome.

In anderen Nachrichten heisst es, dass Gabriel am 20. Januar unter den wichtigsten Sprechern an der Jahreskonferenz von MidemNet in Cannes, Frankreich sein wird. Wauf der Versammlung werden auch Jazz-Pianist Herbie Hancock und der MP3.com Gruender Michael Robertson auf.

Gabriel's 'US' debuetierte als Nr.2 in den Billboard 200 Charts. Seine letzte Veroeffentlichung war das Konzertalbum 'Secret World Live' (Geffen) 1994, das auf Nummer 23 in die Charts kam.

Billboard
.COM **en Français**

GROS PLAN SUR LES ARTISTES
CRITIQUES D'ALBUMS
LES PRINCIPALES NOUVEAUTÉS DE LA SEMAINE
GLOBAL MUSIC PULSE

THE CHARTS
BILLBOARD 200 ALBUMS
BILLBOARD HOT 100 SINGLES
EUROPEAN TOP 100 ALBUMS
EUROCHART HOT 100 SINGLES

A LA UNE AUJOURD'HUI

Peter Gabriel sortira un nouvel album en 2001



PETER GABRIEL

"Up", le nouvel album de Peter Gabriel qui fait suite a "Us", sa demiere production en studio sortie chez Geffen en 1992, devrait en principe voir le jour cet automne. "Finalement, il y a de la lumiere au bout du tunnel", pouvait-on lire récemment sur le site officiel de l'artiste.

Cet album a été en gestation pendant plus de cinq ans. Peter Gabriel devait enregistrer les arrangements pour cordes avant les vacances de Noël et le mixage des titres devait commencer début janvier, d'après le site d'artiste. Malheureusement pour ses admirateurs, le site répond aussi à la question "A quand une tournée?" par un d éfinitif "Certainement pas en 2001".

Pour se consoler de l'absence de leur artiste sur scene, les fans de Gabriel peuvent toutefois accéder sur son site a ses performances enregistrés dans l'émission de la BBC "Later With Jools Holland". Le site présente en version Quicktime le tournage de titres comme "Father Son" et "Downside Up", l'oeuvre qu'il avait composé pour le Millennium Dome de Londres.

Par ailleurs, Peter Gabriel sera une des personnalités qui s'exprimera dans le cadre de la conférence annuelle MidemNet, qui aura lieu le 20 janvier a Cannes, en France. Parmi les autres participants a ce colloque, on note la presence du pianiste de jazz Herbie Hancock et du fondateur de MP3.com Michael Robertson.

L'album "Us" de Peter Gabriel a débuté en deuxième position des charts de Billboard. Sa plus recente incursion de charts date de 1994 avec l'album en public "Secret World Live" (Geffen/Virgin) qui est entre a la 23eme position dans les charts.

**FOR THE FIRST TIME, LICENSE
BILLBOARD'S WORLD FAMOUS CONTENT
IN GERMAN AND FRENCH***

- Daily Music News -
- Album Reviews -
- Weekly Artist Features -
- Global Music Pulse -
- Sales & Airplay Charts -
- Concert Tour Itineraries -

Debuting February 1

For more information, contact Adam Gilvar 646-654-5533 • agilvar@vnuemedia.com

*Additional languages available soon

HITS OF THE WORLD

©2001, BILLBOARD/BPI COMMUNICATIONS

JAPAN (Dempa Publications Inc.) 01/15/01			GERMANY (Media Control) 01/10/01			U.K. (CIN) 01/07/01 Supported By worldpop			FRANCE (SNEP/IFOP/Tite-Live) 01/01/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	FRAGILE EVERY LITTLE THING AVEX TRAX	1	1	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA	1	NEW	TOUCH ME RUI DA SILVA KISMET/ARISTA	1	1	L'ALIZE ALIZEE BAXTER/UNIVERSAL
2	NEW	I MISS YOU MISIA+DCT ARISTA JAPAN	2	3	STAN EMINEM FEATURING DIDO INTERSCOPE/MOTOR	2	NEW	IT'S THE WAY YOU MAKE ME FEEL STEPS JIVE	2	NE	SEUL GAROU COLUMBIA
3	1	RENNAI REVOLUTION 21 MORNING MUSUME ZETIMA	3	2	LA PASSION EP GIGI D'AGOSTINO ZYX	3	NEW	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA POSITIVA	3	3	MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL
4	2	M AYUMI HAMASAKI AVEX TRAX	4	17	ICH GEH' NICHT OHNE DICH WALTER HANSA	4	1	WE CAN FIX IT BOB THE BUILDER BBC	4	7	DADDY DJ DADDY DJ M6 INT/SONY
5	3	EVERYTHING MISIA BMG FUNHOUSE	5	8	GRAVEL PIT WU-TANG CLAN EPIC	5	2	STAN EMINEM FEATURING DIDO INTERSCOPE	5	5	AVANT DE PARTIR EVE ANGELI M6 INT/SONY
6	4	SABOTEN PORNO GRAFFITTI SONY	6	6	WHO LET THE DOGS OUT BAHAMEN EDEL	6	3	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR	6	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
7	5	EVEN IF KEN HIRAI DEFSTAR	7	12	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	7	5	WHO LET THE DOGS OUT BAHAMEN EDEL	7	6	THINGS I'VE SEEN SPOOKS EPIC
8	10	LION HEART SMAP VICTOR	8	7	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC MEDIA	8	6	NO GOOD 4 ME OXIDE & NEUTRINO EASTWEST	8	2	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
9	16	SAUTERZI PORNO GRAFFITTI SONY	9	4	MANCHMAL HABEN FRAUEN DIE ARTZTE HOT ACTION/MOTOR	9	4	WHAT MAKES A MAN WESTLIFE RCA	9	11	ELLE TE REND DINGUE (POOM POOM SHORT) DADDY NUTTEE DELABEL/VIRGIN
10	NEW	HAKONEHACHIRI NO HANNJIROU KIYOSHI HIKAWA NIPPON COLUMBIA	10	10	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	10	7	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	10	16	VERONE FREDERIC CHARTER & LA TROUPE MERCURY/UNIVERSAL
11	7	SANONARA DAISUKNIA HITO HANA HANA WARNER MUSIC JAPAN	11	5	STRONGER BRITNEY SPEARS JIVE	11	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON	11	9	PARLES-MOI ISABELLE BOULAY V2
12	NEW	GIRLS BE GLAMOROUS KYOSUKE HIMORO UNIVERSAL MUSIC	12	18	UPSIDE DOWN A*TEENS STOCKHOLM	12	9	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN XTRAVAGANZA	12	13	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
13	8	LILY'S E.P.—AMPOUD SHIZUKANA HIBINO KAIIDANNWO DRAGON ASH VICTOR	13	13	GO BACK JEANETTE POLYDOR	13	NEW	KOMODO MAURO PICOTTO VC RECORDINGS	13	17	NOT THAT KIND ANASTACIA EPIC
14	19	REACH FOR THE SKY MAI KURAKI GIZA STUDIO	14	16	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA	14	10	STRONGER BRITNEY SPEARS JIVE	14	8	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
15	NEW	IF... DA PUMP AVEX TRAX	15	NEW	OVERLOAD SUGABABES LONDON	15	11	SUPREME ROBBIE WILLIAMS CHRYSALIS	15	20	SIMON PAPA TARA YANNICK NOAH SAINT GERMAIN/SONY
16	NEW	GEKKO CHIHIRO ONIZUKA TOSHIBA-EMI	16	11	GEH DAVON AUS SOHNE MANNHEIMS SOHNE MANNHEIMS/SONY	16	12	NUMBER 1 TWEEENIES BBC	16	12	ONE MORE TIME DAFT PUNK LABELS/VIRGIN
17	NEW	BOYFRIEND AIKO PONY CANYON	17	9	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	17	16	DON'T TELL ME MADONNA MAVERICK/WARNER BROS.	17	15	ELLE EST A TOI ASSIA VIRGIN
18	NEW	TSUNAMI SOUTHERN ALL STARS VICTOR	18	NEW	LOVE HOW YOU LOVE ME MELANIE THORNTON EPIC	18	14	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA	18	14	LA PEINE MAXIMUM PABLO VILLAFRANCA MERCURY/UNIVERSAL
19	20	TREASURE HIRO TOY'S FACTORY	19	NEW	ALBUMS	19	18	GRAVEL PIT WU-TANG CLAN LOUD/EPIC	19	19	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
20	19	MISAKI LONDONBOOTS 1-GO 2-GO AVEX TRAX	20	1	THE BEATLES 1 EMI	20	15	WALKING AWAY CRAIG DAVID WILDSTAR	20	NEW	STRONGER BRITNEY SPEARS JIVE/ZOMBA
1	4	ALBUMS	2	2	WESTERNHAGEN SO WEIT—THE BEST OF WEA	1	1	THE BEATLES 1 APPLE	1	1	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
2	NEW	V6 VERY BEST AVEX TRAX	3	3	MADONNA MUSIC MAVERICK/WEA	2	2	COLDPLAY PARACHUTES PARLOPHONE	2	3	GAROU SEUL COLUMBIA
3	3	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR	4	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/MOTOR	3	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	3	4	MYLEE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
4	NEW	THE BRILLIANT GREEN LOS ANGELES DEFSTAR RECORDS	5	5	ENYA A DAY WITHOUT RAIN WEA	4	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	4	2	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
5	7	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN	6	16	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	5	5	MADONNA MUSIC MAVERICK/WARNER BROS.	5	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
6	8	VARIOUS ARTISTS MAX BEST SONY	7	4	EROS RAMAZZOTTI STILELIBERO ARIOLA	6	6	TEXAS GREATEST HITS MERCURY	6	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
7	NEW	LUNA SEA PERIOD—THE BEST SELECTION UNIVER-SAL MUSIC	8	13	SOHNE MANNHEIMS ZION SOHNE MANNHEIMS/SONY	7	7	S CLUB 7 POLYDOR	7	10	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
8	2	HITOMI LOVE LIFE AVEX TRAX	9	15	LENNY KRAVITZ GREATEST HITS VIRGIN	8	4	WESTLIFE COAST TO COAST RCA	8	14	MOBY PLAY MUTE
9	5	GLAY DRIVE—GLAY COMPLETE BEST UNLIMITED	10	19	ANASTACIA NOT THAT KIND EPIC	9	9	CRAIG DAVID BORN TO DO IT WILDSTAR	9	6	MADONNA MUSIC MAVERICK/WEA
10	10	ENYA A DAY WITHOUT RAIN WARNER JAPAN	11	7	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	10	15	TOPLOADER ONKA'S BIG MOKA SONY S2	10	7	FLORENT PAGNY CHATELET LES HALLES MERCURY/UNIVERSAL
11	13	VARIOUS ARTISTS IMAGE SONY	12	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	11	10	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	11	RE	ANASTACIA NOT THAT KIND EPIC
12	NEW	NAMIE AMURO BREAK THE RULES AVEX TRAX	13	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/MOTORE	12	12	DAVID GRAY WHITE LADDER HT/EASTWEST	12	9	JULIEN CLERC SI J'ETAIS ELLE VIRGIN
13	NEW	AYUMI HAMASAKI DUTY AVEX TRAX	14	12	SADE LOVERS ROCK EPIC	13	16	STEPS BUZZ JIVE	13	RE	MANU CHAO CLANDESTINO VIRGIN
14	9	VARIOUS ARTISTS MUSIC OF THE MILLENNIUM UNIVER-SAL	15	14	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	14	14	WHITNEY HOUSTON WHITNEY—THE GREATEST HITS ARISTA	14	NE	SNOOP DOGG THA LAST MEAL VIRGIN
15	NEW	KEN HIRAI THE CHANGING SAME DEFSTAR	16	17	DIE ARTZE RUNTER MIT DEN SPENDIERHOSEN, UNSICHTBARER! HOT ACTION/MOTOR	15	RE	MOBY PLAY MUTE	15	12	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
16	17	BACKSTREET BOYS BLACK & BLUE ZOMBA JAPAN	17	RE	CRAIG DAVID BORN TO DO IT EDEL	16	13	RONAN KEATING RONAN POLYDOR	16	NE	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
17	1	KINKI KIDS D ALBUM JOHNNY'S ENTERTAINMENT	18	RE	DIE FANTASTISCHEN VIER MTV UNPLUGGED COLUMBIA	17	17	RAVE GARDEN AFFIRMATION COLUMBIA	17	15	CRAIG DAVID BORN TO DO IT EDEL
18	6	B'Z ELEVEN ROOMS	19	RE	WU-TANG CLAN THE W EPIC	18	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	18	17	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
19	12	SHOGO HAMADA THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY	20	NEW	PAPA ROACH INFEST DREAMWORKS	19	20	ALL SAINTS SAINTS & SINNERS LONDON	19	13	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
20	NEW	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI				20	11	ELVIS PRESLEY THE 50 GREATEST HITS RCA	20	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA

CANADA (SoundScan) 01/20/01		
THIS WEEK	LAST WEEK	SINGLES
1	3	ONE MORE TIME DAFT PUNK VIRGIN/EMI
2	1	SANDSTORM DARUDE POPULAR
3	5	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL
4	2	LIQUID DREAMS O-TOWN JBMG
5	4	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
6	6	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2
7	7	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK
8	8	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG
9	12	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH
10	9	MUSIC MADONNA MAVERICK/WARNER
11	14	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL
12	11	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
13	20	DON'T TELL ME (IMPORT) MADONNA MAVERICK/WARNER
14	13	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
15	18	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL
16	17	THE ITCH VITAMIN C ELEKTRA/WARNER
17	15	I DON'T BELIEVE YOU JOE MCA/UNIVERSAL
18	NEW	HE LOVES U NOT DREAM BAD BOY/ARISTA/BMG
19	RE	LADY (HEAR ME TONIGHT) (IMPORT) MODJO BARCLAY/MCA/UNIVERSAL
20	10	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY
1	1	ALBUMS
2	2	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY S/WARNER
3	2	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL
4	3	THE BEATLES 1 APPLE/CAPITOL/EMI
5	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
6	6	SHAGGY HOTSHOT MCA/UNIVERSAL
7	5	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
8	9	VARIOUS ARTISTS WOMEN AND SONG 4 WARNER
9	7	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
10	8	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA/SONY
11	11	DUTKAST STANKONIA LAFACE/ARISTA/BMG
12	10	OUR LADY PEACE SPIRITUAL MACHINES COLUMBIA/SONY
13	17	DIDO NO ANGEL ARISTA/BMG
14	12	EMINEM THE MARSHALL MATHERS LP WEBZ AFTERMATH/UNIVERSAL
15	20	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
16	15	SNOOP DOGG THA LAST MEAL NO LIMIT/PRIORITY/EMI
17	18	CREED HUMAN CLAY EPIC/SONY
18	16	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
19	13	MADONNA MUSIC MAVERICK/WARNER
20	RE	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE
21	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG

NETHERLANDS (Stichting Mega Top 100) 01/07/01		
THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
2	2	LUNA ALESSANDRO SAFINA MERCURY/UNIVERSAL
3	3	STAN EMINEM FEATURING DIDO UNIVERSAL
4	4	WER BISTO TWARRES EMI
5	5	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
6	7	GRAVEL PIT WU-TANG CLAN EPIC
7	8	OH BAMBOLERO JODY BERNAL DINO
8	6	ANGEL LIONEL RICHIE UNIVERSAL
9	9	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
10	10	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NEWS
11	11	WALKING AWAY CRAIG DAVID EDEL
12	12	WHO LET THE DOGS OUT BAHAMEN EDEL
13	14	MY LOVE WESTLIFE RCA
14	13	QUE SI, QUE NO JODY BERNAL DINO
15	16	SUMMER RAIN JUAN WELLS EMI
16	NEW	AROUND THE WORLD ATC BMG
17	15	STRONGER BRITNEY SPEARS JIVE/ZOMBA
18	NEW	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
19	17	WALK ON WATER MILK INC. EMI
20	18	LAND OF THE LIVING MILK INC. EMI
1	1	ALBUMS
2	2	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL
3	4	THE BEATLES 1 EMI
4	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
5	5	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV
6	7	ANASTACIA NOT THAT KIND EPIC
7	6	ENYA A DAY WITHOUT RAIN WARNER
8	9	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
9	8	ILSE DE LANGE LIVIN' ON LOVE WARNER
10	9	FRANS BAUER ZIJN GROOTSTE HITS SONY MUSIC MEDIA
11	11	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
12	10	LIONEL RICHIE RENAISSANCE UNIVERSAL
13	12	LENNY KRAVITZ GREATEST HITS VIRGIN
14	13	MADONNA MUSIC MAVERICK/WARNER
15	14	ACDA EN DE MUNNIK HIER ZIJN S.M.A.R.T./COLUMBIA
16	18	UB40 THE VERY BEST OF—1980-2000 VIRGIN
17	RE	CRAIG DAVID BORN TO DO IT EDEL
18	RE	ST. GERMAIN TOURIST EMI
19	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
20	16	ORIGINAL CAST ELISABETH POLYDOR/UNIVERSAL

AUSTRALIA (ARIA) 01/08/01		
THIS WEEK	LAST WEEK	SINGLES
1	2	CRUISIN' GYWNETH PALTROW & HUEY LEWIS FESTI-VAL
2	1	TEENAGE DIRTBAG WHEATUS COLUMBIA
3	3	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
4	6	DANCE WITH ME DEBELAH MORGAN WEA
5	4	7 DANCY CRAIG DAVID SHOCK
6	9	THE ITCH VITAMIN C WEA
7	11	DON'T TELL ME MADONNA MAVERICK/WARNER
8	8	THE POWER/EVERYTIME I CLOSE MY EYES VANESSA AMOROSI TRANSISTOR/BMG
9	5	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
10	7	HE DON'T LOVE YOU HUMAN NATURE COLUMBIA
11	12	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI
12	10	GRADUATION (FRIENDS FOREVER) VITAMIN C WEA
13	15	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
14	13	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
15	18	KIDS ROBBIE WILLIAMS & KYLIE MINOGUE EMI
16	17	STRONGER BRITNEY SPEARS JIVE/ZOMBA
17	RE	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
18	14	BRUCE 2000—A SPECIAL TRIBUTE THE 12TH MAN VIRGIN
19	20	SHE BANGS RICKY MARTIN COLUMBIA
20	16	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
1	1	ALBUMS
2	2	THE BEATLES 1 EMI
3	7	POWDERFINGER ODYSSEY NUMBER FIVE GRUD/UNIVERSAL
4	8	CRAIG DAVID BORN TO DO IT SHOCK
5	6	MADONNA MUSIC MAVERICK/WEA
6	3	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA
7	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI-VERSAL
8	9	KYLIE MINOGUE LIGHT YEARS FESTIVAL
9	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
10	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
11	5	SOUNDTRACK COYOTE UGLY CURB/SONY
12	11	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
13	12	ANASTACIA NOT THAT KIND EPIC
14	16	ENYA A DAY WITHOUT RAIN WARNER
15	17	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
16	19	VARIOUS ARTISTS MORE MUSIC, LIVE FROM THE PANEL LIBERATION/SONY
17	14	BAHAMEN WHO LET THE DOGS OUT FESTIVAL
18	RE	LENNY KRAVITZ GREATEST HITS VIRGIN
19	RE	MOBY PLAY FESTIVAL
20	13	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
		THE CORRS IN BLUE 143/LAVA/WARNER

ITALY (FIMI) 01/08/01		
THIS WEEK	LAST WEEK	SINGLES
1	1	GOODNIGHT MOON SHIVAREE EMI
2	5	AGAIN LENNY KRAVITZ VIRGIN
3	3	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL
4	6	SUPREME ROBBIE WILLIAMS EMI
5	13	VIVRE LA VIE KELLY JOYCE UNIVERSAL
6	4	I'M OUTTA LOVE ANASTACIA EPIC
7	2	DON'T TELL ME MADONNA MAVERICK/WEA
8	10	IF I EVER FEEL BETTER PHOENIX VIRGIN
9	8	SHE BANGS RICKY MARTIN COLUMBIA
10	12	FUOCO NEL FUDCO EROS RAMAZZOTTI ARIOLA
11	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUS-TON & ENRIQUE IGLESIAS ARISTA
12	15	ONE MORE TIME DAFT PUNK VIRGIN
13	7	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
14	18	THANK YOU FOR LOVING ME BON JOVI MERCURY/UNIVERSAL

HITS OF THE WORLD™

CONTINUED

EUROCHART (01/13/01) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO AFTERMATH/ INTERSCOPE
2	2	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
3	3	STRONGER BRITNEY SPEARS JIVE
4	6	WHO LET THE DOGS OUT BAHAMEN ARTEMIS/EDEL
5	5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ VARIOUS
6	7	WE CAN FIX IT BOB THE BUILDER BBC
7	NEW	L'ALIZE ALIZEE POLYDOR
8	4	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY
9	8	DON'T TELL ME MADONNA MAVERICK/WARNER BROS.
10	NEW	ONE MORE TIME DAFT PUNK VIRGIN
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	3	MADONNA MUSIC MAVERICK/WARNER
3	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	2	ENYA A DAY WITHOUT RAIN WEA
5	4	EROS RAMAZZOTTI STILELIBERO ARIOLA
6	6	LENNY KRAVITZ GREATEST HITS VIRGIN
7	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
8	9	SADE LOVERS ROCK EPIC
9	8	BACKSTREET BOYS BLACK & BLUE JIVE
10	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS

MALAYSIA (RIM) 12/19/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
2	2	WESTLIFE COAST TO COAST BMG
3	10	THE BEATLES 1 EMI
4	5	VARIOUS ARTISTS NOW CHINESE BEST II ROCK
5	3	SOUNDTRACK COYOTE UGLY CURB/WARNER
6	NEW	SANDY LAM 2001 SANDY EMI
7	13	VARIOUS ARTISTS 16 LAGU LAGU HARI RAYA EMI
8	NEW	ZHANG HUI MEI BU GU YI QIE FORWARD
9	4	VARIOUS ARTISTS MAX 7 BMG
10	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL

IRELAND (IRMA/Chart Track) 01/04/01

THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO INTERSCOPE
2	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB
3	5	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR
4	3	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
5	4	WHO LET THE DOGS OUT BAHAMEN EDEL
6	7	STRONGER BRITNEY SPEARS JIVE
7	6	MY LOVE WESTLIFE RCA
8	NEW	WE CAN FIX IT BOB THE BUILDER BBC
9	9	WALKING AWAY CRAIG DAVID WILDSTAR
10	8	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	2	WESTLIFE COAST TO COAST RCA
3	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	5	COLOPLAY PARACHUTES PARLOPHONE
5	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
6	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
7	10	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
8	7	CRAIG DAVID BORN TO DO IT WILDSTAR
9	12	ELVIS PRESLEY THE 50 GREATEST HITS RCA
10	9	TEXAS GREATEST HITS MERCURY

AUSTRIA (Austrian IFPI/Austria Top 40) 01/09/01

THIS WEEK	LAST WEEK	SINGLES
1	1	LA PASSION EP GIGI D'AGOSTINO ZYX
2	2	SIEGERSTRA E OHRRASCH EMI
3	3	THE SPIRIT OF THE HAWK REDNEX JIVE
4	4	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY
5	5	STRONGER BRITNEY SPEARS JIVE
6	6	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC MEDIA
7	7	ANGEL LIONEL RICHIE ISLAND
8	8	SHAPE OF MY HEART BACKSTREET BOYS JIVE
9	9	SKY SONIQUE UNIVERSAL
10	10	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	2	KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 6 ARIOLA
3	3	SCHLÄMPFE EISKALT ERWISCHT! VOL. 12 EMI
4	4	ENYA A DAY WITHOUT RAIN WEA
5	5	SIMPLY RED IT'S ONLY LOVE EASTWEST
6	6	WESTERNHAGEN SO WEIT—THE BEST OF WEA
7	7	LENNY KRAVITZ GREATEST HITS VIRGIN
8	8	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
9	9	ERSTE ALLGEMEINE VERUNSICHERUNG LET'S HOP— DAS ALLERBESTE ABER EMI
10	10	BACKSTREET BOYS BLACK & BLUE JIVE

SPAIN (AFVVE/ALEF MB) 01/04/01

THIS WEEK	LAST WEEK	SINGLES
1	1	NO CAMBIE TAMARA SUPEREGO
2	6	ENAMORADA (REMIXES) MONICA NARANJO EPIC
3	2	DON'T TELL ME MADONNA MAVERICK/WARNER BROS.
4	3	ONE MORE TIME DAFT PUNK VIRGIN
5	10	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
6	4	SHE BANGS RICKY MARTIN COLUMBIA
7	15	L'AMOUR GIGI D'AGOSTINO VALE MUSIC
8	14	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA
9	8	BEAUTIFUL DAY U2 ISLAND
10	7	LADY (HEAR ME TONIGHT) MODJO BARCLAY
ALBUMS		
1	2	ESTOPA ESTOPA ARIOLA
2	1	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
3	3	THE BEATLES 1 APPLE
4	5	LA DREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
5	7	ALEJANDRO SANZ EL ALMA AL AIRE WEA
6	6	ENYA A DAY WITHOUT RAIN WEA
7	4	BACKSTREET BOYS BLACK & BLUE JIVE
8	9	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
9	8	SADE LOVERS ROCK EPIC
10	15	CAMARON ANTOLOGIA INEDITA UNIVERSAL

GREECE (PricewaterhouseCoopers) 01/04/01

THIS WEEK	LAST WEEK	ALBUMS
1	2	THE BEATLES 1 APPLE
2	3	BACKSTREET BOYS BLACK & BLUE JIVE
3	4	THE DFFSPRING CONSPIRACY OF ONE COLUMBIA
4	6	SADE LOVERS ROCK EPIC
5	14	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
6	1	RICKY MARTIN SOUND LOADED COLUMBIA
7	7	SIMPLY RED IT'S ONLY LOVE EASTWEST
8	8	RADIOHEAD KID A PARLOPHONE
9	28	RAGE AGAINST THE MACHINE RENEGADES EPIC
10	22	ENYA A DAY WITHOUT RAIN WEA

BELGIUM/FLANDERS (Promuvi) 01/10/01

THIS WEEK	LAST WEEK	SINGLES
1	1	WER BISTD TWARRES EMI
2	2	EEN BRIEF VOOR KERSTMIS BEWONERS & WALTER ENDEMOL
3	3	LEEF MOZAIK ENDEMOL
4	4	ONLY YOUR LOVE WILL DO JAN LEYERS SONY MUSIC MEDIA
5	5	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
6	6	ONE MORE TIME DAFT PUNK VIRGIN
7	7	LA LA LA KABOUTER PLOP STUDIO 100
8	8	WHO LET THE DOGS OUT BAHAMEN EDEL
9	9	OMA'S AAN DE TOP K3 NIELS WILLIAM
10	10	MY LOVE WESTLIFE RCA
ALBUMS		
1	1	HELMUT LOTTI THE LATINO CLASSICS PIET ROELEN
2	2	THE BEATLES 1 EMI
3	3	K3 ALLE KLEUREN ARIOLA
4	4	KABOUTER PLOP PLOP 3 STUDIO 100
5	5	ROB DE NIJS VERZAMELD EMI
6	6	TEXAS GREATEST HITS MERCURY
7	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
8	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
9	9	VARIOUS ARTISTS LOUIS NEFFS 20 JAAR LATER MERCURY
10	10	LAIS DOROTHEA EMI

SWITZERLAND (Media Control Switzerland) 01/09/01

THIS WEEK	LAST WEEK	SINGLES
1	1	HEAVEN GOTTHARD ARIOLA
2	2	STAN EMINEM FEATURING DIDO INTERSCOPE
3	3	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
4	4	SHAPE OF MY HEART BACKSTREET BOYS JIVE
5	5	LADY (HEAR ME TONIGHT) MODJO BARCLAY
6	6	STRONGER BRITNEY SPEARS JIVE
7	7	THE SPIRIT OF THE HAWK REDNEX JIVE
8	8	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA
9	9	ONE MORE TIME DAFT PUNK VIRGIN
10	10	GEH DAVON AUS SÄHNE MANNHEIMS EPIC
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	2	EROS RAMAZZOTTI STILELIBERO ARIOLA
3	3	BACKSTREET BOYS BLACK & BLUE JIVE
4	4	ENYA A DAY WITHOUT RAIN WEA
5	5	LENNY KRAVITZ GREATEST HITS VIRGIN
6	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
7	7	MADONNA MUSIC MAVERICK/WARNER BROS.
8	8	SADE LOVERS ROCK EPIC
9	9	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
10	10	ANASTACIA NOT THAT KIND EPIC

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

MANCHESTER REMIXERS, soul fans, and all-around cool names-to-drop **Rae & Christian** return early in 2001 to make good on the promise of the English duo's 1998 debut album, "Northern Sulphuric Soul."



RAE & CHRISTIAN

DJ **Mark Rae** and production supremo **Steve Christian** release their sophomore set, "Sleepwalking," Feb. 26, again via their own Studio 7/Grandcentral Records setup. Like its predecessor, it's a canny mixture of soul, dance, and hip-hop influences. As the first album featured an appearance by **Sharleen Spiteri** of **Texas**, the new set has guest spots by seminal names in hip-hop (**the Pharcyde**), reggae (**the Congos**), Latin jazz (**Tania Maria**), and old-school soul (**Bobby Womack**, who's on the first single "Get A Life," due Jan. 29). "I don't think there's anything else in the record industry like us," says Rae. "I started the label, managed us, and A&R'd us. Steve's written, engineered, produced, arranged, and mixed everything. So essentially, between the two of us, we do what an entire record label would do."

PAUL SEXTON

A TEENAGE GIRL committed suicide on New Year's Eve in Nairobi, Kenya, after she was denied permission by her parents to attend a **Shaggy** concert in the city. **Shaggy**, who was on his second visit to the country, performed to a sellout crowd at leading Nairobi nightclub **Carnivore**, which can host more than a thousand patrons. "The **Shaggy Showdown**," which was heralded by Kenyan FM stations as "the party of the year," saw the reggae star performing old and new material. **Maureen Wanjeri** took an overdose of anti-malaria tablets after her mother strongly opposed her daughter's attending the concert. **Maureen's** weeping mother told Kenyan paper **The Daily Nation**, "I told her that **Shaggy** would come back next year and the year after that. She was going to Form IV [high school], and I wanted her to start taking things a bit more seriously." The incident took place after **Maureen's** mother left home Sunday afternoon to attend a prayer meeting. "I gave my daughter [money] to buy food for our supper," she said. "That was the last time I saw her."

NYAY BHUSHIAN

AUSTRALIAN ACT the **Living End** has a good chance for crossover success in the U.S. In mid-December, its sophomore set, "Roll

On"—which went platinum (70,000 units) in its home market after a week—was the No. 1 most-added release at U.S. college radio. The act tours the U.S. for the fourth time in March and will also play dates in Japan and Europe. In late January, the group achieves a lifelong dream: opening for **AC/DC's** homecoming tour. "We're such big fans of theirs—we were stoked they thought we were even worthy," says bassist **Scott Owen**. Before recording "Roll On" in its hometown of Melbourne, the band decorated its studio with posters of **the Stray Cats**, **Supergrass**, **the Clash**, **Jimi Hendrix**, **the Who**, and the movie "A Clockwork Orange" for inspiration. While its debut album—which sold 600,000 units following hard touring through North America, Europe, Britain, and Japan—had a brash, rockabilly-tinged punk attack, the second has a more free-flowing feel that shows off the **Living End's** undeniable musicianship. The **End** is signed to **Modular/EMI** in Australia and to **Reprise** in the U.S.; it is managed by **Rae Harvey** of **Crucial Management**.

CHRISTIE ELIEZER

2000 WAS AN EXCITING—and frustrating—year for Japanese band **Feed**. After creating a buzz on the Japanese scene with its highly original brand of indie rock, it recorded what was to be its debut album in New York with **Lenny Kaye** as producer. **Feed** had a deal with Sony Japan label **Zone**, but with that label's demise, everything is now in flux, and the October-scheduled release for the as-yet-untitled album is still on hold. If and when the album does see the light of day, such tracks as "Find Me" and "Without Knowing" are likely to elicit some very favorable reaction, with their haunting, romantic feel—quite unlike anything else currently coming out of Japan. **Feed** consists of **Maya Saito** on vocals, **Shinsuke Komiyama** on guitar and programming, **Akifumi Ikeda** on guitar and bass, and **Taro Dai** on drums.

STEVE MCCLURE

THE 29-YEAR-OLD singer/songwriter **Dana Berger** is poised for great things after picking up two trophies at the Israeli Music Industry's **Tammuz Awards**. **Berger** won best female singer and best album for her third release, "Ad HaKazeh" (To The Edge), on **NMC Music Ltd.** The album, already Israel's best-selling album of original music this year with sales of 40,000, is set to reach an even wider audience after the nationally televised awards show. **Berger** got her start singing in the entertainment corps during her army service and was part of the popular group **Balagan** in the '90s before launching her solo career. Her innovative style (combining rock, electronic, and acoustic music), dramatic stage presence, and left-wing activism have made her a cult figure. "Now she represents the new generation of Israeli pop music," says **NMC** chief executive **Moshe Morad**. Her next step is an international launch; she is about to record some of her songs in both French and English.

SASHA LEVY

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

UMVD No. 1 In Market Share For Albums, Singles In 2000

Company Is Also No. 1 Distributor Of R&B, Catalog, Country

BY ED CHRISTMAN

NEW YORK—In the second full year after its merger with PolyGram, Universal Music and Video Distribution (UMVD) reinforced its dominating share of the U.S. album market, even as it added the U.S. singles crown to its trophy room.

For 2000, UMVD posted improvements in both total album market share and current album market share. In the former category, UMVD's share was 26.8%, up slightly from the 26.4% it held in 1999, while in current album market share, the company garnered 28%, compared with 26.9% in the prior year. In terms of singles distribution, it wrested the crown from BMG Distribution, which had maintained that distinction for the previous five years. UMVD is also the No. 1 distributor in both R&B and country albums.

The market-share rankings are for the period beginning Jan. 3, 2000, and ending Dec. 31 of the same year. They were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all

formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan estimates totals for the entire U.S. market.

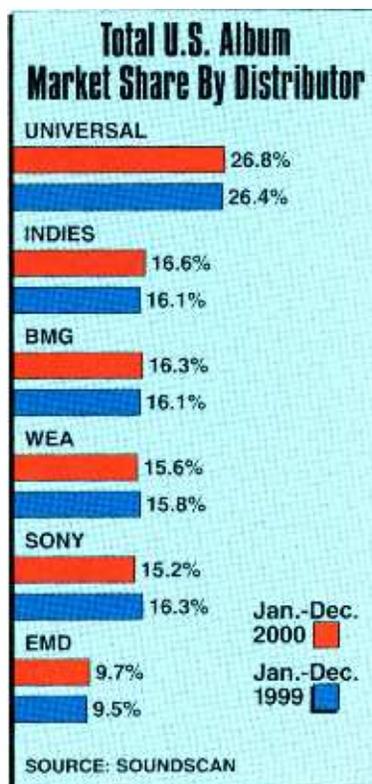
Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

Although UMVD managed to retain its position as No. 1 total album distributor, the spread between it and the No. 2 distributor narrowed by a hair. In 2000, UMVD enjoyed a 10.2 percentage-point spread, down from the 10.3 percentage-point spread the company enjoyed in 1999.

In addition to sweeping the five main categories traditionally tracked by Billboard, UMVD was also the No. 1 distributor in the following categories: alternative rock, hard rock, jazz, rap, soundtracks, catalog, and deep catalog, as well as for albums that charted on The Billboard 200. The company was the No. 2 distributor in classical and in placing albums on Billboard's Heatseekers chart.

Independent distributors, which last year ranked fourth, collectively garnered 16.6%, up a half percentage point from the 16.1% they had in 1999, to rank second in total album market share in 2000. Independent labels achieved the No. 1 rankings in the classical and gospel genres and the No. 2 rankings in Latin, new age, and catalog.

As the No. 3 distributor, BMG Distribution also managed to gain market share in 2000, earning 16.3% compared with 1999's 16.1%, but the company kept the same ranking it had in 1999. BMG's performance was boosted by its No. 1 ranking in new age and its No. 2 rankings in gospel and on The Billboard 200. BMG has made tremendous strides in the last few years in improving its current market share, and the company was the only major



In addition to sweeping the five main categories, UMVD was the No. 1 distributor of alternative rock, hard rock, jazz, rap soundtracks, catalog, and albums that charted on The Billboard 200

to show a boost in catalog market share, which grew to 10.3% this year from 9.1% last year. It still, however, remains ranked last in that category.

Although WEA moved up one notch in the total album market-share standings to No. 4 in 2000, the company can't seem to stop market-share erosion. The company finished 2000 with 15.6% in total album market share, down from the 15.8% it had last year and the 18.2% it had in 1998. WEA displayed strength in alternative rock, hard rock, jazz, and deep catalog, earning the No. 2 spot in each.

Sony Music Distribution,

meanwhile, stumbled the hardest this year in total album market share, falling from No. 2 and a 16.3% market share to fifth place and a 15.2% slice of the pie. Sony distinguished itself in Latin music, where it was the No. 1 distributor, and in soundtracks, where it had the No. 2 ranking.

EMI Music Distribution (EMD) may have finished last yet again but at least gained market share in 2000, moving to 9.7% from 1999's 9.5%. The company was ranked No. 2 in rap albums.

In current album market share, Universal solidified its hold on the top spot by posting a 28% share, gaining more than one percentage point from the 26.9% it posted in 1999. Its top-selling titles included Eminem's "The Marshall Mathers LP," which was the No. 2-selling album of the year with 7.92 million units; Nelly's "Country Grammar"; Dr. Dre's "Dr. Dre—2001"; 3 Doors Down's "The Better Life"; Limp Bizkit's "Chocolate Starfish And The Hot Dog Flavored Water"; Sisqo's "Unleash The Dragon"; DMX's "... And Then There Was X"; and Papa Roach's "Infest."

BMG Distribution placed second in current market share with a 19.4% piece of the pie, down slightly from the 19.6% it had in 1999, when it held the same rank. Its market-share performance was helped by snaring four of the top five best-sellers during the year, including the No. 1 seller, 'N Sync's "No Strings Attached," which moved 9.9 million units; Britney Spears' "Oops! ... I Did It Again," which sold 7.9 million units; Creed's "Human Clay," which scanned 6.6 million units; and Santana's "Supernatural," which moved 5.6 million units. Other top-sellers included Backstreet Boys' "Black & Blue," Christina Aguilera's self-titled album, OutKast's "Stankonia," Backstreet Boys' "Millennium," and Joe's "My Name Is Joe."

Although Sony's 15.4% posting was significantly lower than the 17% it had in 1999, the company managed to retain the No. 3 spot for current album market share. Its top-selling titles included Destiny's Child's "The Writing's On The Wall," Dixie Chicks' "Fly," Celine Dion's "All The Way ... A Decade Of Song," and Macy Gray's "On How Life Is."

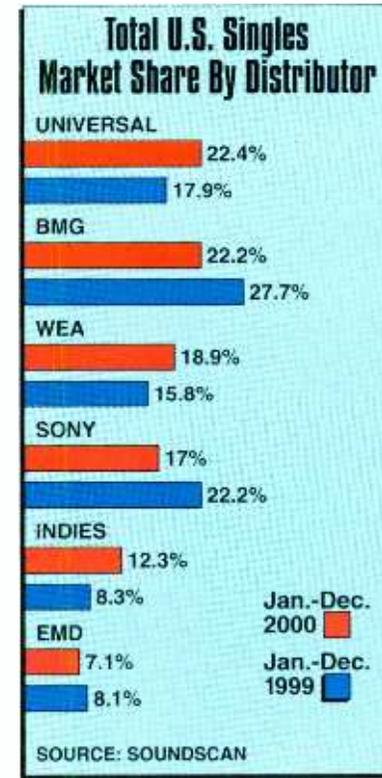
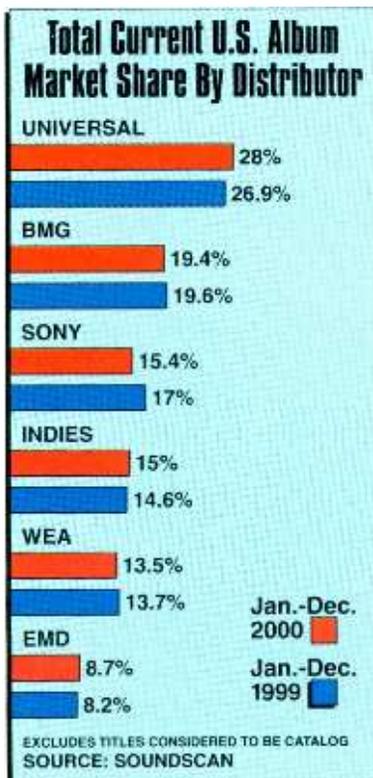
The independent sector again placed fourth in market share, even though its percentage increased to 15% from the 14.6% it had in 1999. The best-selling indie title for the year was Baha Men's "Who Let The Dogs Out," on S-Curve/Artemis, which moved 2.4 million units.

WEA placed fifth in market share for current albums with 13.5%, down from the 13.7% it had in 1999 when it held the same ranking. WEA's top-selling titles included Faith Hill's "Breathe," Kid Rock's "Devil Without A Cause" and "The History Of Rock," matchbox twenty's "Mad Season By Matchbox Twenty," and Red Hot Chili Peppers' "Californication."

EMD finished in last place with an 8.7% market share, but that was up from the 8.2% the company posted in 1999. Its best-selling title was the Beatles' "1" album, which sold more than 5 million units and was the No. 6-selling title for the year.

In terms of singles distribution, UMVD's market share rose to 22.4% from the 17.9% it had in 1999, catapulting it to first place from third place. Its top-selling single was Sisqo's "Incomplete," which moved almost 1 million units. The company also issued Montell Jordan's "Get It On Tonight," which was the No. 5 single for the year.

(Continued on next page)



newsline...

BEST BUY'S planned \$425 million acquisition of Musicland Stores cleared its antitrust waiting period without incident. In the deal, which will create the music industry's largest retail account, Best Buy will pay Musicland shareholders \$12.55 per share. In other news, the consumer electronics giant reported sales of \$2.69 billion for the month of December—a 19% increase from the year before. Comparable-store sales for the month increased 3.7%. Year-to-date sales are up 20% with reported revenue of \$12.56 billion vs. \$10.45 billion last year. Annual comp-store sales are up 6%. Stores in operation as of Dec. 30 increased to 413 from 354 a year ago.

SONY ELECTRONICS' E-commerce site, SonyStyle.com, is relaunching its download area, Musicclub. The relaunched music destination features 115,000 free and for-purchase downloads from retail partners Sony Music, CDnow, and Liquid Audio, as well as customizable music news, reviews, and information on Sony's portable digital music products and software.

BMG ENTERTAINMENT has struck a deal in which songs by its artists can be played on portable devices that support InterTrust Technologies' Rights/PD technology. Songs from sites such as musicshop.lycos.com may now be transferred to the devices, which are manufactured by Samsung and others.

SPUTNIK7, the online firm owned by Chris Blackwell, has agreed to buy the assets of alternative-music download site Epitonic.com, whose first-round investors included CNET and NBCi. Terms of the cash deal were not disclosed. New York-based sputnik7 has retained eight of the 16 Epitonic staffers, including president Aaron Newton. Epitonic will continue to operate out of its San Francisco offices; content from the site—which has licensing deals with Sub Pop, Nettwerk, and other labels—will be integrated into sputnik7.

INTEL, a chip maker and manufacturer of computer-related products, plans to release a portable digital audio player that can hold up to four hours of music. The Intel player, called the Pocket Concert Audio Player, will retail for \$299.99. It hits the market Feb. 1.

GOLDMAN SACHS AND PC DATA estimate that overall holiday spending online was more than double 1999's figures. Consumer E-commerce sales between the first week of November and the week ending Dec. 24 totaled \$9.8 billion vs. \$4.7 billion the year before, according to the study. Online spending dropped by \$540 million in the final week of the season from the \$1.6 billion spent the week before. Goldman analyst Anthony Noto said sales met expectations and that "veteran E-commerce companies should be the primary beneficiaries as they continue to garner market share from smaller, less-established companies."

AMAZON.COM ranked as the most-visited online retail site during the 2000 holiday shopping season with an average of more than 1.5 million unique daily visitors between Thanksgiving and Christmas, according to a recent study by Media Metrix. Other sites selling music that ranked among the top-10-trafficked sites for the season: used-goods site Half.com (No. 4), Walmart.com (No. 7), CDnow.com (No. 8), and Buy.com (No. 9). Overall traffic at retail sites for the week following the holiday shopping season was down 15.2% from the season average of 34.3 million visitors per week.

BORDERS GROUP reports it will not meet Wall Street's fourth-quarter earnings forecast due to weaker-than-anticipated holiday sales results. The company projects earnings will come in 10% below consensus earnings estimates of \$1.36-\$1.38 per share for the quarter. It also reduced comp-sales growth projections for Borders Books and Music stores to 1% from 3%. Sales at Borders.com are expected to increase by 20% over the previous year's fourth quarter.

CIRCUIT CITY says December sales rose 2% to \$1.66 billion from \$1.63 billion a year ago. Comparable-store sales declined 1% overall, but excluding the recently exited appliance category, same-store sales are up 7%. The company said sales during the month were negatively affected by severe weather, which caused store closings in the Midwest and Northeast. Circuit City also reduced the scope of its store remodeling plans for the next fiscal year, which begins March 1, slashing the number of full makeovers to 20-25 from the 140 that was initially anticipated. The remaining stores will receive "upgrades" at an estimated average cost of \$20,000 per store. Full remodels are expected to cost \$1.5 million per store. In addition, the company will relocate 10-15 stores during the next year and open 15-20 new ones.

UMVD NO. 1 IN MARKET SHARE FOR ALBUMS, SINGLES IN 2000

(Continued from preceding page)

Pushed into second place, BMG suffered more than a five percentage-point decline, falling to 22.2% from 27.7% in 1999. The company had the best-selling single title in 2000, Santana's "Maria Maria," which moved 1.3 million units.

WEA generated about a 3% market-share gain to finish 2000 with 18.9%, up from 15.8% in 1999. The gain was good enough to move the company up one place to finish as the No. 3 singles distributor. The company had two of the top five singles in 2000: Madonna's "Music," which moved more than 1 million units, and Faith Hill's "Breathe."

Sony placed fourth with 17% in 2000, down from 22.2% in 1999,

when it was the No. 2 distributor. The independent sector enjoyed a four percentage-point gain in market share with 12.3% but still finished fifth in the rankings, while EMD dropped one percentage point to bring up the rear with a 7.1% slice of the pie.

Sony Music Distribution stumbled the hardest this year in total album market share, falling from No. 2 with a 16.3% share to fifth place with a 15.2% share

As for R&B albums, Universal improved on 1999's industry leading total of 38.4% to finish 2000 with 39%. That total is more than twice as large as the No. 2 R&B albums distributor, Sony, which had 17% of the pie. BMG, the No. 3 distributor with a 15.5% share in 2000, was down from the 17.3% it had in 1999, when it came in second.

EMD came in fourth with 11.3%,



Borscht Row. J&R Music World hosted an in-store event to promote a charity show/event it promoted to benefit J&R's World of Ohel Children programs. The show, titled "Borscht Belt Buffet On Broadway," raised \$250,000 for Ohel. Pictured in the back row, from left, are Rabbi Richard Bieler from Ohio; David "Du Du" Fisher and Bruce Adler, who performed at the show; Rachelle Friedman, president of J&R Music World; comedian Mal Z. Lawrence, who performed at the show; and Sue Bryan, GM of music and video. In the front row, kneeling from left, are Doug Diaz, J&R's head buyer, and Bob Huber, J&R's marketing coordinator.

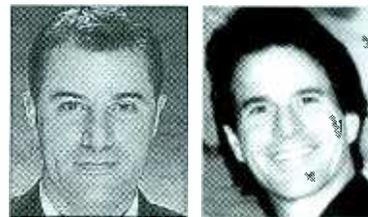
EXECUTIVE TURNTABLE

HOME VIDEO. Jeff Kaplan is promoted to associate director of worldwide publicity at Columbia TriStar Home Entertainment in Culver City, Calif. He was manager of worldwide publicity.

NEW MEDIA. Michael Alex is promoted to VP of MTVi News in New York. He was executive producer.

Jesse L. Askew is named VP of entertainment at EMT Corp. in New York. He was senior consultant of business development for CDKnet.

MUSIC VIDEO. Rich Eigendorff is promoted to executive VP/COO of MTV in New York. He was execu-

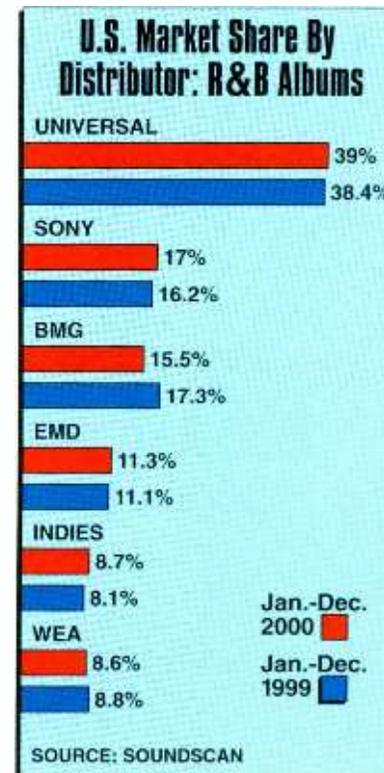


KAPLAN

ALEX

tive VP.

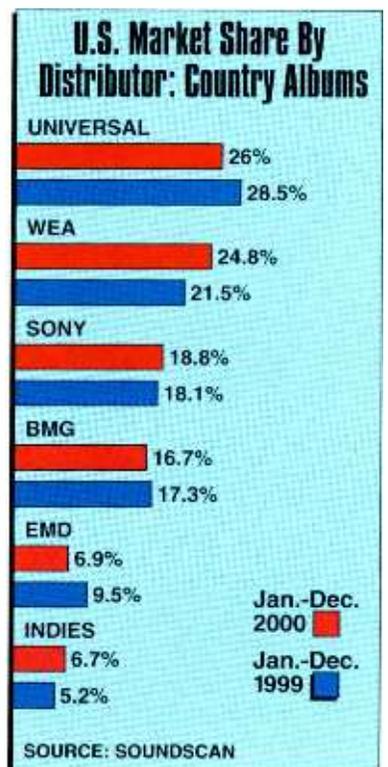
VH1 names **Janet Rolle** VP of program enterprises and **Mary Kallahaer** VP of business strategy and development in New York. They were, respectively, director of marketing and new media for HBO Home Video and president/CEO of Axecenter.com.



up slightly from the 11.1% it had in 1999. The independent sector placed fifth with 8.7%, and WEA was last with 8.6%.

In terms of country albums, Universal once again finished first, but suffered a drop in market share to 26% from 28.5%; the No. 2 distributor, WEA, enjoyed a gain in market share with 24.8%, up from 21.5% in 1999, leaving a gap of only about one percentage point between first and second place. Last year, the company enjoyed a seven percentage-point lead over WEA.

Sony came in third with an 18.8% share, up from 18.1% in 1999; BMG, No. 4, garnered 16.7%; EMD, No. 5, had 6.9%; and the independent sector was last with 6.7%.



What Will BMG's Management Changes Mean For Retail?

WITH THE EXODUS of senior executives at BMG, Retail Track wonders if BMG Distribution's policy of maintaining a level playing field will be adopted by the new leaders of the company.

When your parent company also runs a record club and the recently acquired CDnow, sometimes distribution can find itself between a rock and a hard place. But **Pete Jones**, BMG Distribu-

tion's president, works very hard to ensure that retail concerns are addressed.

Recently he made himself heard after the record club started the controversial one-pricecds.com, which offered all record club titles for \$9.99 and was very unpopular with traditional retailers. The site later suspended operations.

But things have changed very dramatically at BMG since that decision was made. The **Michael Dornemann/Strauss Zelnick** regime ended; the company made a strategic alliance with Napster, and Bertelsmann has bought the assets of Boxman, the European online merchant; and the record club has been reassigned to the Bertelsmann eCommerce Group. Moreover, BMG recently announced that executive VP/CFO **Tom McIntyre** and chief marketing officer/president of new technology **Kevin Conroy** also are leaving the company (see story, page 1).

Dornemann, Zelnick, and Conroy were known for being very aware of the dynamics of multi-channel distribution, and Conroy was often publicly sympathetic to music retail issues, specifically how retailers might be affected by the rollout of digital distribution. With the departure of those executives, Jones, who is always a force to be reckoned with, will now shoulder an even larger burden in trying to maintain a level playing field as music retailers wait to see if the new manage-

ment team will embrace that principle as wholeheartedly as its predecessors.

THE NEXT FEW WEEKS should prove interesting as chains adjust their inventory parameters to meet changes in consumer demand.

The cassette album has slipped to under 10% of album sales for the first time in more than two decades—cassettes accounted for

year singles sales were down 36.6% to 53 million, which probably is the lowest yearly sales total since the single rose to prominence in the 1950s. Merchants, of course, are upset by the apparent disappearance of the single, which they say has been engineered by label executives who think that singles sales cannibalize album sales.

But merchants say the most important role that the single plays for the industry is to provide a low-cost entry into music for kids, who cannot afford to buy albums. Moreover, the scarcity of available singles also makes sites like Napster even more attractive, they say.

I know that one week does not a year make, but looking at the single-sales decline in the first week of the new year in our Market Watch chart, which shows singles down 48.3%, is to my mind a scary way to start off the year.

IN RECENT WEEKS, two mass merchant chains, Montgomery Ward and Bradlees, have announced that they will go dark. Five years ago, that would have been bad news for the music business, but in recent years both had bowed out of carrying music. And now this could even turn into a plus, since some of those locations might be taken over by a mass merchant carrying music.

ON THE MOVE: Retail Track hears that **Roger Metting** will join Norcross, Ga.-based Music Network on Monday (15), heading up the company's wholesale division with the title of director of one-stop operations. Metting's past music industry experience includes serving as Universal Music and Video's regional director in Atlanta and, before that, Sony branch manager in Atlanta.

LAST ISSUE, I incorrectly listed the nominees for the National Assn. of Recording Merchandisers award for small-division wholesaler of the year. The correct nominees are Electric Fetus in Minneapolis; Music Merchandisers in Los Angeles; Music People in Oakland, Calif.; Music Video Distributors in Oaks, Pa.; and Southwest Entertainment in San Antonio.

The companies listed as small-division wholesalers last issue are actually up for the small-division distributor of the year award. The medium-division nominees for distributor of the year award are Alternative Distribution Alliance in New York; Baker & Taylor in Charlotte, N.C.; Bayside Entertainment Distribution in West Sacramento, Calif.; Dart Distributing in Chaska, Minn.; Koch International in Port Washington, N.Y.; and Ryko Distribution in New York.

RETAIL MUSIC EXPO

moving the music

June 2-3, 2001
McCormick Place, Chicago, Illinois, U.S.A.

Call 800-731-6106
(outside the US call 203-840-5664)
or e-mail: info@retailmusicexpo.com

www.RetailMusicExpo.com

See Us At MIDEEM 2001 - Stand #05.26

Produced and Managed by:



383 Main Avenue, Norwalk, CT 06851, U.S.A.

RETAIL TRACK

by Ed Christman



9.8% of album sales last year, down from 13.9% in 1999. So will chains and the majors continue to try to prop up the format? Or will we see some chains pulling the format from stores, and distributors opting for one-way sales, which proved to be the nail in the coffin for vinyl a decade ago?

A factor in all of this, of course, is DVD Audio, which is just now on the horizon. But it will be a while before the industry can assess which way the wind is blowing in terms of consumer acceptance of the new format. So it may behoove the industry to try to prop up cassettes for yet another year.

Singles, by the way, appear to be in a similar predicament. Last

Let our comprehensive product inventory and exclusive value-added services help make your fourth quarter a success.

amped
ambush!
aec ONE STOP GROUP

For your fourth quarter needs.
Call now at 800-635-9082
Fax: 954-340-7641 or visit us on the web.
www.aec.com

AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles (3) • Sacramento
Madison • San Diego • Dallas • Charlotte • Chicago • Milwaukee • Denver • Columbus • Long Beach • Nashville (2) • Tampa/St. Pete • Lake Tahoe

Chicago-Based Indie Rotz Records Shuttters; Richard Lloyd Releases New Album On Upsetter

THE LAST OF ROTZ: We've learned, with frustration, that the truth sometimes emerges slowly, and often with no respect for weekly deadlines. Our attempt to cover the recent fortunes of Chicago-based indie-rock distributor Rotz Records is a case in point.

In early December—after returning from a month-long medical leave—Declarations of Independents began to hear sketchy rumblings from some sources that Rotz, one of the better-established boutique indie distributors in the Midwest, was experiencing financial difficulties.

For several weeks in December, we tried reaching Rotz president Kai Dohm by telephone, only to run into a familiar phone-mail Maginot Line. Our calls went unreturned, which led us to believe that the rumors about Rotz's problems were not uninformed. In the past, Dohm had always been scrupulous about returning calls.

So, with nothing more than some half-formed tales to go on, we let the story rest there.

We returned to the office Jan. 2 to discover a late-December E-mail from Dohm. It began, "[Rotz's] bank has foreclosed Rotz Records, Inc. on Nov. 17th."

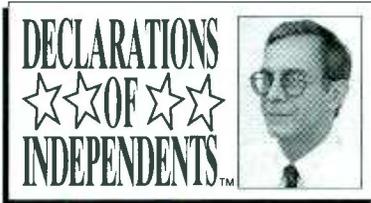
Dohm attempted to explain his long silence: "The reason for not returning phone calls and inquiries is that I was trying to get into a workout situation with the bank, but negotiations have failed, and I was advised by my and the banks' lawyers to keep quiet."

One source, who contacted Declarations of Independents in early January, disputes Dohm's explanation, saying, "Rotz kept the bank seizure under wraps for over a month. They were telling labels throughout December that they were still in business."

Whatever the truth may be on that point, Dohm in the end of the E-mail admitted that Rotz had closed its doors and laid off its staff and that its lender, Citibank, had taken "full control over Rotz Records' assets and is looking to sell the company as [a] whole or to auction it off." The amount of the loan Citibank sought to recoup with the seizure remains unknown.

Rotz's assets, as delineated in a three-page list prepared by Citibank, consist of apparently heavily used office and computer equipment. One source claims to have seen a 100-page list of inventory still on hand in the distributor's warehouse on Chicago's North Side. (It is unknown whether Rotz owned or leased that 16,000-square-foot facility.) The Chicago-based rock label Victory Records has reportedly been mulling the acquisition of some Rotz assets.

Dohm's E-mail continued, "Some people are under the assumption that I as the president of Rotz



by Chris Morris

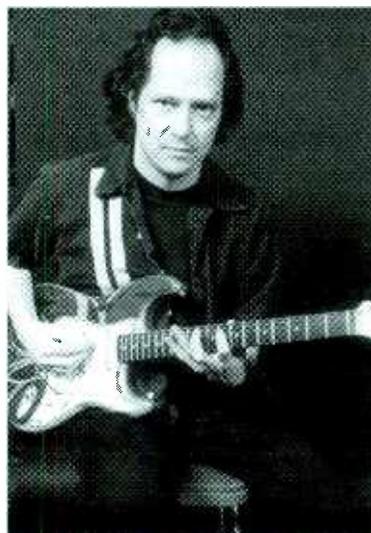
Records, Inc. took the money and run [sic], but the truth is that there was no money to take, and I am myself forced to file personal bankruptcy and am left with approximately \$100,000 in debts I borrowed from friends and family to start Rotz Records and support it throughout these difficult times.

"... I [spent] between 60-120 hours/week the last 10 1/2 years on Rotz Records with a passion for music which has faded due to the threats I have received from vendors on my health, life, and even the well-being of my family in Germany. Needless to say that I have no interest whatsoever to be involved in the music business in the future!"

The closure of Rotz after a decade in business is only the most recent indie distribution catastrophe to strike in the Chicago area. In the last four years, a trio of other distributors in the region—Feedback, Cargo, and M.S.—closed their doors for good.

Rotz's shuttering reportedly leaves such creditor labels as Flipside, Moon Ska, GMM, Hopeless, Nitro, and Revelation in a major financial lurch. And those were the best-established labels among Rotz's roster of some 150 indie-rock imprints. Undoubtedly, the folding of the company spells extremely bad news for dozens of small punk labels, which typically operate on extremely small margins.

OOPS: In this space last week, owing to a too-cursory glance at some bio materials, we incorrectly identified singer-songwriter David Fischhoff as a New Zealander. He lives in Chicago, which is



LLOYD

a long way from Auckland. Our apologies.

FLAG WAVING: Guitarist Richard Lloyd, one of our favorite fret-grinders of all time, makes a welcome return to the studio—to his own studio, in fact—with his new Upsetter Music album, "The Cover Doesn't Matter."

Lloyd—who rose to prominence in the '70s New York punk scene duelling with axeman Tom Verlaine in Television—hasn't released a studio album since the sublime "Fields Of Fire" in 1985. Since then, he has toured and recorded as a sideman with such talents as John Doe, Matthew Sweet, and the Health & Happiness Show, and established himself as a guitar teacher.

But Lloyd decided he wanted to test his band and himself in the studio and saw opportunities for releasing his music on the Internet.

"I'm on fire now," he says. "The whole idea of doing this on my own in my underwear... is that maybe I can build a career I never had."

Over the course of a year, Lloyd, drummer Chris Butler, and bassist Peter Stuart cut material in the guitarist's jerry-rigged studio.

"I would ask these engineers to come over and look at it," says Lloyd. "They'd look around and go, 'Aach! This is wired all wrong!' Then I'd play 'em something and they'd say, 'Mmm, how'd you do it?'"

He adds, "I couldn't have made this record in a real studio, because I'd need a million-dollar budget... It was like my home movies."

The resultant album features some of the finest playing of Lloyd's career; keening, brittle, unpredictable solos animate every track. "The Knockdown," "She Loves To Fly," and "Torn Shirt" are the choicest tracks among 10 winners.

Lloyd shook down his fresh material live with weekly residency gigs in November and December at Manitoba's in New York. He'd like to follow up the Jan. 30 release of the album with some touring. "The band wants to play, and I want us to play, and I want to flog it around," he says.

Lloyd's album is currently available through his superb Web site (richardlloyd.com), Upsetter's site (angelfire.com/rock/upsettermusic), and through Amazon.com. Parasol is also distributing the record. But Lloyd is seeking wider distribution; he can be contacted through his Web site.

Note for Television fans: Lloyd, Verlaine, and bandmates Fred Smith and Billy Ficca will regroup for their first show since 1992 when the band plays a gig during the "All Tomorrow's Parties" festival April 6-8 at Camber Sands, England.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	1	24	BAHA MEN ▲ ² S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT 18 weeks at No. 1
2	2	5	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
3	3	8	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
4	5	7	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
5	4	8	PRODIGY OF MOBB DEEP ● INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
6	7	12	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
7	6	52	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
8	9	30	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
9	8	9	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
10	17	9	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
11	15	14	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
12	10	7	DOGGY ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!
13	13	31	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
14	18	22	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
15	12	38	NICKELBACK ROADRUNNER 8586 (11.98/17.98) HS	THE STATE
16	29	16	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
17	11	15	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
18	16	10	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN'
19	19	13	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
20	14	52	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
21	RE-ENTRY		B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
22	NEW		HOLIDAY EXPRESS OGLIO 89120 (16.98 CD)	GREATEST HITS
23	38	2	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
24	34	15	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
25	25	7	THE PHARCYDE DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
26	24	19	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
27	31	10	DJ ESCAPE GROOVILIOUS 35104/STRICTLY RHYTHM (19.98 CD) HS	PARTY TIME 2001
28	RE-ENTRY		JANE MONHEIT N-CODED 4207/WARLOCK (16.98 CD) HS	NEVER NEVER LAND
29	35	44	SNOOP DOGG & THA EASTSIDAZ ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
30	RE-ENTRY		SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY
31	33	4	ATB RADIKAL 90024 (18.98 CD) HS	TWO WORLDS
32	21	10	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
33	NEW		LUNASICC IDEAL 7771 (10.98/16.98)	TOTAL RECALL
34	RE-ENTRY		JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
35	RE-ENTRY		PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP
36	RE-ENTRY		KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
37	23	10	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
38	RE-ENTRY		C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
39	26	52	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
40	NEW		LUTHER BARNES & THE SUNSET JUBILAIRES AIR GOSPEL 10259/ATLANTA INT'L (9.98/15.98)	WHEREVER I GO
41	28	13	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
42	49	2	BADLY DRAWN BOY XL 40133/BEGGARS BANQUET (15.98 CD)	HOUR OF BEWILDERBEAST
43	RE-ENTRY		DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98)	SHOW UP & SHOW OUT
44	22	4	KITTIE NG 751066/ARTEMIS (10.98 CD)	PAPERDOLL (EP)
45	RE-ENTRY		BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
46	43	3	SOUNDTRACK ARTEMIS 622014 (18.98 CD)	DISAPPEARING ACTS
47	RE-ENTRY		STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
48	44	13	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
49	RE-ENTRY		BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
50	36	6	RICKY CORBO WEBSTER HALL NYC 18 (16.98 CD)	WEBSTER HALL'S NEW YORK DANCE CD VOLUME 4

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **▲** Albums with the greatest sales gains this week. **●** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **▲** RIAA certification for net shipment of 1 million units (Platinum). **◆** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **○** Certification for net shipment of 100,000 units (Oro). **△** Certification of 200,000 units (Platino). **△** Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

PROVIDENT CLOSES BENSON

(Continued from page 6)

amazing people who worked with me and the artists.”

Mays first became affiliated with the Benson company as a young bass player for legendary Southern gospel group the Speers in the late 1970s. “Bob Benson was president when I was with the Speers,” recalls Mays, citing it as a rare privilege to benefit from Benson’s mentoring and experience. “We used to do revivals on weekends. The Speers would sing, and Bob Benson would preach.”

Eventually, the Benson family sold the company, and thus began a succession of owners that included the Zondervan Co., which sold Benson to Music Entertainment Group (operated by the late Wes Farrell) in 1993.

As Zomba began beefing up its presence in the Christian music community, it purchased Benson in March 1997. In June of that year, Zomba organized its Christian companies under the Provident Music Group umbrella, which includes the Essential, Brentwood, and Reunion labels, as well as Brentwood-Benson Publishing (which will not be affected by the Benson label closing) and Provident Music Distribution.

Over the years and changes in ownership, Benson had slipped from being one of the Christian community’s top three labels; it had been struggling in recent years. Mays took over the reins in May 1997. “It was a God-sized task,” he says, but adds that the label was able to attract such new signings as Matthews, Forty Days, and Whisper Loud because they believed in the Benson staff. “It was amazing, the camaraderie,” says Mays. “For [the company] to be gone overnight is so hard. I’m still at the funeral.”

In the last round of staff cuts early last year, Benson had been whittled down to six positions—Mays; Mark Campbell, VP of sales and marketing; Ameer Birdwell, A&R coordinator; Brandy Bogle, assistant to the VP of sales and marketing; Jackie Marushka Smith, director of public relations; and Don Demumbreum, post production.

According to Provident Music Group chairman/CEO Jim Van Hook, Bogle, Marushka Smith, Demumbreum, and Birdwell will be offered jobs elsewhere in the Provident system. Plans call for NewSong, which recently scored a No. 1 hit on Billboard’s Adult Contemporary chart with “The Christmas Shoes,” to be moved to another Provident label, most likely Reunion.

Van Hook says the other acts will be evaluated on a case-by-case basis. The Cedarhurst Kids and Verity Records labels, which were affiliated with Benson, will continue to operate under the Provident system.

“Benson has had a long legacy of producing great music,” says founding NewSong member Eddie Carswell. “My prayers are with everyone who is moving on now. Change is hard, but we have to remember that God’s plan is always better than ours.”

The Benson closing came on the heels of a press release stating that Provident had had its best year ever

in 2000, with strong sales for releases by Third Day, Caedmon’s Call, Michael W. Smith and the radio success of NewSong’s “The Christmas Shoes.”

Van Hook says that while Provident overall was very strong, Benson hadn’t been making a profit. “It got to a point where I finally had to say, ‘This

SHRIVER TO START INDIE LABEL

(Continued from page 6)

declines to reveal yet, but will spend the next few months raising “a lot” more start-up money for her new venture, which she hopes to launch as soon as March.

In addition to Jones, Shriver and Nadler’s new label roster is expected to include Jamie O’Hara, formerly half of influential late ’80s hitmaking duo the O’Kanes, and newcomer Macky Hooper. Both had previously been signed to Asylum but had not released any music on the label. O’Hara has completed an album, which is likely to be the first release from the new label.

The rest of Asylum’s roster, which will remain part of Asylum/WRN, is made up by Bryan White, Lila McCann, Chalee Tennison, Kasey Chambers, and Chad Austin.

Shriver says she’s choosing to launch her new label with several established artists because of the current competitive environment for new artists at radio. “My intention is not to jump out there and break a bunch of new acts,” she says. “I’ll just be murdered if I try to do that at this time.”

“Independents have just been doing gangbusters in other genres of music through major distribution, but country has been slow to turn that way because radio is so hinged to everything in country, and there is no way an independent can really feel like they can compete at radio,” says Shriver. “So, most of the independents in Nashville are basically artist-owned labels.”

VALLEY ESTABLISHES EMERGE

(Continued from page 6)

titles as priorities. But we don’t want to drop a bunch of great labels because they don’t have active release schedules or they’re small.”

Although its parent has been rocked by a wave of senior executive changes and has seen its stock price decline in recent months, DNA has remained a profitable Valley division, and, Colson says, the formation of Emerge was not mandated from above. “It’s being driven exclusively by our own process of internal examination—what’s the best way of working with our labels,” he says.

Since DNA has only begun to inform labels about the formation of the new entity, it is unclear at this point which labels will shift to Emerge.

However, Ruch tells labels in his letter that he is identifying potential Emerge imprints based on “a number of criteria—primarily net sales volume, but also factoring in customer returns as a percentage of sales,

is too much,” says Van Hook. “The straw that really broke the camel’s back is that there seemed to be no evidence of a change. I have a responsibility to my boss [Jive/Zomba chairman Clive Calder] and the board.”

Van Hook confirmed that Provident will pay out the remaining six

months of Mays’ contract. He also confirmed that his own contract with the company is up in midsummer. Speculation has been that he would retire, but Van Hook says he is in discussions with the company about changing his role.

Others in the Christian music industry met news of Benson’s demise with sadness. “I hate to see another one of the major names in Christian music go away,” says Hugh Robertson, who manages Benson acts Whisper Loud and Forty Days. “And I hate it for some great people losing their jobs. John Mays, in particular, is one of the great people in our business who has helped and inspired so many people, both label staff and artists. John and his staff were really committed to artists and trying to work toward artist development.”

“Companies and markets move so fast these days that you don’t have the luxury to take your time,” he continues. “There’s a very narrow window of opportunity to develop things, and the pressure is on to make companies as efficient as possible. It’s

we really had the opportunity to market a group of these records together for the first time.”

UME also plans to launch a similar rock and singer/songwriter “Remastered And Revisited” series, though particular artists have not been determined. “When we discussed the ‘Blues Classics’ series, we thought it should expand into other genres,” says Andy McKaie, senior VP of A&R at UME. “I think we’ll probably deal with them later in 2001. There’s no reason that the ‘Remastered And Revisited’ series can’t be expanded into every type of genre. The idea is to maximize something that we think the people will like.”

The blues series was first proposed last summer by a UME team including McKaie; Bill Levenson, senior VP of A&R and catalog development; Harry Weinger, director of A&R; and Richie Gallo, senior VP of sales and marketing. “So many of these titles had been dealt with in a scattered fashion over the years,” says McKaie. “We proposed the idea internally as a way to tie the albums together.”

Albums for the “Blues Classics” series, which will be distributed by Universal Music and Video Distribution, will carry their original label affiliation along with a Blues Classic logo. The titles were chosen based on their historical significance and individual significance in the artists’ careers. “Each of these albums represents a stepping stone,” says Resnikoff. “Not only did each of these artists progress from each of these albums, but music from different eras progressed from these albums as well.”

UME will also roll out Robert Cray’s “Who’s Been Talkin,’” B.B. King’s “Live At San Quentin,” and John Mayall’s “Back To The

genre focus, marketing requirements, and/or the quantity and type of new releases.” He adds that Emerge will have “a special focus on catalog, niche genres, and reissue labels”—which make up a sizable portion of DNA’s current label mix. Emerge will use existing DNA account supplier arrangements with customers, and orders for Emerge and DNA product will be consolidated. Emerge product will have a single street date per month. The level of future staffing for Emerge is somewhat up in the air at this point. Michelle Haunold, former head of sales at Sacramento, Calif.-based indie-rock distributor Mordam Records, has been hired as sales manager, reporting to Ruch. Colson says Emerge will also hire a head of marketing, production coordinator, and telephone sales liaison. But it is unclear if the new operation will employ dedicated field salespeople.

hard enough to justify maintaining multiple labels these days. They gave it a shot. Unfortunately when the bottom-line results aren’t there after a while, it’s hard to justify, so companies have to streamline things.

“I understand why it happened, but it’s kind of ironic that the best week Benson has had in a while, with NewSong at No. 1 at mainstream AC radio and Forty Days and Whisper Loud cracking through at [Christian] radio, it was their last week in existence,” he adds. “But I’ve met with the Reunion staff and am looking forward to working with them and integrating the artists I work with into their system.”

Five 14 management’s Troy Van Liere, who handles NewSong, says, “Although it is sad to see the Benson label close, I am excited about the new sense of focus that it has created at Provident, specifically for NewSong, in such a short amount of time. There were some extremely bright and talented people at Benson that we are praying for and will miss dearly. I’m sure we will see most of this team resurface in the industry quickly.”

UNIVERSAL READIES BLUES CLASSICS SERIES

(Continued from page 6)

we really had the opportunity to market a group of these records together for the first time.”

“Blues Classics” titles will sell in the mid-line to full-price range, with the price to be determined album by album. The three February releases, which each include added tracks, are expected tentatively to sell for \$17.98. Albums released without bonus material are expected to carry mid-line prices.

UME will strive to attract consumers to the series with a four-pronged marketing campaign. Gallo says, “We’ll work with one-stops and retailers, where we’ll buy positioning in stores throughout the country. We’re working with publications, such as Gold Mine and Ice. This will involve mostly advertisements. We’re also working with Blues Deluxe, a syndicated blues radio show, and will work with retailers to set up booths at blues festivals throughout the spring and summer.”

Retailers predict that the series will mainly interest a small, niche audience. Stefan Koch, blues buyer for the Ann Arbor, Mich.-based Borders chain, says, “These titles are probably going to appeal to the hardcore blues customer or collector.”

UME will also roll out Robert Cray’s “Who’s Been Talkin,’” B.B. King’s “Live At San Quentin,” and John Mayall’s “Back To The

Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

NMPA Pushes For Web Royalty Rates
The National Music

North American Touring...
Grosses Rise 20% / ...

Beatles Top 800
In Third No. 1

PAGE 3

Billboard

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

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

Danes Tax Blank CDs

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

WHAT'S ON

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

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

Billboard Bulletin

The Billboard 200

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

Top R&B/Hip-Hop Albums

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

Top Country Albums

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

The Billboard Latin 50

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

The Billboard Hot 100

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

Hot R&B/Hip-Hop Singles & Tracks

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

Hot Country Singles & Tracks

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

Hot Dance Maxi Singles Sales

1	8	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA/CRG
2	1	MOST GIRLS Pink LAFACE/ARISTA
3	2	MUSIC Madonna MAVERICK/PARNER BROS.
4	3	DESERT ROSE Sting Featuring Cheb Mami A&M/INTERSCOPE
5	4	JUMPIN' JUMPIN' Destiny's Child COLUMBIA/CRG

THE CHART WEEK

Continued from page 1

single, "With Arms Wide Open," which is No. 3 in overall radio airplay. Britney Spears is at No. 5 with "Oops... I Did It Again," selling 271,000 units, gaining 31% from Christmas gift-giving and the strength of the album's third single, "Stronger." The new single is top five on MTV and No. 17 on the Mainstream Top 40 airplay chart.

Tim McGraw's "Greatest Hits" is No. 6 with 266,000 units (up 29%), fueled by his No. 1 country single, "My Next Thirty Years." Shaggy joins the top 10 at No. 7 with "Hotshot," as his huge top 40 and R&B single "It Wasn't Me" drives sales up 53% to 264,000 units. The single is second only to "Independent Women" by Destiny's Child in overall radio airplay. Shaggy's radio audience cracks the lofty 100 million mark for the second week in a row.

Rounding out the top 10 are rock, pop, and classical albums. "Chocolate Star" by Limp Bizkit holds at No. 8 (259,000 units, up 34%) as "Rollin'" keeps rolling at rock radio. It's No. 10 at mainstream rock and No. 4 at modern rock. "No Strings Attached" by N Sync adds another 245,000 units, bringing its total to 9.2 million. It will be the No. 1 selling album of the year, since No. 2 "The Marshall Mathers LP" by Eminem is far behind at 7.6 million. This week, N Sync is up one position to No. 9 as "This I Promise You" remains top 10 in overall radio airplay. The No. 10 album, down one place in rank but up 16% in sales to 237,000, is "Dream A Dream" by teenage classical star Charlotte Church.

SoundScan®

©2001, BPI Communications, and SoundScan, Inc. * Indicates albums with the greatest sales gains this week or singles/tracks showing an increase in BDS detections over the previous week.

MMM
Broadcast Data Systems
www.bds.com

Introducing... PAGE 3

BILLBOARD BULLETIN IS EXPANDING!

30% More News Coverage • Additional US Sales Charts
European Albums & Singles Charts • In-depth Chart Analysis

COMING SOON...

Weekly Top 10s from Key Web Sites • Email News Alerts

For a 4 week **FREE** trial offer, email: kducheine@billboard.com

30%
more of the news
you need!

Online Holiday Sales For 2000 More Than Doubled 1999's Figure

This issue's column was prepared by Steve Traiman.

ONLINE HOLIDAY SALES FOR 2000 more than doubled, to \$9.8 billion from \$4.7 billion in 1999, as measured from the first week of November through the week ending Dec. 24. But while DVD and VHS video prospered, music sales were off during the critical five-week pre-Christmas period, according to final estimates from PC Data and Goldman Sachs. The flat music market was confirmed by SoundScan, which reported that recording sales during the holiday period were up only 2.4% over the same time period in 1999.

"Many brick-and-mortar retailers which are getting serious about their Web sites grew faster than their online competitors for the holiday rush," says **Cameron Meierhoefer**, PC Data analyst. "Most of the Web-only merchants are not yet making money and were counting on unrealized big jumps in holiday sales."

From the week ending Nov. 20 through Dec. 24, online video and DVD sales hit \$219.4 million, a 33% rise from the \$160 million estimated for 1999. Music sales reached only \$177.9 million in 2000, a 6% drop from the \$189.4 million estimated for the same period in 1999.

Video-game software sales (PlayStation, PlayStation2, Nintendo 64, Game Boy Color, and Dreamcast), which were not broken out for 1999, were a robust \$142.8 million for the holiday season. Console hardware sales were a disappointing \$79.9 million, hurt significantly by Sony's inability to deliver more than half the promised 1 million new PlayStation2 machines because of a critical chip shortage.

Consumers generally voiced high satisfaction with online buying. About 40% of survey respondents said their shopping experience was better than in 1999, 54% said it was the same, and only 5% said it was worse.

"We had a much longer online holiday season this year [2000] than we did in 1999," Meierhoefer adds. "In 1999 consumers bombarded online retailers in early December. This year, volume surged in early November and maintained peak levels. Cautious consumers started shopping earlier to ensure that gifts were delivered on time, while more-experienced retailers encouraged early shopping so they could better manage the load."

These figures are based on an ongoing survey of 2,823 home-based Internet users, conducted by PC Data Online, a leading Internet measurement firm specializing in

E-commerce, in cooperation with Goldman Sachs, a leading global investment banking and securities firm. The margin of error is plus or minus 1.9 percentage points at a 95% confidence level, according to Meierhoefer.

Activity on the PC Data top 10 lists of most-visited entertainment, music, and gaming sites—which has an indirect effect on online sales—peaked during Thanksgiving week, which ended Nov. 25.

Six of the top 10 music sites were in the top 10 entertainment category as well. While *espn.com* was the most-visited Internet entertainment site with 4.1 million unique users, or 5.6% of the total, the No. 1 music-related site, *real.com*, was No. 2 overall with 4 million unique users, or 4.5% of the audience. Other key music destinations on the top 10 entertainment list were: No. 3, *shockwave.com*, 3.3 million, or 3.7%; No. 5, *net-broadcaster.com*, 2.6 million, or 2.9%; No. 7, *windowsmedia.com*, 2.4 million, or 2.6%; No. 8, *napster.com*, 2.3 million, or 2.6%; and No. 10, *mp3.com*, 2 million, or 2.2%.

Online gamers are among the most-active retail game buyers as well. For the Thanksgiving week, the top five online gaming network sites were *flip-side.com*, 4.4 million unique users, or 4.9% of the total Web audience reached; *shockwave.com*, 3.3 million, or 3.7%; *gamesville.com*, 2.3 million, or 2.6%; *uproar.com*, 2.1 million, or 2.3%; and *zone.com*, 1.3 million, or 1.5%.

TOP DOWNLOAD ARTISTS: They Might Be Giants, an alternative duo on its own They Might Be Records label, topped the list of the top 100 most-downloaded musical recording artists of 2000 from EMusic.com, which claims to be the Internet's leading seller of downloadable music. The company's EMusic Unlimited downloadable music subscription service, launched last year, now provides music fans with access to more than 150,000 quality-encoded MP3s—mostly from indie artists—for one low monthly price and compensates artists for their work. The rest of the top 15 most-downloaded artists were **Elvis Costello, Phish, Bush, Bad Religion, NOFX, Rancid, Alan Howarth, Sasha & Digweed, Violent Femmes, Pennywise, Pete Namlook, Frank Black, Ennio Morricone, and Apples In Stereo.**

'PHATNOISE' MP3 FOR CARS: On the eve of the Consumer Electronics Show (CES), Jan. 6-9 in Las Vegas, PhatNoise, developer of the first complete

SITES+ SOUNDS

digital media jukebox system for automobiles, announced that Visteon had licensed its technology for a new vehicle audio system called the Mach MP3 Jukebox. It will be available through after-market channels for select 2002-model Ford applications in the third quarter.

Previewed at CES, the new player will enable consumers to enjoy MP3 and WMA (Windows Media Audio) music tracks through their existing vehicle audio system. Designed specifically for the auto environment and directly integrated into the existing sound systems, the Jukebox incorporates PhatNoise's technology. This includes powerful software for uploading and managing MP3 and WMA content, a removable storage cartridge capable of holding up to 4,000 audio tracks from a user's own CD library, and

reprogrammable hardware.

"We're proud to announce Visteon as a premier licensee of our advanced digital audio vehicle stereo technology," says **Dannie Lau**, PhatNoise co-founder/CEO. "Visteon is a worldwide leader in the automotive audio technology market and recognized that our technology is the easiest and most powerful way for consumers to take their digital music from their PC to enjoy it on the road."

NEW 'TOAST' FOR MAC USERS: Roxio, the new digital media subsidiary of Adaptec,

debuted **Toast 5 Titanium**, its new, enhanced CD and video recording software for Macintosh at the MacWorld Expo, Jan. 9-12 in San Francisco. It will be available in the U.S. in early spring at \$99 suggested retail.

"We conducted intensive feature and usability studies within the Mac community to determine their CD burning needs," says **Tom Shea**, Roxio COO.

Features include a totally new

user interface specifically designed for use with Mac OS X, the ability to burn CDs in the background, MPEG-encoding for burning iMovies onto Video CDs for playback in most DVD players, and support for most DVD-RAM and DVD-R/RW drives.

Toast 5 Titanium also includes all the tools needed for complete CD mastering. One new application is *iView Multimedia Lite*, the easiest way for professionals and consumers to organize images, photos, movies, sounds, fonts, and files. Another cool tool is *QDesign MVP*, a digital

media player that allows users to encode and convert songs from one format to another, play back music and video files, and create and manage playlists. With *CD Spin Doctor*, users can eliminate noises, pops, and hisses from old LPs, while boosting the bass and treble. Once a music CD is burned, it's easy to create a custom CD label using *Discus from Magic Mouse*. Also included are sample MP3 songs and video clips.

Toast 5 Titanium includes all the tools needed for complete CD mastering

About 40% of the survey's respondents liked shopping online in 2000 better than they did in 1999

TRAFFIC TICKER

Top 10 Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. mp3.com	9.6
2. pollstar.com	8.8
3. vh1.com	8.7
4. billboard.com	8.4
5. sonicnet.com	7.9
6. backstreetboys.com	7.0
7. mtv.com	6.6
8. nsync.com	5.9
9. launch.com	5.9
10. country.com	5.6

HOUSEHOLD INCOME \$15,000-\$39,999/YEAR

1. mtv.com	705
2. mp3.com	672
3. rollingstone.com	556
4. launch.com	455
5. sonicnet.com	389
6. vh1.com	282
7. ubl.com	207
8. backstreetboys.com	163
9. bmg.com	162
10. country.com	144

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mp3.com	1,065
2. mtv.com	962
3. rollingstone.com	845
4. launch.com	573
5. sonicnet.com	573
6. vh1.com	464
7. ubl.com	246
8. backstreetboys.com	199
9. checkout.com	168
10. nsync.com	158

Source: Media Metrix, November 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

JANUARY 20, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	8	1 ▲ ⁵ APPLE 29325/CAPITOL	THE BEATLES	1
◀ NO. 1 ▶ 7 weeks at No. 1					
2	5	16	NO ANGEL ▲ ARISTA 19025 HS	DIDO	9
3	3	10	ALL THAT YOU CAN'T LEAVE BEHIND ▲ INTERSCOPE 524653	U2	16
4	2	7	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	20
5	4	8	LOVERS ROCK ▲ ² EPIC 85185	SADE	8
6	6	6	WHITE LADDER ● ATO 69351/RCA HS	DAVID GRAY	38
7	NEW ▶		O BROTHER, WHERE ART THOU? MERCURY (NASHVILLE) 170069	SOUNDTRACK	90
8	8	53	HUMAN CLAY ▲ ⁹ WIND-UP 13053*	CREED	6
9	7	11	GREATEST HITS ▲ ² VIRGIN 50316	LENNY KRAVITZ	10
10	12	13	MUSIC ▲ ² MAVERICK 47598/WARNER BROS.	MADONNA	28
11	20	31	PLAY ▲ V2 27049* HS	MOBY	55
12	NEW ▶		WHAT WOMEN WANT COLUMBIA 61595/CRG	SOUNDTRACK	37
13	NEW ▶		HOTSHOT ▲ ² MCA 112096	SHAGGY	2
14	16	9	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	140
15	9	2	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
16	14	8	NOW 5 ▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG	VARIOUS ARTISTS	3
17	RE-ENTRY		RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	100
18	17	22	MAD SEASON ▲ ³ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	35
19	15	8	KID A ● CAPITOL 27753	RADIOHEAD	72
20	10	7	BLACK & BLUE ▲ ⁸ JIVE 41743	BACKSTREET BOYS	15

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

**2000:
THAT WAS
THEN
p78**

**PUZZLING OVER WHAT'S
TO COME p80**

**INTERNET
TRAILBLAZING
ARTISTS
p84**

sites + sounds

BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION



**experts
eye the
future as
the 2001
cyberspace
odyssey
begins**



The Year in New Media

Battles raged in 2000, but cooperation is the theme for 2001

BY TAMARA CONNIFF

For the past year, major record labels, artists and online music providers have been fiercely searching for a way to cope with the distribution of music in the digital age. Napster Inc. and MP3.com have become household names, gaining infamy from high-profile copyright-infringement cases. Congress has held special hearings on the future of digital distribution. Hundreds of millions of dollars have been spent on licensing fees, legal settlements, attorneys and PR machines.

While the year 2000 will be remembered for the digital wars between the music labels and online companies, 2001 is beginning with a cooperative tone. MP3.com has inked licensing deals with the five major label groups—BMG Entertainment, Sony Music, EMI, Warner Music Group and Universal Music Group—as well as the music publishers. Napster has entered a strategic alliance with BMG's parent, Bertelsmann AG, with hopes of creating a legitimate business model.

But the road to cooperation has been a long one.

NAPSTER IN THE NEWS

As most new-media company start-up stories begin, Napster was born when 19-year-old Shawn Fanning, musing away in a dorm room, invented a "peer-to-peer" file-sharing software program called Napster—a way for people with the same tastes in music to "share" their favorite songs.

Forty million users later, Napster has become a way for people all over the world to download music—sometimes from CDs that have not yet been released to retail outlets—for free. Last December, the Recording Industry Association of America and the National Music Publishers Association, on behalf of their members, sued Napster Inc. for contributory copyright infringement.

The RIAA, which represents the five major label groups, claimed that the Napster service allows users to obtain copyrighted works without compensating the copyright holders and that the service has and will seriously damage record sales.

In July, Federal Judge Marilyn Hall Patel agreed with the RIAA, calling Napster's file-swapping system "wholesale infringing" and ordering the service be shut down while the case goes to trial. Two days later, the 9th Circuit Court of Appeals saved Napster by issuing a stay on Patel's injunction. At press time, the Appellate Court was still deliberating whether or not to shut Napster down.

During the court proceedings, Napster representatives claimed they were incapable of filtering out the copyrighted works from the service, but the online company, thanks to \$50 million in financing and a strategic alliance deal from German media giant Bertelsmann AG, is changing its tune. Fanning is diligently working on the technology behind the yet unspecified "new busi-

ness model" that Napster and Bertelsmann intend to launch "as soon as possible." Both parties claim the new system will compensate copyright owners while still providing users with a Napster "experience." The idea of a \$4.95 monthly fee has been bantered around, but no details have been divulged.

that MP3.com "willfully" infringed on UMG's copyright works—meaning the company was fully aware that it was engaging in copyright infringement when it created the my.mp3.com database—and ordered MP3.com to pay UMG \$25,000 per CD infringed upon. The final damages sum could have reached

company has finally reached a point where it can work in tandem with the major label groups.

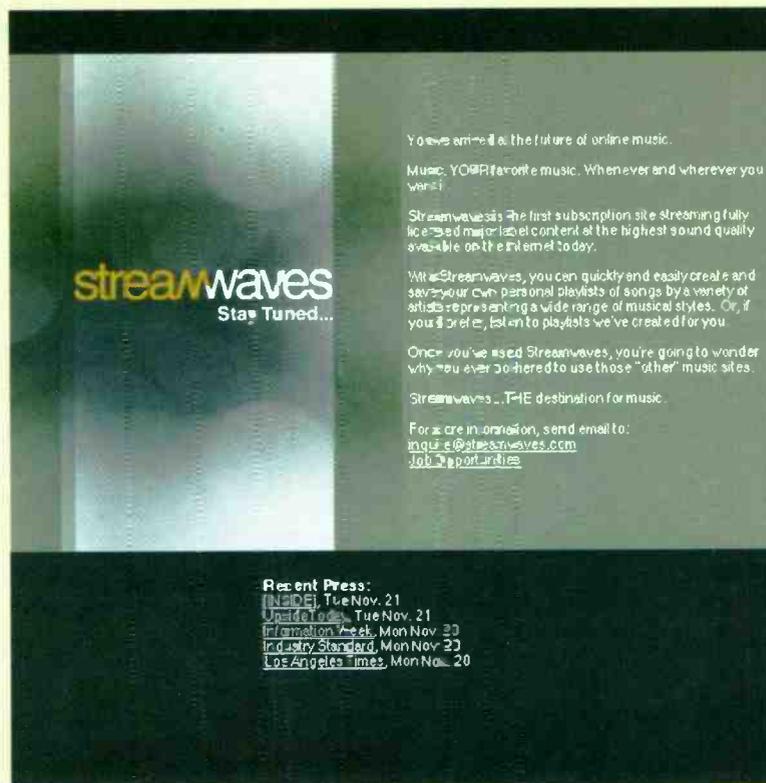
IF YOU CAN'T BEAT THEM

Now that the majors have figured out that online access to music is in high demand, they are set on investing in their own initiatives. While each label is now offering digital downloads for sale via the Internet, consumers have not been lining up for purchases. Digital locker services and subscription models appear to be a more viable and consumer-friendly solution.

Universal Music Group, Warner Music Group, Sony Music and BMG Entertainment have all licensed their content to MP3.com competitor Musicbank, which planned to launch a digital locker service as soon as it strikes a deal with the music publishers. UMG, EMI, WMG and BMG have also taken an equity stake in Musicbank.

The major label groups are also stepping up their initiatives to launch streaming subscription services. EMI has inked a deal with Streamwaves.com, and UMG's online label, Jimmy and Doug's Farmclub.com, plans on launching a subscription service with Sony Music.

Peer-to-peer software Freenet will also be a force to contend with. Copyright holders are concerned with this new file-sharing system developed by Ian Clarke, because it allows users to trade files anonymously without going through a central server or other point of control. Unlike Napster, Freenet is untraceable and cannot be shut down.



Recent Press:
NAPSTER, Tue Nov. 21
Updated, Tue Nov. 21
Information Week, Mon Nov 20
Industry Standard, Mon Nov 20
Los Angeles Times, Mon Nov. 20

Bertelsmann's deal with Napster is highly representative of the changing climate between label groups and online companies. Each side has discovered that it can't exist without the other. The Napster case is still set to go to trial, and it remains to be seen if any other major label groups will jump on board with Bertelsmann.

THEY WANT THEIR MP3

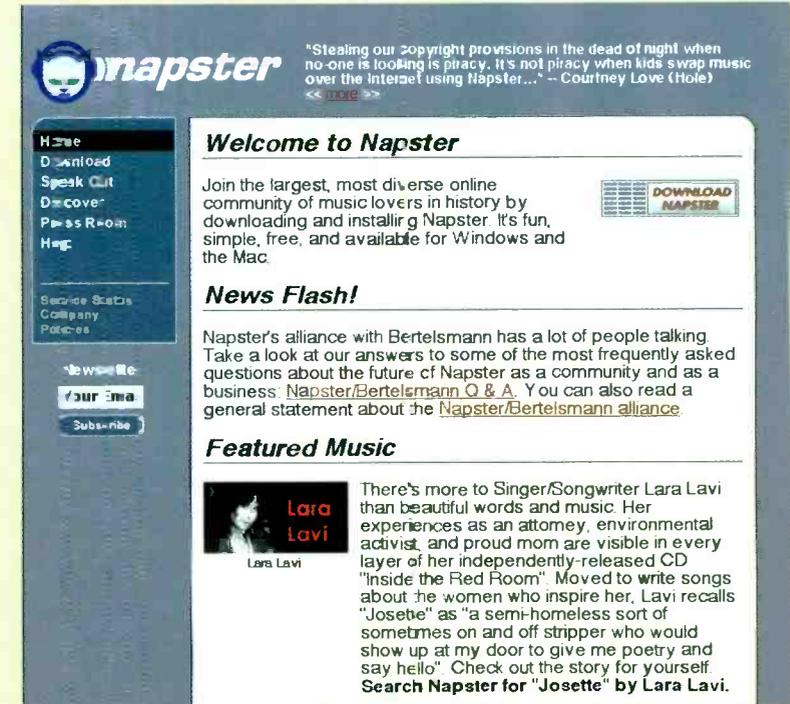
MP3.com has endured copyright-infringement dilemmas that have cost it more than \$150 million.

MP3.com created the my.mp3.com database by copying 80,000 CDs onto its servers. Once users proved ownership of the CD, they could stream the CD from MP3.com's server through their my.mp3.com digital locker.

In January, the RIAA sued MP3.com for copyright infringement and won. In May, Federal Judge Jed Rakoff found that MP3.com had violated copyright law when it created the my.mp3.com database and was therefore required to pay statutory damages to the major label groups listed as plaintiffs in the case.

MP3.com was able to reach out-of-court settlements with Sony Music, BMG Entertainment, Warner Music Group and EMI for between \$15 million and \$20 million each. But UMG decided to stay in the game and take the case to the damages phase of the trial.

In September, Judge Rakoff found

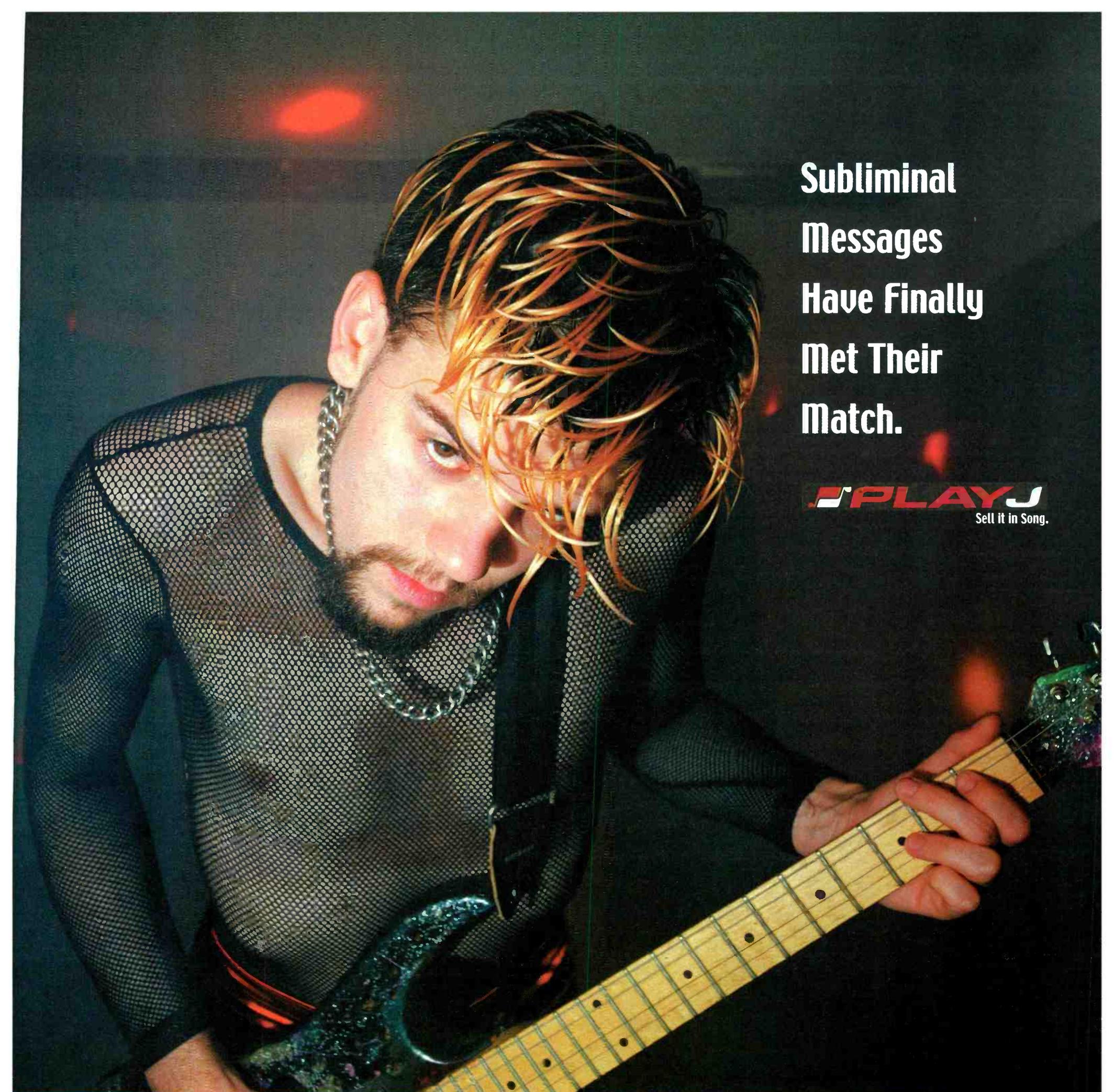


the \$200 million mark, but MP3.com finally agreed to pay UMG \$53.4 million in damages, according to a court ruling in November. UMG even plans to take a small stake in the company.

While MP3.com still has a number of pending lawsuits against it, the online

Perhaps a major label will follow Bertelsmann's lead and instead of fighting Freenet, simply buy an equity stake in Clarke's new company, Uprizer.

Some battles may have been won, but the war continues in the name of cooperation. ■



**Subliminal
Messages
Have Finally
Met Their
Match.**

PLAYJ
Sell it in Song.

**Partner with
PlayJ... the music
industry's resource
for online & offline
marketing solutions.**

The message is clear. PlayJ is the ultimate solution for record labels, providing proven marketing programs through music downloads.

Programs include:

- **Sampling and New Artist Exposure**
- **"Like Music" Cross Marketing/ Jp-Selling**
- **Advanced Track Promotions**
- **Commerce Opportunities Through Direct Links to Retailers**
- **Super Distribution Programs**

So forget backwards lyrics and secret messages. Maximize the power of your music and connect directly to your audience like never before, with PlayJ.

PlayJ, the music division of
EverAd

Contact Jason Pascal at (646)443-7334 or visit www.everad.com

What's Ahead

PUZZLING OUT THE FUTURE OF THE MUSIC BUSINESS:
How The Successful Pieces Will Fit Together

BY HP NEWQUIST

The music business plunges into the millennium with more questions than answers about what shape its future will take. In spite of a year that saw words such as "Napster" and "MP3" become part of the national lexicon and heavily hyped dot-com ventures bite the virtual dust, the music business actually has more choices and opportunities now than it has had at any time.

The core of the business going forward will be digital. This is a crucial point because, unlike many other consumer products, music is intangible and does not need to have a physical form to be appreciated. The consumer perceives the final product as something that is heard but not necessarily seen.

The technology is in place to deliver the musical goods directly to the consumer. The digitally driven future of the music business will be determined by how well current industry players address the desires of an increasingly wired audience, and how well they work and play with others in the business.

CYBER COOPERATION

The record labels have desirable content, but they've lost distribution exclusivity. The major new-media distribution channels (Launch.com, RealNetworks, LiquidAudio, MP3.com, Streamwaves) have the pipelines on the Web to deliver the goods, but they don't create the goods they're transporting. They need a lot of content.

"A good brand, consumer recognition and music rights are by far the hardest part of the equation to get," says media e-commerce analyst Malcolm MacLachlan of IDC in Framingham, Mass. "Even if you have great programmers and engineers creating amazing technology, they can't develop content."

The two groups want and need to work together, which they've been doing at a rapid pace. However, they're extremely concerned about ensuring the integrity and delivery of their goods. So the two groups have added a new partner to the mix: the security provider, led by IBM's EMMS, Microsoft's Windows Media Rights Manager, InterTrust's MetaTrust Utility and Preview System's Vbox. Once these disparate groups are singing on the same page, so to speak, there is the issue of royalty payments and licenses, which involves the kind of monitoring performed by BMI and ASCAP.

SURVIVAL OF THE FITTEST

That's how the playing field lies as we enter the real first year of the millennium. What will it be like tomorrow? Dot.carnage has begun, and, like the Old West, you can tell the pioneers by the arrows in their backs. While this describes the vast majority of Internet music companies that have launched since 1994, some have survived and even thrived, and the form of their survival may be an indicator of how the industry will shape itself in the coming

years.

The record companies have begun to work more actively as a collective to protect their combined interests (note the recent lawsuits and digital-media initiatives that have the participation of all five majors). Yet they have been relatively selective about the new-media companies they will work with, especially with regard to who is going to distribute their content. The first tier of new-media partners has been narrowed down to a handful that appear to be strong enough to weather the immediate future: RealNetworks, Liquid Audio,

RealAudio, RealNetworks' RealPlayer and Microsoft's Media Player are nothing so much as modern-day stereo components updated for the virtual world. Launch.com is more of a combination portal/distribution site, compiling content in much the same way a radio station does. It is best understood as a personal radio and video station, tailoring playlists to users' interests. Streamwaves, a newly formed private company, is a cross between Napster (with personalized song access) and Launch.com (tailored media programming). The nascent company just

also has a dedicated consumer play." Both Hertzberg and MacLachlan feel that MP3.com has established a good position in this market due to the fact that it has established itself as a company that will work with the majors and has a proven track record.

BEEFING UP SECURITY

As long as the majors have the most desirable content and are willing to work with various distribution companies, the biggest issue becomes how to protect that content. This becomes the purview of computer security to ensure that content isn't pirated, resold or simply stolen. The technical term to applying this security is digital-rights management, or DRM. Not surprisingly, the two biggest entities offering DRM are IBM and Microsoft. Both companies have done preliminary testing of their respective distribution security products, IBM with its Electronic Media Management System (EMMS) and Microsoft with the business version of its popular Windows Media Player.

EMMS is billed as "an electronic distribution and digital-rights management system that provides security features for protecting the intellectual property rights of content owners during the downloading and playback process." It has support from numerous music-industry companies, including BMG, Liquid Audio Japan, RealNetworks, Sony and Toshiba. Microsoft has similarly strong support from Warner, Sony, BMG and EMI. These behemoths are joined in the fray by InterTrust, which employs its MetaTrust utility in a variety of industries to protect content, from music to publishing to video games, and Preview Systems, which sells the Vbox and Ziplock Builder suite of digital-rights management tools.

WHO'S KEEPING TRACK

When all these components are in place to the satisfaction of all involved—a process likely to take several years—then the next piece of the puzzle will be introduced: who gets paid for what. Existing laws have made it relatively easy for artists and publishers to get paid licenses and royalties, but the advent of digital distribution has introduced new factors into the equation. As a prime example, the Digital Millennium Copyright Act provides for royalties to be paid to copyright holders (including record labels) when a song is played online. No such provision existed in the past, and the RIAA has acted quickly to create an organization called SoundExchange to collect all the online royalties and then disburse them—through the labels. This doesn't sit well with artist organizations, which feel there should be a neutral organization collecting their royalties.

Royalties and licenses have always been a unique and frequently misunderstood aspect of the industry, and online music use may add another layer of confusion. ■



Launch.com and newcomer Streamwaves—not to mention Microsoft, with its Media Player technology, and even MP3.com and Napster.

There are essentially two distribution models that these new-media companies employ: the Internet radio model, which consists of streaming (but not recordable) audio; and pure-play downloads, whereby the user downloads an entire song to a hard drive for listening. The problem with the latter is a concern over cannibalism of CD sales.

As publicly traded entities, RealNetworks, Launch.com and Liquid Audio have been pummeled in the stock market over the past year, but they have what a lot of the failed or failing distribution entities did not have—agreements with the majors. Indeed, working closely with the majors appears to be one of the determining factors of economic success as the industry moves forward. These companies have forged alliances with the majors (as well as companies like AOL, Yahoo!, Intel and others) to get their piece of the transaction pie whenever anybody downloads music in the future. It is notable that these alliances have created incredibly incestuous and tangled partnerships, with BMG, EMI and Sony being particularly aggressive in supporting the efforts and formats of competing players within each market segment.

For all of their online appeal, the new-media companies are essentially distribution companies. They do not create content; they facilitate its movement to the consumer and end-user. Liq-

announced a licensing deal with EMI Music through which it will offer that company's catalog as part of an on-demand subscription service. The catch is that Streamwaves will stream songs without allowing them to be downloaded, more like an Internet radio station. And, at the same time, EMI will become an investor in Streamwaves.

Streamwaves hopes to get licenses from other majors, but it has a tough road ahead. Farmclub.com, a subsidiary of Universal Music Group, has its own streaming subscription service that is currently free, and BMG is trying to figure out how to utilize Napster for its content. Warner Music and AOL are attempting to offer a similar service, and Sony Music has stated that it is pursuing a number of options, including downloading music to the wildly popular new PlayStation 2.

BEYOND MUSIC

Analyst Robert Hertzberg of New York's Jupiter Media separates out RealNetworks and Liquid Audio as leaders of this pack because, interestingly, their core businesses are not necessarily music-related. "RealNetworks is not dependent just upon the record industry, because their business involves other media—including TV and film—which makes their business broader than most of the others," says Hertzberg. "They are really a back-end supplier of tools for distribution." Hertzberg says that Liquid Audio is similarly positioned, in that it is "a business-to-business tools provider for a variety of media that



**UNLESS YOU'RE USING REALAUDIO 8,
IT JUST WON'T SOUND RIGHT.**



Sometimes Internet audio doesn't exactly come out sounding like it was meant to sound. You need RealAudio® 8. It captures more of the highs and lows in the music before it leaves the station. In fact, nearly 9 out of 10 people tested couldn't tell RealAudio 8 at 54kbps from the original CD. And RealAudio 8 can immediately cut your bandwidth costs by up to a third of what you're already paying. It just adds up. Better sound and better use of bandwidth equals better business. Let us show you how to put RealAudio 8 to work for you. Visit RealNetworks.com/listen or call 800.444.8011.



2001: A cyberspace odyssey

sites + sounds

1

BY EILEEN FITZPATRICK

In an industry where anything and everything is possible, we asked new-media experts to forecast where the digital music space is headed this year. Most think people will be moving away from the computer and into a wireless world.



**ROB GLASER,
CHAIRMAN AND
CEO, REALNET-
WORKS INC.:**

This will be the year digital music delivery goes legit. While the new year will see the industry continue to wrestle with tough issues of pricing, security, standards and copy-

right enforcement, we've crossed the Rubicon, and we're not going back.

Three major factors will fuel the industry's surge into prominence.

First, there will be the emergence of a détente between rights holders and consumers. Consumers will get some content for free (supported by ads) and will have to pay for other offerings. Rights holders will agree to reasonable rules of the road and economic terms, and, in exchange, will gain significant new revenue streams and promotional vehicles.

Second, the work of technology providers, such as RealNetworks, will deliver solutions that support rights holders while also delivering easy, consistent experiences to consumers. These networks will catapult the distribution of digital music from a relatively limited system to a true mass market.

Third, there will be expanded access to digital music worldwide. For example, in the year 2000, more than half of all RealPlayer usage and 40% of all RealJukebox usage occurred outside the U.S.



**JAY SAMIT, SENIOR
VP, NEW MEDIA,
EMI RECORDED
MUSIC:**

The easy part about crystal-balling the future is knowing what technology will be capable of doing; the hard part is recognizing the sustainable business models that will

deliver music to consumers. Within the next three years, wireless broadband will empower consumers to create a soundtrack for their lives. Fans' unique music collections, playlists and personalized

radio stations will be available in the home, on the road and even in the air. The PDA (personal digital assistant)/cell phone of tomorrow will be one of the primary devices people will use to access, purchase and play music. Miniature optical discs and hard drives will let fans carry around large collections of music in their pockets, and super-distribution will have consumers sharing their musical collections with fans around the globe.

From the business side, the next two years will be a time of massive music dot-com consolidation as the telephone, cable and satellite companies battle it out with the portals, Internet Service Providers and consumer-electronics companies for control of the consumers' coin. Artists who create the music will continue to be the most important part of the equation, as their art fuels a better world for the rest of us.



**JENNIFER CAST, VP,
ENTERTAINMENT,
AMAZON.COM:**

Will digital sales take off in the next several years? Without a doubt! But several things are not happening that must:

1) We have to build innovative digital products and services that customers want. 2) We have to make it extremely easy for customers to use these products and services. 3) The business models must make sense for all who are providing these products and services (including the artists).

Fear of change and a lack of customer focus are slowing down the true digital revolution. Customers want to own physical product, and it's going to take a long time for current music consumptive behavior to change.



**LARRY MILLER,
PRESIDENT,
RECIPROCAL
ENTERTAINMENT:**

2001 will be known as the year everyone "got on with it." Digital music will emerge as a viable business, one marked by a new balance between

control and usability—that means royalty payments, copyright protection, exciting business models, and DRM technology and services to help keep everyone legit.

Everyone has learned from this past year, and the script has been cast on a new season. Look for further consolidation and a move to some form of standards by the end of the year; 2001 will not be pretty for some companies. In

2001, only the strong and well-financed will survive.



**ARAM SINNREICH,
SENIOR ANALYST,
JUPITER
RESEARCH:**

This is the year MP3 reaches a crest in growth. As broadband adoption continues and playback technologies improve, the door is open for newer tech-

nologies, such as Ogg Vorbis, that are royalty-free and superior in output quality. Couple that with the fact that Fraunhofer appears ready to collect on those latent royalties associated with MP3 use, and we believe that the MP3 format will see its peak in 2001.

Online music subscription will continue to rise. Labels need to build on existing consumer behaviors, using differentiators like guaranteed file quality and virus protection to market paid music subscription services. 2001 will be the year that terrestrial radio networks like Infinity and Clear Channel finally have an incentive to move aggressively online. This will be due to a combination of forces, including increasing threats of cannibalization by online radio, improvements in delivery and ad-insertion technology and a shifting of consumer radio tastes from personalization to personality as subscriptions grow in strength in the retail sector.



**ANDREW NIBLEY,
PRESIDENT/CEO,
GET MUSIC:**

I think you will see the content surrounding music become almost as important as the music itself. This will come in the form of value-added content—like games,

electronic postcards, animated shows, etc.—based on the music and the artists who create the music. But probably the biggest growth will come in user-generated media, where the fans are elevated to the same status as the artists and create their own videos, music and content that integrates their images and sounds with that of their favorite artists. As broadband continues to move into homes, the demand for fully interactive, user-controlled entertainment will explode.

**JIM LONG, PRESIDENT AND CEO,
RIOPORT, INC.:**

The gating issue behind the measurement of success for all these new technologies, digital-media devices and business models rides on the availability of massive amounts of compelling

content. The content explosion has just started and will happen in a major way in early 2001.

RioPort sees the migration of tech-savvy consumers from pirating questionable content to buying secure, quality content happening in 2001. There are many factors that will play into this, including the adoption of standardized formats and the availability of more compelling service options for consumers to choose from.



**NILE RODGERS,
PRESIDENT,
VISIOSONIC MUSIC:**

I've been blessed with the ability to globetrot quite a bit in the last few years, seeing the newest modes of music distribution the world has to offer: everything from MP3

vending machines to point-of-purchase kiosks in record stores. The future will hold a combination of these models that are currently seeing the light of day. My site, MP3DanceClub.com, is working at bridging the gap between Web interaction and retail sales by allowing Internet users to listen to the products as well as purchase them from e-commerce sites, such as ClubCD.com.

The information superhighway should be able to provide instant gratification. The solution is letting the end users physically manufacture the product themselves. The music service provider will allow users to download the entire digital release. They can even burn their own copy of the product at home on their computer's CD writer. Even the J card will be posted for you to print-out, so as not to miss any important art and information, which is normally provided. It is up to us, the music-industry professionals, to assimilate to the new avenues of distribution made available by the Internet.



**DAVID PAKMAN,
CO-FOUNDER AND
PRESIDENT,
BUSINESS
DEVELOPMENT AND
PUBLIC POLICY,
MYPLAY, INC.**

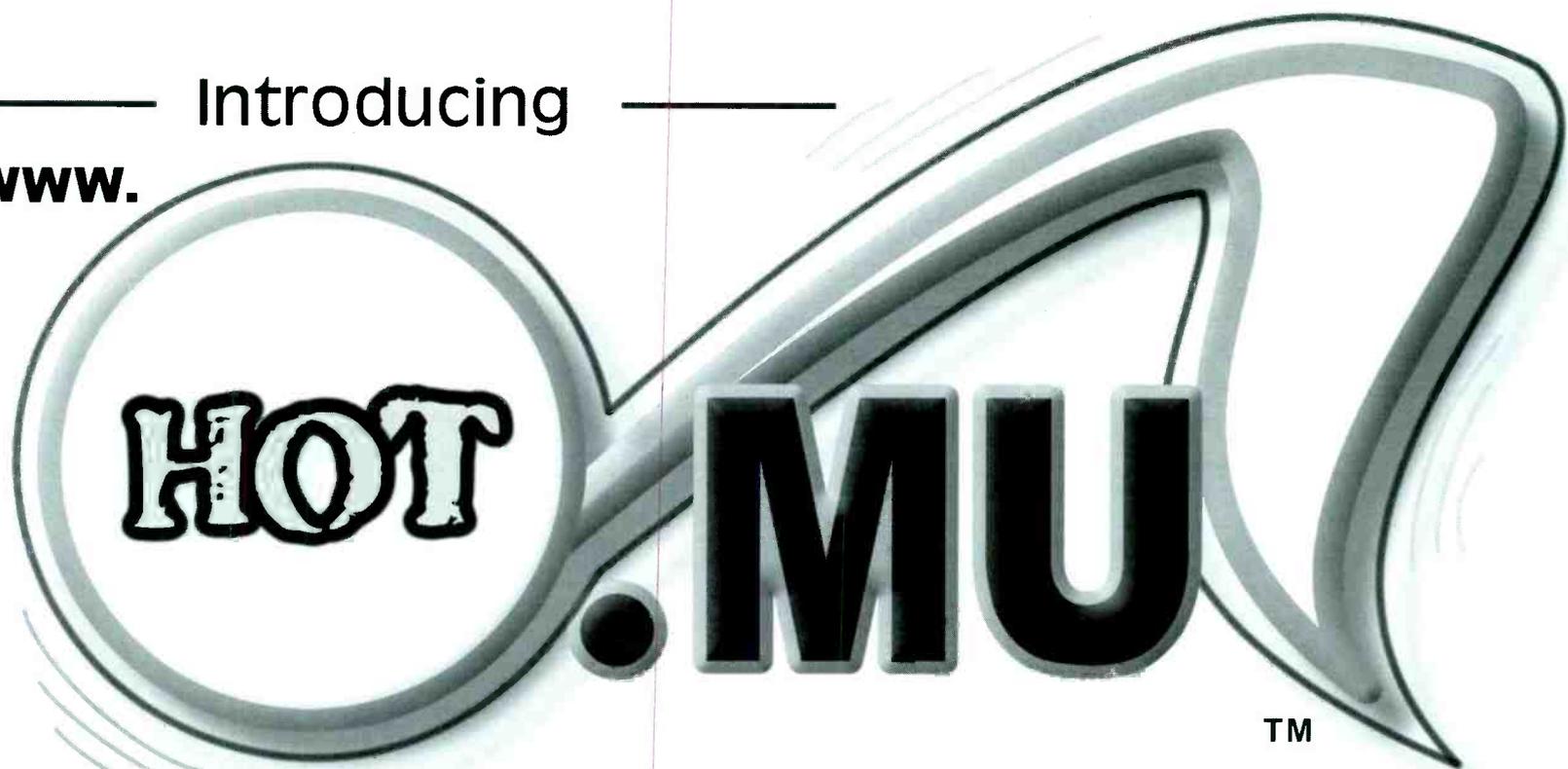
Within two years, we will be looking at a dramatically different digital music landscape. For starters, Napster and/or

Napster equivalents will trade more than 100 million songs per hour, worldwide. In Europe and the Pacific Rim, more consumers will listen to music over their cell phones than the total number of people who have purchased a digital download, ever. The cell phone will replace the Walkman and MP3 players in

Continued on page 86

Finally, The Global MUsic Biz is The Master of Its Own Domain.

Introducing
www.



The Domain that **ROCKS**™

Urgent! Register The Domain Names That Are Important TO YOU NOW!

EXAMPLES

www.(artist name).MU
www.(record label).MU
www.(venue).MU
www.(music retailer).MU
www.(fan site).MU

www.(radio station).MU
www.(record studio).MU
www.(music press).MU
www.(management).MU
www.(vendor).MU

Don't Wait. Register www.(your name).MU Before Someone Steals the Opportunity!



310-772-0770
© MM SamsDirectInternet.MU Inc.,
All Rights Reserved

ALSO AVAILABLE, WEBSITE
DESIGN & HOSTING FOR
ONLY \$9.95 PER MONTH
AT



MUSICIANS USE NET TO CAPTURE FANS

Internet-Trailblazing Artists See Consumers As Participants And Partners

BY JILL PESSELNICK

The Webcast of Madonna's recent London performance via MSN attracted a record-breaking 9 million viewers. Pearl Jam sold bootleg CDs from its North American tour on its Ten Club Web site a month before they were available at traditional retail outlets. And 'N Sync is launching a paid Internet service with Microsoft and forming a Web-based radio station.

These are only a handful of the artists who have offered exclusive events, promotions and products on the Internet. While record labels are still grappling with the Web, musicians are utilizing it more and more in order to reach an increasingly techno-savvy audience. Artists are also finding that Internet promotions are giving them more control over their careers.

HOURS ON THE NET

David Bowie has been at the forefront of this Internet music revolution. His BowieNet service provider, launched in September 1998, was specifically created to enable Bowie to interact with fans, and fans to interact with each other.

Bowie says, "It was becoming obvious that there was a better way for artists to communicate with their fans than through a traditional 'paper' fan club. I wanted to create a more interactive place where fans could exchange and share ideas much as any community does, and also show fans the kinds of art, poetry and writing they were doing themselves."

He has also offered pre-release song previews through the service, and he created a members-only CD ("Live And Well") featuring liner notes and artwork designed by fans.

"In one case, we had fans help write a song," Bowie says. "I wrote a simple chorus, but put in a 'la-la-la' for the lyrics. We asked the Internet community to have a go at writing the words, as well as vote on the other lyrics submitted. After the fans whittled it down to 125 finalists, I handpicked the winner, flew him to New York, and we recorded the song. The studio session was Webcast, and the entire world got to watch the winner sing back-up vocals for the song that we had written together, virtually."

The song, "What's Really Happening," appeared on Bowie's 1999 album, "hours..." which was released as a download two weeks before it was available at brick-and-mortar stores—the first time a full album by a major artist was sold online with the participation of retailers. (Retailers set their own prices for the downloaded album.)

Bowie has also given fans access to his catalog through My.MP3.com. "The



Sneaker Pimps



Aimee Mann

idea that you can listen to your collection of music not just where your CDs are, but anywhere—car, cellular or at a friend's home over the Internet—is a powerful idea," he says. "Music should not be held hostage to the hardware its embedded upon or playable on."

DIY DISTRIBUTION

Singer/songwriter Aimee Mann felt trapped when her label, Geffen, merged with roster-heavy Interscope in 1999. Mann, the former lead singer of 'Til Tuesday, decided to go the independent route and sell her first post-Geffen album, "Bachelor No. 2," only through AimeeMann.com.

Mann says doing this was "bar none, absolutely the most positive event of my career. The first thing that we did was throw out the rule book, because there are really specific ways that you release and promote a record in the major-label world."

As a result of the Internet offer, Mann attracted an independent distributor and was able to bring the project to retail stores.

"We ended up selling 25,000 records through the Internet," she says. "That's incredible. I think that, for any artist who wants to go independent, the Internet is kind of analogous to what Ralph Nader wanted to do with the third party system."

Mann has since been involved with many Web promotions. With Liquid Audio, for example, tracks from "Bachelor" were available for free for two weeks. After that time, they could be obtained for 99 cents each or as a full album download for \$9.99. Two bonus tracks were added as an incentive if fans purchased the full album.

"The major-label system has three giant ideas. Get it on the radio, make a big video and then tour, tour, tour," says Mann. "What we have to do is come up with 10,000 smaller ideas that are very niche-oriented."

online. But, Westlake adds, with the Internet, "It means you don't necessarily have to produce a complete album. It could change the way music is released generally by doing EPs, four songs at a time every six months, rather than waiting three years to do an album."

Westlake additionally designs SneakerPimps.com, a site that reflects the band's personal tastes. He says that sites set up by record companies are "very often fairly dry and don't particularly offer a real connection between fans and the artist. We wanted it to be more like a scrapbook with bits and pieces here and there. This is where the Net becomes so useful, because you don't have to answer to anyone else."

THE RAP ON DOWNLOADS

With the Internet, solo rapper and Public Enemy founder Chuck D has forged a unique identity as an artist and a member of the hip-hop community. He made history by affiliating with Al Teller's Internet label Atomic Pop, which

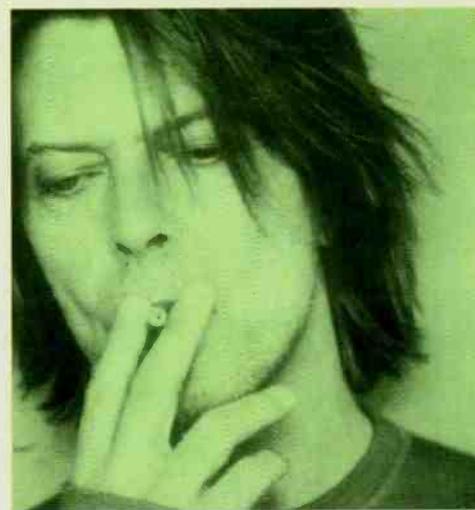
is currently closed for restructuring. Via Atomic Pop, Public Enemy became the first major act to make a full album available for sale as a digital download.

This month, Chuck D is launching his own interactive record label, SlamJamz.com. He says that SlamJamz is a "template and a prototype on how I think an MP3 record label should run. We don't sign artists; we concentrate on single songs. You have the majors, the indies, and now you have the 'Inties,' which I think you'll see a million labels and artists sprout out of."

He adds that he will be "concentrating on the SlamJamz outlet to actually release anything I do personally as an artist."

Chuck D is also a founder of Rapstation.com, which gives exposure to unsigned and lesser-known artists. According to Chuck D, the site is currently looking to partner with Los Angeles' House Of Blues in a Webcast deal with all of the venue's hip-hop shows.

"I think art takes more creative chances in this world—as opposed to someone who's signed and is therefore pressured to sell," he concludes. "The majors solely look at the public as a consumer, whereas the Internet community looks at the public as 1) a participant, 2) a would-be partner and 3) one with the option to consume. With this three-pronged process, this is an industry that can exist on its own scale." ■



David Bowie

MUSIC WITHOUT BORDERS

The Sneaker Pimps, a U.K.-based alternative/dance group that attracted American fans with the hit "6 Underground," have also used the Internet to spread awareness about their music. One site they worked with is Digibox.com, where they have offered both exclusive live tracks and live concert footage.

"It's a very easy way of crossing all those geographical borders," says the band's drummer, David Westlake. "We fought our way out of a difficult record contract, and we were sort of reluctant to dive straight into another one. We had some material ready, and it seemed like a good way of just letting people hear it."

After the Sneaker Pimps finish the next album, they plan to seek additional online promotions. The group is also considering selling the album solely

e-flat

e-sharp

e-commerce



Reciprocal™...in tune with your global e-commerce needs

Reciprocal provides Digital Rights Management and e-commerce services for:

- amplified.com
- ARTISTdirect, Inc.
- BMG Entertainment
- BytePlanet
- Creative Technology
- dgolpe.com
- Loudeye
- MusicaAlaCarta.com
- Pepsi
- PlanetMG
- PlayStream
- RioPort
- Ritmoteca.com
- Sony Music Entertainment
- SoundBuzz
- TVT Records
- Zomba Recording Corp.

**Contact us at:
+1.917.368.3888**

www.reciprocal.com

***reciprocal*™**

Visit us at Midem booth R 37.16 - Riviera Hall

© 2000 Reciprocal, Inc. All rights reserved. Reciprocal and the Reciprocal symbol are trademarks of Reciprocal, Inc. in the United States and other countries. All other trademarks are the property of their respective owners.

2001: A CYBERSPACE ODYSSEY

Continued from page 82

those regions.

The Big Five record labels will consolidate into three entities, and the biggest growth segment in the music business will be from new digital club and subscription service sales. The four largest sellers of such services will be AOL, Yahoo!, Real Networks and Amazon, as opposed to current traditional music retailers.

ZACK ZALON, GENERAL MANAGER, RADIO FREE VIRGIN:

Napster is as good as dead. Napster's consumer appeal was based entirely on the promise of free, high-quality music. The question is, will consumer demand still exist in the aftermath? The terms of the Napster-BMG agreement are restrictive. When the smoke clears, Napster users will likely be left with high-priced monthly services offering only self-expiring, two-week music samples and MP3s reduced to sub-standard audio quality.

In reality, Napster did not represent a fundamental shift in the business of music, but rather a public dissatisfaction with the way things currently are. As new standards emerge, new forms of music entertainment and delivery will follow, and this will both significantly change and simultaneously grow the business and future of digital music. In perhaps a perfect irony, Napster's demise may simply send 30 million music fans to uncontrolled, virtually

unstoppable services like FreeNet and Gnutella.

KEVIN NAKAO, CEO, MUSICBLITZ:

Digital music continues to be an investment in the future and, as such, the space will be shaped by the perceptions of the capital markets and the types of companies investors choose to fund. While the correction in the market has cleared the landscape, many of the decision and market makers that were party to this hysteria are still in place and have not necessarily learned from their mistakes. Many of them continue to look for the next one-night stand in wireless and peer-to-peer networking, which are fueled by big names and unsustainable valuations. Thus, we will continue to see high-profile digital music companies fail, and the real success stories will be the ventures quietly building the businesses that nobody predicted.



GENE HOFFMAN, PRESIDENT AND CEO, EMUSIC.COM:

It's a very significant period for the music industry online—a time to put up or shut up. The past year seems to have been devoted to lawsuits to try and hold back the inevitable impact of the Internet on the business. As we've seen from the amazing popularity of

MP3s, though, music consumers are simply not going to wait any longer for the industry to finally embrace fan-friendly, inexpensive downloadable music. Because of this, by the end of 2001, there will be a clear digital divide between the players and the left-behinds.

Thankfully, we are past the days of rhetoric about "the Internet revolution destroying the music business." However, we still need to learn to work together to maximize the opportunities for fan, artist, label, distributor and retailer alike.

BOBBY ROSENBLUM, DIGITAL MEDIA LAWYER AND SHAREHOLDER, GREENBERG TRAUIG, LLP:

The most significant issues for digital music companies in 2001 will be in music publishing. If you think that the issues related to licensing sound recordings have been complicated, just wait until the publishing issues take front and center. The major publishing companies and their representatives already made a vociferous appearance in the my.mp3.com litigation and reached a lucrative settlement in that case.

Whereas the five major record labels control more than 80% of the most significantly exploited sound recordings, there are thousands of publishers that control rights in significant musical compositions.

This means that the task of negotiating blanket agreements that go beyond the domains of Harry Fox and the performance-right organizations

(ASCAP, BMI and SESAC) is daunting, if not economically impracticable for most companies.

In general, the topic of the increasing "blurring" of the line between mechanical and performance licenses is likely to be a hot topic in 2001. Both Harry Fox and ASCAP/BMI are taking the positions that downloads and streams each require both mechanical and performance licenses. The reality is that Internet exploitations push the envelope of the existing paradigms and do not fall neatly into any category.



JEFF SUHY, SENIOR ENTERTAINMENT SPECIALIST, STREAMING MEDIA DIVISION, NAVISITE, INC.:

There is no going back to anything resembling a traditional distribution model. Peer-to-peer networking is here to stay and will only get more powerful with the inevitable bandwidth explosion. Any business that is looking to create a secure pay-per-download digital-distribution model without some serious value-add is going to fail. Gnutella, Napster's dark-side, is waiting in the wings to take over in offering the now familiar experience of MP3 file-sharing. I think the labels will realize that the alternatives to Napster are far more dangerous, and they will be forced to endorse Napster's model.

Successful music distributors on the Web will realize that offering much more than just the artist's song will inspire people to spend. This will be achieved through integrating a fan-club community experience for subscribers with services such as exclusive streaming concert and chat events, priority access to buy concert tickets online and exclusive merchandise and fan-club-only contests.



WILL POOLE, VP, DIGITAL MEDIA DIVISION, MICROSOFT:

In the coming year, digital media will proliferate throughout the home, enabling consumers to listen to music from the Internet, their PC jukebox or any radio station from around the world.

The next year will also see digital media evolve from promotion toward commerce and mainstream business applications. Content owners will move even more rapidly to take advantage of commercial distribution via the Internet as backbone bandwidth costs continue to fall at around 80% per year and new business models are proven.

DAREN GILL, SENIOR VP, MARKETING, MUSICMAKER:

The evolution of digital delivery of

Continued on page 88

FINALLY... TOTAL CONTROL OVER YOUR INTERNET SHEET MUSIC PUBLISHING!

Use the same technology as Hal Leonard®, Music Sales®, JW Pepper®, Boosey & Hawkes® and more!

Major sheet music publishers have found a perfect E-commerce solution with Sibelius® IE (Internet Edition). Sibelius IE creates Scorch® files that can be viewed and played by anyone with the free, downloadable Scorch reader*.

Sibelius IE enables you to place your sheet music on the Internet, where it can be seen, heard, and distributed with secure encryption. It's become the E-commerce choice of leaders like Hal Leonard and Music Sales for good reason: Sibelius IE is the only Internet solution that puts you in complete control.

YOU control access. YOU control what can be printed. YOU control whether files can be played, edited, or just viewed, all with total security. Sibelius IE even comes with

a fully functional Web template to get your E-commerce site online now, whether you're on Mac or PC.

It's true that Sibelius IE with Scorch technology is the only end-to-end Internet solution, but that's not all. From input to final delivery, Sibelius is also the fastest turnkey solution for online sheet music. We even provide customers.. our Scorch viewer/player plug-in is already being used by over 150,000 music lovers to buy sheet music online!

If you're considering an online music presence, we'd love to tell you how to get started by licensing Sibelius IE and Scorch. Give us a call at (925)280-0600, E-mail to sie@sibelius.com, or check us out on the Web!*



SIBELIUS
THE MUSIC NOTATION SOFTWARE

***CHECK IT OUT!**

See our special Web page for Sibelius IE & Scorch technology at www.sibelius.com

Are You Ready for Unmatched Internet Entertainment Excitement?



Don't miss the most innovative trade show

of the year for the online digital & interactive entertainment industry!

Conference: March 19-22, 2001 • **Expo:** March 20-22, 2001

IDG & IDG World Expo, is proud to present the **Internet Entertainment Expo (IEX)**, the only event designed and focused on the tools, services and technology needed to deliver compelling online entertainment today & tomorrow.

For Exhibiting Opportunities

Contact Debbie Camerato at 508.424.4833 or email at Debbie_Camerato@idg.com



Pioneering Convergence For The New Media Age

Who should attend:

- Music, media & entertainment CEO's
- Entertainment company & web site CTO's
- Streaming media executives
- Content creators, analysts & strategists
- Webmasters & Internet managers
- Advertising & web marketing agencies
- IS/IT managers
- Artists & producers
- Broadband content developers
- Distance learning professionals
- Broadcasters

Please **register** using priority code BB2 at

www.ieexpo2001.com

F

Flagship Sponsor:

GAMEPRO
www.gamepro.com

P

Platinum Sponsors:

intel.

STORAGETEK

M

Media Sponsors:

Z O N E

ev
A PARENT PUBLICATION

Produced by:

IDG
WORLD EXPO

Internet Entertainment Expo (IEX) is a trademark of International Data Group, Inc. © 2001 IDG World Expo. All rights reserved. All other marks contained herein are the property of their respective owners.

foxmusic.com

Your music partner...

24/7.



■ ■ ■ Keyword search over 3000 titles, many with sound bytes you can sample. Our collection of award-winning songs encompasses all genres of music, including thirty-six #1 hits. Easy access to hundreds of major movie scores and 65 years of master recordings from the films and television productions of 20th Century Fox.

Our personalized "My Project" feature assists in submitting online requests or prepares you for personal assistance from our professional staff. Fox Music is constantly adding new content. We're responsive, timely and easy to use.

foxmusic.com - YOUR online destination for music licensing.

USE FOXMUSIC.COM FOR: FEATURES • INDIES • FESTIVAL FILMS • TELEVISION • TRAILERS • INDUSTRIAL FILMS • CORPORATE VIDEOS • COMMERCIALS • COMPILATIONS • WEBSITES • KARAOKE • HOME VIDEO • PLAYS • RADIO • PRINT • CD-ROMS • VIDEO GAMES • MULTIMEDIA • NOVELTY TOYS • GREETING CARDS • PREMIUMS • IN-FLIGHT MUSIC • RING TONES



In Time, In Tune...online.™

For Licensing, contact Ted Spellman 310-369-0141 teds@fox.com

For Creative, contact Greg Curtis 310-369-4343 gregcu@fox.com

www.foxmusic.com

sites + sounds

2001: A CYBERSPACE ODYSSEY
Continued from page 86

music is going through an experimental phase. From a business perspective, we know very little about the financial model for this industry segment. We do not know how much the consumer will pay for unlimited access to music, nor do we know how much the major music owners will charge for authorized distribution of their content. Hopefully, security issues will be resolved in this experimental phase so that "pure play" companies can hone their business models, with all the content expected by the consumer.

Consumers want music over the Internet, even if they have to grapple with cumbersome interfaces. Many consumers are building music collections entirely on digital files. This fact, combined with the increasing penetration of high-speed, broadband access, provides a real opportunity for "streaming" models.

As more and more households are connected with fast access to the Internet, entertainment content will be bundled as a subscription package to the consumer. It will be similar to cable today, which sometimes includes music channels, but it will be Internet-based.

**ROB REID, CHAIRMAN AND CEO,
LISTEN.COM:**

New media and distribution channels always bring forth new user interfaces. The global digital jukebox that is spontaneously arising on the Internet calls for a radically new "user interface" for the world of music. It will gradually stitch together many disparate sources of information—discographies, biographies, news stories, charts, playlists, related artists, similar songs, lyrics, information about tour dates and recent scandals, as well as merchandising opportunities. Its central purpose will be to make the vast body of recorded music as navigable as Yahoo has made the Web by unifying millions of disparate songs into a coherent and explorable whole. A powerful navigation and collection management tool that rationalizes the immensity of music could play a similar role for the music industry.



**FRED EHRLICH,
PRESIDENT, NEW
TECHNOLOGY AND
BUSINESS
DEVELOPMENT,
SONY MUSIC
ENTERTAINMENT:**

In 2001, the music industry will begin to establish new music offerings to consumers online.

In doing so, there will hopefully be more clarity regarding the necessary legal and technical standards. Even though the total revenue achieved from these new business models may be relatively modest during 2001, they will help to establish a framework that will support more significant sales in the years to come. All in all, 2001 should be very exciting for our industry. ■

Home Video

MERCHANTS & MARKETING

IFVC Starts Production Work, New Video Label

Company Also Launches New Web Site In Order To Host International Film Festival

BY JIM BESSMAN

NEW YORK—Facing growing uncertainties about the future of home-video retailing, New York retailer International Film & Video Center (IFVC) is branching out beyond traditional brick-and-mortar retail.

Located near the United Nations on Manhattan's East Side, the store specializes in classic and international films, but it is now moving into film production and has started its own home-video label. The store also launched a

IFVC extended its activities because of the changing climate of the home-video retail business

Web site, ifvc.com, to celebrate the company's global view and to provide a location for its forthcoming Internet film festival.

The film festival, to be scheduled for later in the year, will Webcast short and feature-length documentary and animated films. Films will be judged by an international jury and awarded prizes, says IFVC president Bahman Maghsoudlou, an Iranian expatriate and film scholar whose 15-year-old company has earned plaudits from publications including The New York Times and Entertainment Weekly, as well as "Leonard Maltin's Movie And Video Guide." Maghsoudlou has

also served as an international film festival judge.

The store carries approximately 20,000 titles, about 25% of which are out of print or hard to find. The store's Web site, which launched in December, allows customers outside of its neighborhood to buy and rent videos and DVDs via E-mail.

Consumers who order via the site are charged a \$15 rental fee for the first title and \$10 per additional title. The tapes can be kept for a week, and the service includes a postage-paid return envelope.

Beginning in February, site visitors will have access to IFVC's extensive database, which consists of film titles and information regarding their directors, cast, and country of origin. The site also gives consumers information on new releases and in-house recommendations for films ranging from "Casablanca" to Werner Herzog's 1972 German masterpiece "Aguirre: The Wrath Of God," starring Klaus Kinski.

In addition to starting the Web site, Maghsoudlou is expanding into the film production business. Currently in production is the feature "The Last Train," a movie that depicts the last years of Leo Tolstoy, which is directed by Oscar-nominated Hungarian director Karoly Makk.

Other productions in the works are the documentary "Grass: Untold Stories," about Iran's nomadic Bakhtiari tribe. The film tells the story of the production of the film "Grass" and its producers—Merian C. Cooper ("King Kong"), Ernest B. Schoedsack, and Marguerite Harrison. It is directed by Iranian researcher/director Farhad Varahram, who documented the Bakhtiari tribe in 1987's "Taras," which focused on the recollections of the late Lotfali Karimi, the son of the Bakhtiari chief who was a central figure in the "Grass" documentary.

Other productions from IFVC include the Iranian documentary short "Life In Fog," which was directed by Bahman Ghobadi and has won 15 international film festival awards. Ghobadi also directed the 1999 theatrical film "A Time For Drunken Horses," which won the Cannes Camera D'Or prize for best first film. Another IFVC feature film, "Surviving Paradise," directed by Kamshad Kooshan, was released in the U.S. in 1999.

In the midst of all this activity, IFVC debuted its home-video



MAGHSOUDLOU

label in 1999 with "Ahmad Shamlou—Master Poet Of Liberty," a documentary about the great Iranian contemporary poet. Maghsoudlou also produced the film.

Maghsoudlou—who is set to publish his latest book, "Love And Liberty In Cinema"—notes that the company's extended activities have been necessitated by the changing, and challenging, climate of the home-video retail business.

"It's become very unstable over the last two years," he says, "as the various studios came in with different plans to sell more tapes

at reduced prices—and saturated the market."

He says that while the reduced prices have increased copy depth for new releases, their rental activity greatly decreases after just a few weeks on the shelves. Many of the extra copies

'It's hard to divide your budget between one format that's dying and one that's growing'

—BAHMAN MAGHSOUDLOU—

end up at used-tape brokers.

"As a result, stores go to these dealers, and right away, after one week of release, they go down to \$30-\$35 apiece in value," he says. "But those dealers who bought in at \$70-\$75 see their investment drop in value to as little as \$10 after four weeks, and they go out of business very fast."

He also notes that suppliers that quickly move rental titles to sell-through pricing contribute to the general decline of video stores. "When they release movies at an average retail price of \$110, and three months later they're reduced to \$14.99, that's a depreciation that no business can tolerate."

Maghsoudlou says that the declining value of videocassettes and even the growing DVD format are adding to the uncertainty in the marketplace. "It's hard to divide your buying budget between one format that's dying and one that's growing," he says, "especially when there's no single policy of addressing these issues from the major suppliers."

Adult Video Is The Star At VSDA Confab; Infodisc Purchases Mediacy for \$100M

X-TRA LARGE: With plenty of exhibitors and a crush of crowds each day, the adult video section has become a big fish in the rapidly shrinking Video Software Dealers Assn. (VSDA) Convention pond. (VSDA wrapped up its convention Jan. 9 at the Sands Expo in Las Vegas.)

VSDA sold one-day public passes to the convention at \$15 each, as well as \$30 one-day passes to the Consumer Electronics Show, which was happening down the street at the Las Vegas Convention Center. In contrast to the lightly attended non-adult side of the convention, which consisted of mainly ancillary store products like snacks and tanning-bed vendors, the adult section was so popular that security had to halt admission to it.

The adult show, officially called the AVN Adult Expo, is jointly owned by VSDA and Advanstar Communications, but VSDA president **Bo Andersen** says that despite its increasing presence, the adult show won't overtake the mainstream segment.

"The adult video companies are important to the convention, and they will continue to expand," says Andersen, "but the economics don't work for it to drive the business."

It may look like the adult business is taking over the annual VSDA confab, but there are some important factors that support Andersen's statement. Unlike with mainstream films, where home video remains a secondary market, video is the primary market in the adult world and therefore is more important. And because video is the priority, the adult industry supports the convention more than its studio counterparts. The show is a main event, where all the big players show up with scantily clad porn stars in tow. Over at the VSDA portion, the star quotient could barely light up a cigarette.

But there wasn't one hour of the day when the halls of the Sands Expo weren't filled with men who were escorting buxom women in tiny spike heels to their booths for autograph sessions. The AVN Awards show was the hottest ticket in town last week, and both before and after the show, photographers lined the entrance, snapping pictures like it was a Hollywood movie premiere.

Industry support is the cornerstone of any good trade show, and the adult business should be congratulated

for continuing to support its own while the mainstream seems to be moving further and further away from its trade organization. The VSDA will have a whole year to figure out how to get the studios back and regain some of its luster.

SOUNDS GOOD: DTS Entertainment has inked a deal with Valley Entertainment to distribute the company's surround sound CDs and DVD Audio titles.

In February, DTS will begin releasing DVD Audio titles with multichannel and stereo tracks for DVD Audio players, as well with Dolby Digital Surround Sound, making them compatible with the 12 million DVD Video players currently owned.

Previously, DTS titles were distributed by Image Entertainment. In addition to the DVD Audio titles, DTS also has a catalog of 115 CD titles.

COPY THAT: Videocassette, CD, and DVD replicator Mediacy has been purchased by Taiwan-based Infodisc Technology Co. Ltd. for

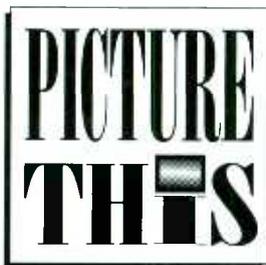
\$100 million.

Infodisc will purchase the El Paso, Texas-based Mediacy for \$25 million in cash and \$75 million in U.S.-based bank loans. When the deal is completed, the merged company will have 60 DVD and 35,000 videocassette production lines and is expected to generate more than \$250 million in annual revenue. Total capacity will be increased to 120 million CDs, 180 million DVDs, and 150 million videocassettes a year. (Mediaplay replicates for Columbia House, MGM Home Entertainment, Pioneer, and Time Warner.)

Infodisc is traded on the Taiwan exchange. It reported third-quarter net revenues of \$22 million, or \$5.40 a share, on revenue of \$75 million.

'NICE' DEAL: Video distributor WaxWorks-VideoWorks has acquired distribution rights to the romantic comedy "Nice Guys Sleep Alone" from the film's producer, **Stu Pollard**.

The feature was part of Hollywood Video's "First Rites" program, which gives the chain a six-month exclusive window on select independent features. WaxWorks-VideoWorks will make the film available as a special edition VHS and DVD beginning Jan. 12.



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	6	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
2	2	12	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
3	5	6	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
4	4	8	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
5	3	81	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video 65409	Animated	1966	NR	14.95
6	7	7	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
7	6	12	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
8	10	7	LIVE AT MADISON SQUARE GARDEN ▲³	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
9	9	10	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
10	8	7	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
11	15	7	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
12	11	7	ECW: PATH OF DESTRUCTION (UNCENSORED)	Pioneer Entertainment 71548	Various Artists	2000	NR	19.98
13	12	8	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
14	23	4	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
15	22	13	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
16	14	12	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. 0868	Various Artists	2000	NR	19.98
17	24	4	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
18	13	11	SIN: THE MOVIE	A.D.V. Films 707043	Animated	2000	NR	19.98
19	NEW ▶		BRITNEY SPEARS IN HAWAII	Jive/Zomba Video BMG Video 1704	Britney Spears	2000	NR	19.98
20	28	5	ESCAFLOWNE (UNCUT): BETRAYAL & TRUST	Bandai Entertainment Pioneer Entertainment 71144	Animated	2000	NR	19.98
21	16	6	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
22	18	32	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
23	19	65	WHITE CHRISTMAS	Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	9.95
24	31	16	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
25	26	7	POKEMON: THE MOVIE 2000	Warner Home Video 18620	Animated	2000	G	22.96
26	25	6	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
27	27	2	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
28	20	8	REBOOT: VOLUME 1	A.D.V. Films 706943	Animated	2000	NR	14.95
29	17	17	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. 0866	Various Artists	2000	NR	19.98
30	RE-ENTRY		A CHRISTMAS STORY	MGM Home Entertainment 65045	Darren McGavin Peter Billingsley	1984	PG	14.95
31	21	33	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	14.95
32	36	4	PLAYBOY'S SEXY SHORTS	Playboy Home Video Universal Studios Home Video 0893	Various Artists	2000	NR	19.98
33	32	19	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19946	Animated	2000	G	24.99
34	33	5	BEING JOHN MALKOVICH	USA Home Entertainment 59757	John Cusack Cameron Diaz	1999	R	14.95
35	30	107	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
36	37	8	THE TALENTED MR. RIPLEY	Paramount Home Video 156063	Matt Damon Gwyneth Paltrow	2000	R	14.95
37	38	22	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
38	34	2	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
39	29	17	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. 0865	Various Artists	2000	NR	19.98
40	35	15	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	6	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
2	3	8	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise
3	4	6	CHICKEN RUN (G)	DreamWorks Home Entertainment 85754	Mel Gibson
4	NEW ▶		ROAD TRIP (NR)	DreamWorks Home Entertainment 87111	Tom Green
5	NEW ▶		THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
6	5	4	THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13)	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson
7	7	6	X-MEN (PG-13)	FoxVideo 2000741	Patrick Stewart Ian McKellen
8	6	4	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 12369	Nicolas Cage Angelina Jolie
9	10	7	THE PERFECT STORM (PG-13)	Warner Home Video 18966	George Clooney Mark Wahlberg
10	8	10	THE PATRIOT (R)	Columbia TriStar Home Video 05702	Mel Gibson
11	11	9	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
12	15	11	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20909	Ben Stiller Jenna Eifman
13	12	7	BIG MOMMA'S HOUSE (PG-13)	FoxVideo 2000779	Martin Lawrence
14	13	15	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black
15	16	9	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver
16	2	2	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
17	17	13	U-571 (PG-13)	Universal Studios Home Video 85702	Matthew McConaughey Bill Paxton
18	14	12	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
19	9	2	SHAFT (R)	Paramount Home Video 336193	Samuel L. Jackson
20	19	5	THE REPLACEMENTS (PG-13)	Warner Home Video 18585	Keanu Reeves Gene Hackman

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
2	1	7	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
3	3	5	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 13606	Nicolas Cage Angelina Jolie
4	2	4	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
5	4	3	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green
6	5	3	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
7	6	11	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
8	8	2	THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes
9	7	7	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
10	15	4	SHAFT (R) (29.99)	Paramount Home Video 336194	Samuel L. Jackson
11	10	9	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise
12	12	68	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
13	11	3	SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman
14	NEW ▶		AUTUMN IN NEW YORK (PG-13) (26.98)	MGM Home Entertainment 1001441	Richard Gere Winona Ryder
15	9	8	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg
16	14	2	THE EXORCIST (R) (24.98)	Warner Home Video 18632	Ellen Burstyn Linda Blair
17	16	6	BIG MOMMA'S HOUSE (PG-13) (26.98)	FoxVideo 2000819	Martin Lawrence
18	13	5	THE NUTTY PROFESSOR II: THE KLUMPS (PG-13) (26.98)	Universal Studios Home Video 20922	Eddie Murphy Janet Jackson
19	17	11	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton
20	18	7	CHICKEN RUN (G) (26.98)	DreamWorks Home Entertainment 86453	Mel Gibson

© 2001, Billboard/BPI Communications and VideoScan, Inc.

New Line Builds 'Little Vampire' Promotion With Legoland

TAKE A BITE: A trip for four to California theme park Legoland is the centerpiece of New Line Home Video's promotional campaign for the upcoming video/DVD release of theatrical title "The Little Vampire," which streets March 6 (\$19.96 for VHS and \$24.98 for DVD). New Line is also partnering with the Langer Juice Company, Best Western, and America Online (AOL); a \$3 consumer rebate is being offered as well.

"The Little Vampire," which stars **Jonathan Lipnicki** ("Jerry Maguire," "Stuart Little"), is based on a series of novels by **Angela Sommer-Bodenburg**. DVD extras include three animated, menu-based games; jokes; recipes; full-screen and widescreen versions of the film; and the theatrical trailer.

The Legoland Sweepstakes grand-prize winner receives an all-expenses-paid trip for four to the theme park. The sweepstakes will be featured on 1.5 million Langer's juice bottles. With a juice purchase, Langer's is also offering an instant \$1 off the purchase of any two of its products. Best Western will feature the sweepstakes on the company Web site and will offer coupons for 15% off an entire visit at participating Best Western hotels. AOL Kids, part of the AOL network, also plans to promote the Legoland Sweepstakes on its site. New Line is offering the \$3 mail-in rebate when purchasers of the VHS or DVD also buy the New Line Records movie soundtrack.

New Line Home Video will support the release with TV spots on all broadcast networks, as well as on cable networks Nickelodeon, Cartoon Network, and Fox Family Channel. Print ads, radio spots, and promos on the movie's Web site are also planned. Plus, New Line will distribute "The Little Vampire" teaching guides and posters to millions of students in grades one

through three.

SCOOBY-NEW: Warner Home Video's first family-targeted event of its 2001 catalog initiative features Scooby-Doo titles, led by new direct-to-video title "Scooby-Doo And The Ghoul School." What Warner has dubbed the Scooby-Doo Wave streets March 6 and includes the previously released and now-repriced "Scooby-Doo On Zombie Island" and "Scooby-Doo And The Witch's Ghost"; all three titles are \$14.95. Also included in the Scooby-Doo Wave is "Scooby-Doo And The Alien Invaders," priced at \$19.96, along with a baker's dozen of other titles featuring the mystery-solving dog.

Warner's yearlong promotion involves an escalating rebate program available to retailers who participate in Warner Spotlight events such as this one. TV spots, print ads, and online activities are also part of the campaign, as is trailing on more than 20 million family entertainment videos. Plus, consumers can receive one free video when they purchase any three additional videos from any of Warner's eight Spotlight Waves through the year.

A "What's In Your Spotlight?" instant-win sweepstakes, launched by Warner Home Video, will award a grand-prize winner with a trip for two to either Hollywood or New York for a movie premiere; other prizes include a DVD player, videos, and boxes of Act II Microwave Popcorn.

Packed inside each DVD/VHS is a coupon book featuring offers from AOL, Blimpie, Club Med, Flowers USA, Fuji Film, Kid Rhino, Max Factor, and others.

GETTING IN TUNE: Warner Bros. Publications has linked with children's video producer Power to Create Inc. to release a new video



by *Moira McCormick*

series called "Tune Buddies." It's the second such partnership between the two entities, which produced a similar music-instruction series in 1999 called "Instrumental Classmates."

The six live-action titles in the "Tune Buddies" line are "Getting To Know The Instruments," "The Brass," "The Woodwinds," "The Percussion," "The Strings," and "The Keyboards."

IN TRAINING: Much-loved toy train Thomas the Tank Engine's new video will be released Feb. 13 by Anchor Bay Entertainment. "Thomas' Trackside Tunes & Other Thomas Adventures," priced at \$14.98, is packaged with a free wooden toy, Toby the Tram Engine, which normally retails for \$9.99 by itself. The program includes six new sing-along songs, as well as a pair of stories, told respectively by **Alec Baldwin** and **George Carlin**.

In other Anchor Bay news, the Handleman-owned producer is offering a free copy of "Baby Songs—All-Time Favorites" with the purchase of \$14.98 prenatal yoga video "Crunch Yoga Mama," beginning Jan. 30. The "Baby Songs" video, a compilation of selections from the ever-popular series featuring singer/songwriter **Hap Palmer**, normally retails for \$12.98.

KIDBITS: In "Elmo's Musical Adventure: The Story of Peter And The Wolf," which Sony Wonder releases Tuesday (16) on video and DVD, conductor **Keith Lockhart** and the **Boston Pops Orchestra**

join assorted Muppets in telling **Prokofiev's** timeless tale. TV and theater ads will run, and each video/DVD will have a "Sesame Street" coupon booklet in the pack... Theatrical release "Disney's The Kid," starring **Bruce Willis**, streets on DVD Jan. 23 via Walt Disney Home Video and DVD, priced at \$29.99 (a VHS version releases to rental the same day)... Artisan Entertainment's Family Home Entertainment division is set to re-release the entire 36-title "Hallmark Hall of Fame" line, which has collected numerous awards over the years (including 78 Emmys), on

Tuesday (16). Price is \$14.98 for each; five titles are also available on DVD... Universal Studios Home Video springs two new titles in its preschool series "Maisy," based on the Nickelodeon TV show, on Feb. 6. "Maisy ABC" and "Maisy Springtime" both retail for \$12.98... Retailers might consider targeting their teen customers (and the teens' parents) with "DUI: Dead In 5 Seconds," from Goldhil Home Media of Thousand Oaks, Calif. The \$19.95 title lays out the consequences of drinking and driving via interviews with real-life victims' families.

Billboard®

JANUARY 20, 2001

Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
No. 1					
1	1	4	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000	19.96
2	3	4	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999	26.99
3	2	4	POKEMON: THE MOVIE 2000 Warner Home Video 18620	2000	22.96
4	6	103	HOW THE GRINCH STOLE CHRISTMAS! ♦ Warner Family Entertainment/Warner Home Video 65409	1966	14.95
5	4	12	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000	14.95
6	8	8	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
7	5	11	VEGGETALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000	12.99
8	7	5	THOMAS AND THE MAGIC RAILROAD Columbia TriStar Home Video 5563	2000	22.96
9	11	10	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000	24.99
10	12	11	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
11	15	4	OLIVE. THE OTHER REINDEER FoxVideo 2000168	2000	14.98
12	17	14	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000	14.95
13	9	4	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658	2000	14.95
14	10	4	THE POWERPUFF GIRLS: DREAM SCHEME Warner Home Video 1661	2000	14.95
15	14	45	FROSTY THE SNOWMAN ♦ Family Home Entertainment/Artisan Home Entertainment 27311	1989	12.98
16	RE-ENTRY		TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
17	RE-ENTRY		BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000	19.95
18	16	3	SAILOR MOON: THE LEGEND BEGINS DIC Entertainment/A.D.V. Films 707303	2000	12.98
19	13	4	JOSEPH: KING OF DREAMS DreamWorks Home Entertainment 86088	2000	24.99
20	RE-ENTRY		SCOOBY-DOO AND THE ALIEN INVADERS Warner Family Entertainment/Warner Home Video 41372	2000	19.96
21	22	12	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000	14.95
22	20	14	THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO Warner Home Video 1577	2000	14.95
23	NEW ▶		THE ROAD TO EL DORADO DreamWorks Home Entertainment	2000	24.99
24	19	12	MARY-KATE & ASHLEY: AMAZING ADVENTURES Dualstar Video/Warner Home Video 56519	2000	14.95
25	23	6	FLINT: THE TIME DETECTIVE A.D.V. Films 7101	2000	14.98

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

DVD A Hot Topic AT The VSDA Convention

BY EILEEN FITZPATRICK

LAS VEGAS—Lighter attendance and fewer exhibitors couldn't dampen the enthusiasm of the organizers of the 20th annual Video Software Dealers Assn. (VSDA) Convention and Home Entertainment Expo & DVD Festival, who stressed that the annual trade show is in transition.

Held Jan. 7-9 at the Venetian Hotel/Sands Expo Center here, the 2001 show was held just six months after the 2000 show. Moving the convention from the summer to winter was orchestrated to take advantage of the Consumer Electronics Show (CES) and to emphasize the convergence of entertainment and technology. CES was held Jan. 6-9 at the Las Vegas Convention Center and at several hotels around the city (see story, page 1).

But the only convergence news at

VSDA was the 20th Century Fox Home Entertainment announcement that the March 13 release "Bedazzled" would include features for the Nuon set-top multimedia device. Developed by VM Labs, the Nuon player allows increased interactivity with DVDs, as well as the ability to play games. Nuon players from Toshiba and Samsung hit the market during the fourth quarter, and at CES the company announced additional player manufacturing deals with Goldstar and Oritron. The company plans to release four to five Nuon-enhanced DVDs this year.

Even though VSDA cancelled its DVD super-session when panelists for a directors' roundtable were unavailable and settled for a quickly assembled DVD retailing panel, there was still good news on the DVD front. The steady growth of DVD shows no sign of a slowdown, according to num-

bers released by the DVD Entertainment Group (DEG).

DEG estimated that DVD player sales have exceeded 14 million since the product's launch in 1997. The figure is 2 million more than the original estimate a year ago.

In December 2000, consumers purchased 3.5 million DVD players—the total amount purchased in all of 1999.

"Based on the empty shelves over the holiday season, if manufacturers could have produced more players, retailers could have sold more," said Panasonic Consumer Electronics GM and DEG board member Rusty Osterstock.

DVD hardware shipments are expected to exceed 13 million this year. DEG reported that more than 182 million movies and music titles shipped in 2000, a 90% increase over 1999. Nearly 80 million units shipped

(Continued on page 103)

Billboard

Get the attention of 150,000 industry professionals each week in print & an additional 3,000,000 website visitors at www.billboard.com

Enormous exposure. Remarkable results.

CLASSIFIED

Connect with the music industry's most important decision makers in Billboard Classified.

CALL 1-800-390-1489 TODAY!

FAX ALL ADS TO: 646-654-4699

DEADLINE: FRIDAY AT 4:00PM EASTERN

Ads now appear online for one low price!

OVER 12 MILLION PAGE HITS A MONTH

www.billboard.com

DUPLICATION/REPLICATION

CRYSTAL CLEAR SOUND

CD, CD-ROM, & cassette manufacturing

art design & printing
mastering & editing
30 years experience

guaranteed national distribution
Amazon.com, CDNow, Tower Records, etc.
call or visit our website for details!

1-800-880-0073
www.crystalclearsound.com/cattape

DUPLICATION/REPLICATION

ONE-STOP AUDIO MANUFACTURING

- CD REPLICATION
- Vinyl Records (colors available!)
- Cassettes
- Super-Hot Mastering Studio
- Graphics Design
- On-Demand Color Printing

Best Price, Best Service - for more than 20 years!

EUROPADISK, LLC (800) 455-8555

WWW.EUROPADISK.COM

Disks With No Risks

DUPLICATION/REPLICATION

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE'LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

300 CD PACKAGE: \$975

INCLUDES: ORIENTATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD • 1-COLOR CD LABEL • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
* from your print-ready film (in Rainbo's specs)

1000 CD PACKAGE: \$1249

INCLUDES: ORIENTATION • FULL COLOR 4-PAGE BOOKLET (INSIDE B&W) and 4-COLOR TRAY CARD • 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
* from your print-ready film (in Rainbo's specs)

ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 • Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

1000 BULK CD'S \$590

Includes Glass Mastering / 3 Colors on Disc
1000 Retail Ready CD'S \$1249.00
Includes Color 4 Panel Inserts (Inside Black) 4/1 Tray Card's, 3 Color on Disc, Jewel Cases, insertion, polywrap, Film Output Included
• Free Clear Trays • Free UPC Barcode
• Free Templates • Free Third Color
• Free Web Page with Sound

CD-R Media all major brands as low as 29¢

CD-R Duplication 24Hr Turn Available
100 CD-R'S - 1 Color Black/Red/Blue \$199
100 CD-R'S - Process Color \$299

DisksDirect.com
Digital Media Professionals
1-800-557-8000

1000 COMPACT DISCS .98 EA.*

1000 CASSETTES .64 EACH*

CDR DUPLICATION! \$2.00 each!
Minimum Quantity 50
FAST TURNAROUND!

*Call for details

ALSHIRE CUSTOM SERVICE
1015 W. ISABEL STREET, BURBANK, CA 91506
Fax (818) 569-3718 • sales@alshire.com • www.alshire.com

www.digitalforce.com
DIGITAL FORCE

TOTAL CD, CDR, CD-ROM, DVD, & CASSETTE PRODUCTION 212-252-9300 in NYC
1-877-DISC-USA TOLL FREE the POWER of Excellence

BETTER QUALITY-LOWER PRICES!
1000 Retail Ready CD's - \$1220
Creative Sound
(800) 323-PACK
<http://csoundcorp.com>

100 CD's 800-767-7664
Same Day Service! **\$79**
GlobalDisc.com

46 PRODUCTIONS
25 CDRs - \$80 / 50 CDRs - \$140
100 CDRs - \$200 / 200 CDRs - \$340
FREE CDRs WITH EVERY ORDER
From CD or CDR master. Includes CDR/jewel box w/ text printing on CD label. Add \$19 for other digital master. \$33 for analog master. Orders must be prepaid. Shipping not included.
42 W 557 Hawk Circle, St. Charles, IL 60175
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

COMPACT DISCS AS LOW AS \$.55 EACH (BULK)

1,000 CD's \$1050.00	1,000 AUDIO CASSETTES (DIGITAL BIN) \$45
	CDR-REPLICATION (1-OFF) \$2.00
	BLANK CDRs \$65

INCLUDES JEWEL/WRAP 2-PANEL/4-COLOR BOOKLET TRAY CARD

OTHER SERVICES INCLUDE
VIDEO DUPLICATION
GLASS MASTERING AUDIO/CD-ROM/DVD
DVD AUTHORIZING/DVD REPLICATION

CALL TODAY! PHONE: 1.800.486.6782 • FAX: 1.803.548.3335
website: www.mirror.image.com • email: mirror.image@uavco.com

REACH OVER 200,000 RESPONSIVE READERS
EVERY WEEK IN BILLBOARD CLASSIFIED TODAY!!
1-800-390-1489 FAX: 646-654-4699

FUTUREDISK MEDIA

1-877-TO-BUY-CD'S
516-771-1935

1000 CD'S Retail Ready* \$1200
500 CD'S Retail Ready* \$950
1000 Bulk CD'S \$550

- ✓ CD, CD-R, DVD, VHS, Cassettes
- ✓ Web Hosting, Design, and e-Commerce
- ✓ High Quality US Made Media (Ask about our New Crystal CD-R)
- ✓ Fast Turn Around! (Express Service available)
- ✓ Custom Shapes & Colors of CD's
- ✓ Business Card CD's and Blank CD-R Available
- ✓ Short Runs (10 - 1000 pcs) Welcome!!!
- ✓ HUGE Selection of Packaging options!
- ✓ Distribution on Amazon.com etc
- ✓ Best Prices Around!
- ✓ Se Habla Español
- ✓ DJ's, Indie Labels & Recording Studios Welcome

✓ MasterCard - Visa - Amex - Discover
* - Call for Details

WINTER SALE

BULK CD'S \$59 ea./minimum 1000

\$100 OFF EVERY CD PACKAGE
Our DESIGN or YOURS from CDR master & computer files

\$250 OFF EVERY DVD PACKAGE

300 FULL COLOR 11x17 POSTERS

ONLY \$99

with Every CD/DVD Package

OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE!

- FREE Web Page w/ sound sample
- FREE Third Color on Discs
- FREE Clear Trays
- FREE UPC Barcode
- FREE Design Kit

THIRD WAVE MEDIA

WORLD CLASS QUALITY CD & DVD REPLICATION

CALL TODAY FOR A FREE CATALOG

(800) WAVE CD-1

WWW.THIRDWAVEMEDIA.COM

CD FAIRS AND FESTIVALS

OKLAHOMA CITY CD FAIR
WORLD'S LARGEST
MAY 18 - 27, 2001

OVER 2,000,000 USED AND COLLECTABLE CD'S

EXHIBITED IN A FESTIVAL SETTING.

PUBLIC IN FREE, AGGRESSIVE NATIONAL PROMO.

INFO ON TENT & BOOTH RENTALS, FOOD & BEVERAGE CONCESSION:

PHONE (405) 292-7569

FAX (405) 292-0415

Billboard Advertising
646-654-4698

RECORDING STUDIO

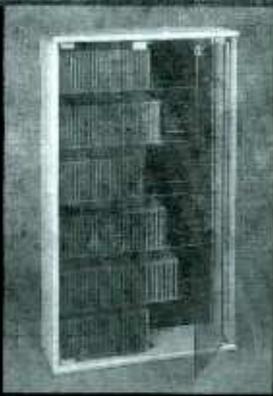
Recording Studios

Designed, Equipped & Installed. Expertise in digital, state-of-the-art & vintage gear.

ANGEL MOUNTAIN
(610) 691-5056
www.angelmtn.com

FIXTURES

Solid Hardwood Media & Component Cabinets



Get the facts on Unlimited Storage for CDs, DVDs, LPs, Video Tapes, LaserDiscs, Cassettes & A/V Components.

SORICE Call: 800-895-5241
www.sorice.com

PUBLICITY PHOTOS

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER



B&W
8x10's
500 - \$80
1000 - \$108
B&W
POSTCARDS
500 - \$65.00

FREE
Catalog & Samples



1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

INTERNET/WEB SERVICES

Music Network USA

"Your Gateway to Music Industry Resources"
NewsWire, Event Calendar, Web Directory, Industry Classifieds
Web Hosting & Design 310 428-4989
Established Since 1992
www.freemusicclassifieds.com

PUBLICATIONS



In the Studio?
FREE Guide to
Master Tape Preparation
Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
info@discmakers.com



MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com

ROCK AND SOUL

462 7th Ave., New York, N.Y. 10019 (212) 695-3953/ Fax (212) 564-5358

MUSIC DEPT.: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL LP's
CD's and CASSETTES • DISCOUNT PRICES!
PRO D.J. DEPT. MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES
EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS

MUSIC MERCHANDISE

VINYL LPs • 12" • 45s

LTD. ED. 7" BOX SETS • Picture Discs • Color Vinyl
Tons of current and hard-to-find titles at the
best prices ever! FREE CATALOGS!
Wholesale only.

GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

ROYALTY PAYMENTS

\$ Royalties \$

Access Your Future Now!
Granite Capital Corp.
Call now 800-326-9520

STORE SUPPLIES

SPECIALTY STORE SERVICES

- CD-DVD Browsers
- Modular Storage Cabinets
- Video Merchandisers
- P.O.P Displays
- Custom & Stock Signs
- CD Repair Systems
- Security & Surveillance Systems
- Free Store Planning



We Ship World Wide - Se Habla Español

Call For **Free 162 Page Idea Packed Catalog (Ask for #732)**

1-800-999-0786

MUSIC DISTRIBUTORS

CUSTOM COMPILATIONS

Established CD manufacturer, with thousands of classical, jazz, folk and blues titles, offers custom compilations in any configuration to your specifications. We can also assist in musical planning and graphics. Special deals for bulk orders/retail chains.

Please contact: **Vanguard Classics Special Products**
27 West 72nd St., New York, NY 10023
Ph: (212) 769-3060 Fax: (212) 769-3195
email: info@omegarecords.com

COMPUTER/ SOFTWARE

The Computer and POS Solution
for the Music & Video Industry



(888)658-7100

•Chains •Independents •One-Stops



RecordTrak
Inventory Management
For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-269-3440

REACH OVER 200,000
RESPONSIVE
READERS
EVERY WEEK
CALL BILLBOARD
CLASSIFIED
TODAY AT
1-800-390-1489

FOR SALE

HIP HOP & BLUES CD's

MANY RECENT & KNOWN ARTISTS

Factory sealed — up to \$16.98 list.

\$1.50 each — 125 asst. per box

Boomerang Music Recyclers

David (520) 977-3691

MUSIC PRODUCTION

KINGDOMCHILD ENTERTAINMENT

Production - Choreography - Artists

Layin' down the hottest tracks including hip-hop, pop, r&b, ballads, reggae, christian contemporary/rap, and more. Work for hire or contracted. Kingdomchild at your service.

Phone GM Productions:

(253) 941-4689

Email: kingdomchild@pocketmail.com

SOMETHING HAPPENS WHEN YOU
DON'T ADVERTISE ... NOTHING!!

SONGS FOR SALE

"BIG BUCKS" AND "RUN FOR OFFICE"

These songs have already been getting good air play. Now it's time for a big group to do them. The lyrics are universal, timeless and entertaining.

Check them out at

www.barrows.com
or CALL Robert Barrows, Pres.
R.M. Barrows Advertising, Inc.
(650) 344-1951

Phat on Dat Records presents:

The Down Street Playaz new CD LP
"Ca\$flow", soundtrack to the directors
cut to the underground documentary
classic "Pimps Up Ho's Down" as seen
on HBO. Download or purchase the
album & see the video from the first
single titled "BIG BALLIN"
www.mp3.com/DSP

WANTED TO BUY

TOP \$ PAID

For: Co's, Lp's, Cassettes,
Video, DVD.

Call (201) 567-4614

Fax 201-567-4288

HELP WANTED

BUSINESS AFFAIRS MANAGER/PARALEGAL

Leading NJ based independent record label seeks a business affairs person (Paralegal or equivalent in experience) who has at least two years of hands-on experience in the licensing, business affairs, or legal department of a record company. Will draft and negotiate domestic and international licensing agreements, producer agreements, and songwriter agreements. Candidate should be familiar with music publishing, copyright and trademark issues. Position requires excellent written, verbal and communication skills, plus good attention to detail and excellent follow up skills. Microsoft Word/EXCEL a must.

Please Fax resume with salary history to:
Human Resources Dept. at: (201) 866-5444

Wanted: Experienced Product Manager

ready to take the next step to VP Marketing

Strong independent rock label seeks the right person to lead Marketing department. Experience in all areas of product management, budgeting, and good communication skills, are musts.

Please forward resume to:

Billboard Magazine
Classified Response Box 673
770 Broadway, 6th Flr.
New York, NY 10003

IF IT'S THE MOVERS AND SHAKERS
OF THE MUSIC INDUSTRY YOU
WANT TO REACH
CALL BILLBOARD CLASSIFIED
646-654-5186

HELP WANTED

- Business Development/Sales Manager
- Retail District Manager

Long-established, financially healthy One Stop/Retailer seeks an individual with One Stop experience to develop new business and to help manage our sales effort at every level. Established customer base a plus, with cold-calling experience and results a must.

- Retail District Manager

position requires extensive record retail management background, preferably at the district level. Hands-on position with P & L responsibility. Salary plus incentives, 401-K, medical plan

Mike Wise

Music City Record Distributors
25 Lincoln Street
Nashville, TN 37210
800-467-1050, Ext. 104
Fax: 615-255-7329
E-mail: mikew@mcrd.com

LABEL MANAGER

Shadow Records, a New York City based independent label, is looking for a label manager. Strong promotional & marketing skills (retail, street, press, radio, internet) needed. No A&R needed. Knowledge of underground electronic music a huge plus.

Please fax resume & cover

letter including salary requirements to

212-366-5979, attn. Personnel

MUSIC & MORE

Savvy SENIOR level negotiator - 3 to 4 years experience in licensing music, clips, etc. for expanding rights clearance agency. We license rights for music, film & TV clips, photos, celebrities etc. Small company.

Fax resume to BZ/Rights at: (212) 924-2525

Established Independent label

In Los Angeles seeks experienced sales person to increase sales with national accounts, open new accounts, and develop custom/special market products. Send resume and cover letter to: David, P.O. Box 39439, Los Angeles, CA. 90039

International Sales Assistant

for Putumayo World Music. Fluent Spanish and good computer knowledge required.

Fax/email only resume to Michele at:

212 460-0095 michele@putumayo.com

Billboard Magazine Sales & Marketing Internships

Billboard Magazine places undergrad college students in the advertising department of their New York City office as assistants each semester. Candidates gain valuable and impressive Sales & Marketing experience in both the Music and Publishing Industries as they learn the basic operations here as well as learn from the inside the strategies utilized to keep **Billboard Magazine** and **billboard.com** the number one sources for information to the Music Industry. Position is available to active students for college credit only, and is non-paying.

Interested candidates should fax
Billboard's Sales Dept. at:
(646) 654-4699



Smithsonian Folkways Recordings

MARKETING DIRECTOR

Indie label in Washington DC seeks experienced Marketing Director for N. America. Must have passion and integrity, along with proven track record in executing comprehensive marketing campaigns inclusive of sales, publicity, radio, internet, and advertising components targeting retail, direct mail, and mail order consumers.

Visit www.sihhr.si.edu to view full position description and application procedure

Vacancy #00MA-1402 or phone (202) 275-1089, TTY (202) 275-1110

Applications must be received by February 16, 2001

The Smithsonian Institution is an Equal Opportunity Employer

Vice President, Participations & Residuals

Artisan Entertainment has an immediate opening for a VP of Participations and Residuals. This position is responsible for overseeing the preparation and distribution of royalty statements for profit participants and the calculation of residuals for various guilds. The ideal candidate must have 3-5 years in a relevant management role, experience with financial reporting systems, excellent analytical skills with a keen eye for detail, and the ability to identify critical issues in a complex business environment. BA/BS required. MBA preferred. Artisan offers a competitive salary commensurate with experience, an excellent benefits package, and a great working environment. **Artisan is proud to be an EOE.**



Please send resumes with salary history to: Human Resources
2700 Colorado Ave. Santa Monica, CA 90404
Fax: 310.255.3870 Email: resumes@artisanent.com

Sales Representative

Independent distributor of Classical, World, and Jazz music, seeks responsible, dependable, motivated and diligent sales representation for the following territories: Northern California, Chicago/Midwest, Atlanta/Southeast. Only applicants with sales rep experience will be considered. Please forward resume to:

Billboard Magazine 770 Broadway
Classified Response Box 673
New York, NY 10003

REACH OVER 200,000
RESPONSIVE
READERS
EVERY WEEK
CALL BILLBOARD
CLASSIFIED
TODAY AT
1-800-390-1489

IF YOU HAVE A PROFESSIONAL
SERVICE YOU'D LIKE
THE MUSIC INDUSTRY
TO KNOW ABOUT
CALL BILLBOARD CLASSIFIED TODAY
1-800-390-1489 FAX: 646-654-4698

Businesses that rely on advertising results to boost the bottom line agree:

BILLBOARD ADVERTISING PULLS.

Every week in print our magazines classified ads reach 150,000 professionals in the music & entertainment industry, and the level of weekly visitors to our website is over 1 million. All classifieds receive FREE PLACEMENT at www.billboard.com.

Find out more about the power of

Billboard Advertising...

Call (800) 390-1489

Update

LIFELINES

BIRTHS

Boy, John Rocco, to **John and Susan Trumbour**, Dec. 21 in Bedford, N.Y. Father is director of advertising for Arista Records.

Girl, Frankie Jean Sixx, to **Donna D'Errico and Nikki Sixx**, Jan. 2 in Agoura Hills, Calif. Mother is an actress and model. Father is a founding member of Mötley Crüe.

Girl, Ella Irene Sadler, to **Anya Siglin Sadler and Andy Sadler**, Jan. 4 in Ann Arbor, Mich. Mother is assistant director of the Ark music club.

DEATHS

Louil Silas Jr., 44, of kidney failure, Jan. 6 in Los Angeles. Silas first joined MCA in 1983 as the West Coast regional black music promotion rep. By 1992 he had become executive VP of A&R. While at MCA, Silas worked with such acts as Bobby Brown, Pebbles, Sheena Easton, New Edition, Guy, Stephanie Mills, Gladys Knight & the Pips, Jody Watley, and Patti LaBelle. He later launched the MCA-distributed label Silas Records, whose roster included Chanté Moore and Jesse Powell. In August 1999 he was named senior VP for LaFace's Los Angeles branch, LaFace West. Silas is survived by his father.

Eddy Shaver, 38, of undetermined causes, Dec. 31 in Waco, Texas. Shaver, a guitarist, partnered with his father, singer/songwriter Billy Joe Shaver, in the band Shaver. The

group has released five albums since 1991 on Zoo/Praxis, Justice, and New West Records. A new album, "The Earth Rolls On," is due from New West March 20. Shaver also toured and recorded with Dwight Yoakam, Willie Nelson, Waylon Jennings, Kris Kristofferson, Dickey Betts, and Guy Clark. In addition to his father, he is survived by his wife.

Les Brown, 88, of lung cancer, Jan. 4 in Los Angeles. Brown was a big-band legend who formed the Les Brown Band Of Renown in 1936. He is also known for co-writing "Sentimental Journey," which was the result of a partnership with Doris Day. In 1950, he joined Day and Bob Hope for the first of 18 Christmas tours that entertained American troops at military bases around the world. Brown was additionally a co-founder of the National Academy of Recording Arts and Sciences (NARAS). He served as the first president of NARAS' Los Angeles chapter and helped launch the first-ever Grammy telecast. Brown is survived by his wife, a son, a daughter, four grandchildren, two great-grandchildren, and one great-great-grandchild. In lieu of flowers, the family requests that donations be sent to the Michael Burke Foundation at the St. John's Health Center in Santa Monica, Calif., in Brown's name.

Danniebelle Hall, 63, after a long illness, Dec. 28 in San Jose, Calif. Hall was a gospel singer and songwriter who is best-known as the featured singer in Andrae Crouch & the Disciples in the 1970s. The group's

hits include "Soon And Very Soon," "Take Me Back," "Tell Them," and "Quiet Times." Hall additionally wrote songs that were recorded by Eartha Kitt, Pat Boone, James Cleveland, and the Mighty Clouds Of Joy. She is survived by a son, two daughters, seven siblings, and seven grandchildren.

Regis Irving, 34, of complications from strep throat, Dec. 19 in Upland, Calif. Known as Reg-N.I.C.E., Irving was a member of the gospel/rap group God's Original Gangstaz. He is survived by his son. The family requests that any donations in Irving's name be made at any Wells Fargo Bank, account number 06351 47051.

Harold Rhodes, 89, of complications from pneumonia, Dec. 17 in Canoga Park, Calif. Rhodes is known for inventing an electric piano that revolutionized the sound of 1960s jazz and pop music. In 1959, a partnership with Leo Fender led to the mass production of the Rhodes piano. The Fender/Rhodes Company was bought by CBS Musical Instruments in 1965. CBS went on to produce two versions of the piano until 1984. The instrument was used by many prominent musicians, including Miles Davis, Ray Charles, Chick Corea, Donald Fagan of Steely Dan, and Paul McCartney. Rhodes was also the recipient of the National Academy of Recording Arts and Sciences' President's Merit Award in 1997. Rhodes is survived by his wife, a brother, two sons, three daughters, and nine grandchildren.

CALENDAR

JANUARY

Jan. 15, **Getting Records To Radio**, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.

Jan. 20, **MIDEMnet 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 20, **Publicity In The Music Industry**, presented by the Journalism, Public Relations, and Fund-Raising Department of UCLA Extension, University of California-Los Angeles, Los Angeles. 310-825-0641.

Jan. 21-25, **MIDEM 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 24, **Negotiating A Collaboration Agreement**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Jan. 27-Feb. 3, **Seventh Annual Country In The Rockies**, benefitting the T.J. Martell Foundation, Club Med Crested Butte, Crested Butte, Colo. 615-256-2002.

Jan. 30, **Internet Law For Electronic Commerce In Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

FEBRUARY

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament**, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 5-6, **Jupiter Internet Commerce Latin**

America Forum, Hyatt Regency Miami, Miami. 800-214-5952, ext. 6424.

Feb. 6, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Feb. 20-22, **Mobile Beat DJ Show & Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 20-22, **REPLitech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, **Copyright & Trademark Seminar**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Feb. 21, **43rd Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 22-25, **By:Larm Convention**, Tromso, Norway. 47-2335-6096.

Feb. 24, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 25, **Music Career Expo & Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

MARCH

March 2-4, **Building A Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America,

French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society Awards Banquet**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach, Fla. 954-563-4444.

APRIL

April 2-3, **Plug-In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, plugin.jup.com.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach, Fla. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jpesselnick@billboard.com.

Programming

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

newsline...

XM SATELLITE LAUNCH ABORTED. XM Satellite Radio was forced to delay the launch of its first satellite Jan. 8 after a minor adjustment had to be made moments before lift-off. Although the problem was fixed in just a few minutes, the short launch window did not leave enough time for the satellite to go up. It is now scheduled to be launched Feb. 28; the launch of XM-2, XM's second of the two satellites, is slated to head into space in mid-April. The revised time line will still allow XM to roll out its planned service this summer.

INFINITY & VIACOM DELAY MERGER. In the wake of an unrelated Delaware Chancery Court ruling, Infinity Broadcasting will ask its shareholders to approve its buyout by Viacom. Both companies decided to go to stock owners after a recent court decision involving another corporation created uncertainty about whether such a vote might be required for Delaware corporations, such as Infinity. "We decided to seek a shareholder vote to eliminate any uncertainty created by the ruling," said Viacom president/COO Mel Karmazin in a statement. The shareholder meeting is expected to occur in the first quarter of 2001, with a closing to occur immediately after the meeting. Closing had originally been planned for the week of Jan. 8. In a show of support for the merger, Infinity's two largest stock owners other than Viacom have announced they will vote in favor of the transaction.

KERBANGO ALIGNS WITH LIVE365. 3Com Corp.'s Kerbango free-standing Internet radio receiver has picked up a significant amount of new content in an alliance with Live365.com. More than 25,000 of Live365's Internet radio stations will be integrated into the Kerbango service, bringing the total number of available stations to nearly 30,000. The non-exclusive licensing agreement is the first to be announced, although more are expected. Scheduled for release in the next few months, the Kerbango unit will allow consumers to listen to Internet radio stations without the use of a computer.



KERBANGO RECEIVER

NOTED. A look through the Bush-Cheney 2001 Presidential Inaugural Committee records indicates Metro Networks founder David Saperstein and former Chancellor Media chairman Tom Hicks have each donated \$100,000 to the GOP cause. Saperstein still sits on the board of Metro, which was bought by Westwood One in September 1999. The Inaugural Committee plans to raise between \$20 million and \$30 million in private funds for this month's festivities, set to begin Jan. 19... The British Broadcasting Corp. will once again be heard in China for the first time in seven years, under a deal struck between the BBC and Beijing's State Administration for Radio, Film, and Television... The National Academy of Recording Arts and Sciences and Westwood One have renewed their agreement through 2005, giving Westwood One exclusive worldwide broadcast coverage rights to the Grammys, which will be awarded Feb. 21.

Prepared by Frank Saxe in New York.

Stations Lose Streaming, Site Content Programmers Forced To Come Up With New Web Strategies

BY FRANK SAXE
and MARC SCHIFFMAN

NEW YORK—With the information superhighway littered with dotcom wrecks, many programmers are finding their Web sites streaming nothing but static—or, worse yet, their sites are down entirely.

As the headlines these past months have chronicled dotcom after dotcom folding, several stations whose sites were depending on streaming through BroadcastAmerica.com or counting on content from Feed the Monster Media have had a rude awakening: In the past two months, those two companies, among others, went under.

BroadcastAmerica.com filed for Chapter 11 bankruptcy in November 2000, and a judge gave its providers permission to pull the plug on its streaming transmissions in late December, leaving 400 radio stations without a streamer. BroadcastAmerica now owes more than \$4 million, according to bankruptcy court documents.

Attempts at finding a partner to infuse cash into the firm have so far proved unsuccessful. It appears the company will likely go on the auction block, where it would probably fetch a higher price than if it were parceled out piece by piece.

In a Jan. 5 courtroom development, Web advertising-insertion company SurferNetwork.com asked a Maine bankruptcy judge to order BroadcastAmerica to turn over its radio station contracts as collateral. In November of last year, SurferNetwork loaned BroadcastAmerica \$1 million when it announced plans to buy the company. But the deal fell apart, and SurferNetwork wants its money back. It's also asking the judge to begin a liquidation of BroadcastAmerica—which is still looking for a buyer. Repeated calls to BroadcastAmerica were not returned.

Even if a station's Web partners

don't go out of business, they can end up with new ownership, taking stations through changes with them. Third-party content provider OnRadio has been sold to Global Media, which is now in the hands of SurferNetwork.com, all in the space of six weeks.

For stations that experience a setback, frustration is often the first reaction. Yet most programmers say they are ready and willing to get back up on the horse and continue focusing energy on their Web sites, even if that means bringing the project in-house.

Try to listen to top 40 WFLY Albany, N.Y., and you'll get the mes-

sage "We're sorry, the ability to listen live has been temporarily suspended. Please check back at a later date for more information." In fact, many other radio stations have been forced to post a similar message.

"I thought we were in good shape. For months we were hearing rumors [of troubles], but it didn't affect us," operations manager Mike Morgan says. "It's changed my thinking on the vulnerability. I thought [BroadcastAmerica] was a big company, and for them to go under, it's definitely uncertain times in the Internet area."

"It just happened overnight, and we

(Continued on page 98)

Future Looks Bright For E-Radio

NEW YORK—E-radio is finally coming of age. After a number of fits and starts—and a growing number of abandoned Web sites—a recent spate of activity on all fronts shows a promising future for this nascent media format that promises to both complement and dramatically change terrestrial radio.

Streaming-media content skyrocketed to an all-time high in November 2000, with 35 million home Web users accessing streaming audio, video, and text—a 65% increase from November 1999, when Nielsen/NetRatings launched its panel tracking service. This was 36% of the total 95.4 million active Internet users in the U.S., according to T.S. Kelly, NetRatings director of Internet media strategies.

As for the unique audience and reach percentage of the top three Web media players, in September RealNetworks had a unique audience of more than 27 million at home and 14 million at work for its RealAudio and RealMedia formats. Microsoft had over 11 million at-

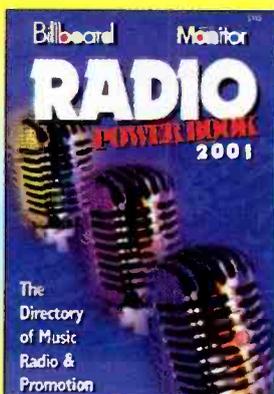
home and 7.3 million at-work users of Windows Media. Apple had more than 7 million at home and nearly 4.6 million at work for its QuickTime format files.

Looking ahead, Kelly believes 2001 will be a "wonderful watershed year for the adoption of standards for audience measurement and delivery technology." He sees more consolidation in the market, with the big media companies really testing the waters and leveraging their strengths to become more viable from a content standpoint.

"Streaming audio and video content in tomorrow's E-radio market will eventually be sold in a much more flexible fashion," he says. "The challenge will be to quantify the process with increasingly refined measures of streaming activity and performance. The ability to report weekly, daily, and even hourly streaming data on content as well as inserted ads will help meet the challenge and fulfill the promise of E-radio."

STEVE TRAIMAN

The power of
information...
right at your
fingertips!



www.billboard.com

The Radio Power Book 2001 contains all the information to make your job easier.

Locate Thousands of Listings in a Snap:

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: ♦ Complete Label Promotion Directory ♦ Arbitron Ratings and History for Top 100 Markets ♦ How Airplay Monitor Works

Order your copy now for \$115 plus \$7 shipping and handling (\$15 for international orders) by calling 1-800-344-7119. Fax your order to (732) 363-0338 or mail this ad with payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

ORDER NOW!

BDPB3161

Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	16	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 3 weeks at No. 1
2	3	24	BACK HERE HOLLYWOOD 164040 †	BBMAK
3	4	14	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
4	2	17	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
5	5	20	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
6	7	9	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
7	6	42	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
8	9	11	BREATHE WARNER BROS. 16884 †	FAITH HILL
9	10	13	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
10	8	7	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
11	12	12	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
12	11	16	AMAZED BNA 65957 †	LONESTAR
13	13	15	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
14	16	9	I HOPE YOU DANCE MCA NASHVILLE ALBUM CUT/UNIVERSAL †	LEE ANN WOMACK
15	14	10	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
16	17	18	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
17	15	20	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
18	18	15	CAN'T FIGHT THE MOONLIGHT CURB 73116 †	LEANN RIMES
19	19	15	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
20	21	8	SPANISH GUITAR LAFACE 24499*/ARISTA †	TONI BRAXTON
21	22	5	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
22	20	10	BY YOUR SIDE EPIC ALBUM CUT †	SADE
23	23	12	NEED TO BE NEXT TO YOU THE ENGINE 13915*/ARISTA †	LEIGH NASH
24	25	6	MY FUNNY FRIEND AND ME HOLLYWOOD SOUNDTRACK CUT	STING
25	28	10	DAYS IN AVALON SIGNAL 21 ALBUM CUT	RICHARD MARX

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	16	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 5 weeks at No. 1
2	2	21	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
3	3	22	PINCH ME REPRISE 16827 †	BARENAKED LADIES
4	4	23	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	5	15	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
6	7	16	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
7	6	27	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
8	8	19	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
9	9	27	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
10	10	9	THANK YOU ARISTA 13922* †	DIDO
11	11	39	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
12	13	15	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
13	12	20	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
14	14	28	WONDERFUL CAPITOL 58870 †	EVERCLEAR
15	16	59	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
16	15	17	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
17	17	16	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
18	18	41	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
19	19	10	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR
20	20	5	DON'T TELL ME MAVERICK ALBUM CUT/WARNER BROS. †	MADONNA
21	21	11	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
22	22	14	IF I AM 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
23	24	26	IT'S MY LIFE ISLAND ALBUM CUT/DJMG †	BON JOVI
24	25	6	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
25	26	13	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

Radio

PROGRAMMING

Radio's Future May Be Web Side Channels

Creative Media's Rahn Sees Targeted Programs As Satellite Alternative

BY MARC SCHIFFMAN
NEW YORK—In December, the U.S. Copyright Office suggested that radio stations that stream signals on their Web sites could be liable for licensing fees, possibly dating back to the enactment of the Digital Millennium Copyright Act (DMCA) in 1998.

While some Webcasting proponents saw this development as potentially damaging, SBR Creative Media's Dave Rahn remains bullish on the future of radio Web-site "side channels." SBR creates such side channels for terrestrial radio sites.

"We opened up this huge can of worms, and we're in it pretty deep now and plan on staying in it for a while until someone tells us we can't," Rahn says from his Boulder, Colo., office.

Rahn says the new copyright ruling isn't yet causing stations to put on the brakes, although it is a complex issue that demands the attention of anyone who wants to take on streaming. "The average person at a radio station, or even the general manager, really had no idea that any of this stuff was going on," Rahn says. They didn't know, he notes, that "there was all this legislation in place that could potentially end up costing stations a lot of money in terms of license fees. So, it's sort of a wake-up call."

While the fear of burdensome licensing fees may scare some away from streaming, Rahn hopes many see it as a call to arms. Since there's no official ruling yet on what the fees are going to be, the situation is still malleable. "It may help us move forward if it gets people rallied around the issue and . . . coming up with some workable solutions," he says.

He notes that the National Assn. of Broadcasters has been active on the issue, filing suit last spring to get a ruling that would make terrestrial streams exempt from copyright-royalty payments. That suit remains unresolved. Also in play is whether a judge overturns the most recent Copyright Office decision or whether Congress steps in with new legislation on the matter.

Rahn is also trying to position the DMCA's restrictions on certain long-standing radio programming staples, such as the one against playing entire album sides, as something that radio may be able to take advantage of. Since the average station "most likely violates the rules at some point in time during the day," he says, "the Digital Millennium Copyright Act doesn't really apply. And so what they're going to end up having to do is make an exemption for those over-the-air streams, or they're going to have to come up with a special category of Webcasting that's the simulcast of a terrestrial stream."

He also notes that the streams of stations linked to Yahoo!/Broadcast.com may fall under Yahoo!'s license. But side channels, as Web-only entities, fall squarely in the DMCA realm. "Even if you're a radio station doing an Internet-only channel, chances are that you're going to

owe something for that," he says. And he promises "a lot of debate and negotiation over what the rate will be." He stresses that "unless this gets solved, it's going to really delay radio's entry into this."

What SBR is doing for its side-channel clients is taking on their licensing burden. SBR handles the programming, streaming, and transmission of the station's custom side channel.



RAHN

Rahn says, "You still have creative control, but we're doing all the back end of it. Therefore, it falls under our DMCA-compliant license. If a station signs up with us and we're able to launch the channel from a page on our site, which we brand with the station, then it takes that responsibility for license payments off the radio station and onto us."

There is a cost, and it's been noted in the past that it's one that increases as listeners increase. Still, says Rahn, since side channels target a very narrow group of listeners with special interests, that listenership is not going to grow to cost-prohibitive levels.

Rahn says there are viable revenue streams now available from side channels. "Several of the stations that are doing channels have sold sponsorships on them," he says.

SBR has been tracking usage levels on a monthly basis for its clients using side channels. Across-the-board numbers are hard to come by, since market size and type and num-

ber of side channels vary from site to site, "but to get 5,000-10,000 listener sessions in a month, with an average of 45 minutes per listener session, would be a pretty nice little side channel," Rahn says.

He reports that time-spent-listening is trending up but notes that come numbers grow in direct relationship to the amount of promotion a station gives its side channel. "A lot of times they'll come out of the box, and they'll say, 'All right, we're going to really promote it heavy for two weeks,' and you see the numbers spike way up. And then they back off the promotion of it for a while, and then you see the numbers trail off until they promote it again."

Rahn sees side channels as valuable because they address one of the most important needs of a Web site: dynamic content. "Radio's always struggling for new, fresh content to put on their Web sites," he says. Having one channel offering new music every time a user logs on and then adding more side channels over time answers that need.

He also sees it as a way to be proactive vis-à-vis the coming of satellite radio. "If satellite radio's going to be able to offer all these specialized flavors of 100 channels of shades and slivers of formats, and you're stuck there with your big 100,000-watt stick having to play the hits, your brand has the potential to be somewhat diminished. But if you can say, 'We can also serve up these slices with the credibility of the DJs and the name of the radio station that you know and love on the Internet,' it helps keep radio in that game."

Marc Schiffman is managing editor of *Rock Airplay Monitor*.

New Look For Federal Oversight

WASHINGTON, D.C.—Federal Communications Commission (FCC) Chairman William Kennard will exit when the agency finishes its review of America Online's planned purchase of Time Warner—the \$82 million deal that is expected to be cleared this month, perhaps even before President-elect George W. Bush takes office.

Kennard has the option to chair the FCC until his term expires in June, but in an interview with The San Jose (Calif.) Mercury News, he said he will follow tradition and offer the incoming administration his resignation. Kennard did not say what he will do once he exits the FCC.

Meanwhile, speculation continues on Bush's choice of a successor. Increasingly it appears FCC Commissioner Michael Powell will be offered the post. If that happens, it is expected that Powell would back many reforms proposed for the agency. Kennard has opposed many of the proposals offered on Capitol Hill.

John McCain, R-Ariz., is expected to regain his chairmanship of the Senate Commerce Committee, which must approve any appointment to the FCC. McCain says he "would strongly support" a Powell nomination.

Also in Congress, Rep. Billy Tauzin, R-La., will chair the House Commerce Committee in the 107th Congress, replacing Rep. Tom Bliley, R-Va., who retired at the end of the year.

During his tenure as the chair of the House Telecommunications Subcommittee, Tauzin has supported the position of the National Assn. of Broadcasters in a number of key battles and has been among the sharpest critics of Chairman Kennard. The Commerce Committee has oversight of the FCC, and Tauzin has frequently called for major reform and reorganization of the agency.

Rep. Cliff Stearns, R-Fla., could take the helm of the subcommittee, if it is not dissolved in the reorganization.

Incubus' current Immortal/Epic album, "Make Yourself," deals with fears and personal exploration; so much so that guitarist Mike Einziger says the band likes to call its brand of music "self-help" rock.

"We have actually come up with a term," says Einziger. "It's kind of a joke, but it's actually kind of not. That's why we called the album 'Make Yourself.' It had an ongoing theme of helping yourselves, becoming yourselves, and really coming into your own. I think on this record we came into our own."

The group's current single, "Drive," which is No. 5 on this issue's Modern Rock Tracks chart, particularly discusses a fear of the future from the

vantage point of its lead singer/lyricist Brandon Boyd. "Brandon had gone through a bunch of personal things, such as the loss of some family members," Einziger says. "All of us really shared a lot



"We don't try to stylistically separate ourselves or become part of anything" —Mike Einziger, Incubus

with what he was writing about. The lyrics became very, very special to everybody in the band."

The moving lyrics of "Drive" are supported by

music that was originally written as part of a TV underscore, says Einziger. Though the project never came through, the almost acoustic-sounding backdrop replete with cellos was reworked to accompany Boyd's words.

"We don't try to stylistically separate ourselves or become part of anything," says Einziger. "Some bands have a whole record of music, and there's maybe one song that sticks out. All of the songs that we've released as singles I think have been really representative of the band. We're about to start working on a new record, which will probably be as different from 'Make Yourself' as 'Make Yourself' was different from our previous record, 'Science.'"

RESTRUCTURING AT FMR
(Continued from page 63)

ARIA chart at No. 1 with its debut album, "Upstyledown," a feat achieved despite a lack of major radio airplay. The album sold more than 80,000 copies before Christmas, according to FMR, and the company expects that number to grow to 120,000 by mid-February.

Parisi claims 28 Days' success changed the culture at FMR. "It surprised us to a certain extent," he says, "but we could smell there was a vibe in the street. They were real and irreverent. Before the album's release, we toured them through the clubs with two other new acts on our roster—[contemporary rock act] Motorace and [Aborigine power trio] Nokturnl—and drew 28,000 [people] altogether."

"It was essentially the fans who made that record work, and it taught us a lot about breaking [an act without using tried-and-tested methods]," he adds. "Rather than rely on radio, you work through retail, [giveaway] street papers, and pay TV."

In Britain, 28 Days is signed to Mushroom U.K., and the act is with Play It Again Sam throughout Europe. The act has found strong support from the U.K. music press and will tour there in February—its fourth visit. Adds Parisi, "They could also be massive in the U.S.—their live performances are equal to anything internationally of their stature."

In the past year, FMR has also streamlined its A&R process. Festival, Mushroom, and Mushroom Distribution Services were rolled into one operation. "The problem in the past was there were far too many A&R decision-makers," says Parisi. "We needed one A&R team and one A&R vision, as opposed to eight different visions."

In the wake of Dickson's stepping down, Parisi announced a further A&R restructuring. A&R coordinator Catherine Haridy was promoted to A&R manager, overseeing developing acts. Former label manager Scot Crawford will oversee the development label Rapido, which in the mid-'90s was responsible for discovering the Living End and Area 7; a dance A&R person will be announced shortly. Peter Karpin, who signed Tina Arena and Men At Work to Sony Music, remains as GM of A&R, reporting to Parisi, as do Haridy and Crawford.

FMR intends to launch between six to eight new acts this year, including Motorace, teen guitar-rock band Lash, pop duo Sun Babies, and singer/songwriters Mick Hart and Amiel. Parisi says local talent accounts for around 10% of FMR's Australian sales—mostly helped by 28 Days and Kylie Minogue's domestic No. 1 album "Light Years," which has sold 180,000 units nationally to date, plus solid sales for Christine Anu, Yothu Yindi, and licensed act S2S.

Although figures from the company are not available, local retailers' estimates put FMR's Australian market share at close to 8% and at 6% in New Zealand. Estimated Australasian gross sales last year were \$50 million Australian (\$26 million). The company has 163 staffers in Australia and 20 in New Zealand.

Billboard®

JANUARY 20, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	31	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	15	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	3	3	22	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
4	5	5	19	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
5	4	4	28	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
6	6	6	20	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
7	7	7	14	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
8	9	9	17	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
9	8	8	13	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
10	11	10	10	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
11	13	13	7	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
12	10	12	18	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
13	12	11	38	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
14	17	15	9	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
15	14	17	6	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
16	19	19	51	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
17	16	18	9	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
18	15	16	38	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD
19	18	14	19	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
20	20	20	13	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
21	23	21	6	LET SALLY DRIVE (RIDE SALLY RIDE) TEN 13	SAMMY HAGAR CABO WABO/BEYOND
22	21	24	6	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
23	22	25	8	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
24	24	23	17	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
25	26	26	8	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
26	25	22	16	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
27	27	30	5	OLD ENOUGH THE STATE	NICKELBACK ROADRUNNER
28	28	32	6	RIDERS ON THE STORM STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/VEEG
29	29	31	7	BAG OF TRICKS ISLE OF Q	ISLE OF Q UNIVERSAL
30	35	34	4	WARNING WARNING:	GREEN DAY REPRISE †
31	33	33	18	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
32	30	29	10	FEEL ALIVE NO PLEASANTRIES	U.P.O. EPIC
33	37	39	3	BREAKDOWN TANTRIC	TANTRIC MAVERICK
34	31	27	12	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
35	34	36	3	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
36	32	28	12	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
37	36	35	7	SLAVE INTO THE LIGHT	DAVID COVERDALE DRAGONSHEAD
38	40	—	2	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
39	38	38	5	ULTRA MEGA "DRACULA 2000" SOUNDTRACK	POWERMAN 5000 COLUMBIA
40	39	37	5	BREAK ON THROUGH STONED IMMACULATE - THE MUSIC OF THE DOORS	STONE TEMPLE PILOTS ELEKTRA/VEEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

JANUARY 20, 2001

Modern Rock Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	22	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
2	2	2	13	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
3	3	3	25	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	6	4	8	WARNING WARNING:	GREEN DAY REPRISE †
5	4	5	8	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
6	5	6	16	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
7	7	8	10	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
8	12	15	9	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
9	9	9	9	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
10	8	7	18	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
11	10	10	8	YELLOW PARACHUTES	COLDPLAY NETTWERK/CAPITOL †
12	11	11	12	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
13	13	14	14	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
14	14	12	10	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
15	16	13	16	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
16	15	16	17	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK!)	BLINK-182 MCA †
17	18	19	7	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
18	17	17	14	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
19	19	18	18	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
20	20	20	11	ON THE ROOF AGAIN HORRORSCOPE	EVE 6 RCA
21	21	21	19	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
22	24	23	11	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
23	23	24	14	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
24	22	22	8	POLITICALLY CORRECT NOW YOU SEE INSIDE	SR-71 RCA
25	25	26	9	BREATHE THE STATE	NICKELBACK ROADRUNNER
26	26	28	5	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
27	NEW	1	1	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA
28	28	25	8	BABYLON WHITE LADDER	DAVID GRAY ATO/RCA †
29	27	27	16	OPTIMISTIC KID A	RADIOHEAD CAPITOL
30	29	29	20	MINORITY WARNING:	GREEN DAY REPRISE †
31	32	32	4	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
32	30	30	18	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE DAYLIGHT/EPIC †
33	31	31	20	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
34	37	38	3	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA
35	38	36	3	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
36	34	34	4	ONE ARMED SCISSOR RELATIONSHIP OF COMMAND	AT THE DRIVE-IN GRAND ROYAL/VIRGIN
37	39	—	2	I CAN'T MOVE EAT AT WHITEYS	EVERLAST TOMMY BOY
38	33	33	17	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
39	36	40	24	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
40	35	35	19	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL †

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	13	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
2	2	2	15	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
3	3	3	21	WITH ARMS WIDE OPEN WIND-UP	CREED
4	4	4	15	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
5	5	5	20	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
6	7	6	8	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
7	6	7	10	AGAIN VIRGIN	LENNY KRAVITZ
8	8	8	14	HE LOVES U NOT BAD BOY/ARISTA	DREAM
9	10	9	17	THIS I PROMISE YOU JIVE	'N SYNC
10	9	10	26	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
11	13	15	7	DON'T TELL ME MAVERICK/WARNER BROS	MADONNA
12	12	13	16	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
13	11	11	25	MOST GIRLS LAFACE/ARISTA	PINK
14	14	14	18	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
15	16	16	7	MS. JACKSON LAFACE/ARISTA	OUTKAST
16	15	12	19	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
17	21	20	7	CRAZY MCA	K-CI & JOJO
18	17	18	15	THE WAY YOU LOVE ME WARNER BROS	FAITH HILL
19	25	25	5	ANGEL MCA	SHAGGY FEATURING RAYVON
20	18	17	14	E.I. FO' REEL/UNIVERSAL	NELLY
21	22	22	9	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
22	20	21	8	MY EVERYTHING UNIVERSAL	98 DEGREES
23	19	19	20	PINCH ME REPRISE	BARENAKED LADIES
24	24	23	15	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
25	23	27	24	MUSIC MAVERICK/WARNER BROS	MADONNA
26	27	28	26	FADED MCA	SOULDECISION FEATURING THRUST
27	30	31	4	YOU MAKE ME SICK LAFACE/ARISTA	PINK
28	33	36	5	STILL ON YOUR SIDE HOLLYWOOD	BBMAK
29	26	26	23	YOU'RE A GOD RCA	VERTICAL HORIZON
30	28	24	22	DON'T THINK I'M NOT COLUMBIA	KANDI
31	32	32	9	STRONGER JIVE	BRITNEY SPEARS
32	34	29	10	WHAT'S YOUR FANTASY DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
33	37	37	6	BABYLON ATO/RCA	DAVID GRAY
34	36	33	8	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
35	40	40	3	THANK YOU ARISTA	DIDO
36	35	30	13	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
37	RE-ENTRY	2		I WISH JIVE	R. KELLY
38	31	34	16	SHE BANGS COLUMBIA	RICKY MARTIN
39	RE-ENTRY	3		NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
40	38	—	19	NO MORE EPIC	RUFF ENDZ

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Radio

PROGRAMMING

STATIONS LOSE STREAMING, SITE CONTENT

(Continued from page 95)

started to get E-mails and phone calls wanting to know what happened," says country WYGC Gainesville, Fla., programmer Dane Daniel, who says the station is waiting to see what happens with BroadcastAmerica before deciding what its next step will be.

Clear Channel Utica, N.Y., operations manager Stew Schantz had four of his signals streamed via BroadcastAmerica. "I'm definitely going to be more skeptical of anything with dotcom in their company name," says Schantz.

Album rock WTPT Greenville, S.C., was another victim of BroadcastAmerica going AWOL. PD Zakk Tyler is looking into finding a new outside provider for WTPT's streaming needs. He admits, "My view's up in the air right now, as far as this is concerned. It was overhyped, the importance of it. Everybody jumped on it. 'Hey, somebody in Zimbabwe can hear my station!'"

But Morgan disagrees, saying, "The chance to broadcast anywhere in the world with your radio stations and the ability to hit areas that may be a little out of range in your local market or in the office place is very important."

While Schantz measures the listener benefit vs. the cost, Tyler sees a new sobriety after the recent dotcom defections. "It needs to be thought out, unlike before when no one thought about it and everyone just jumped on," he says.

Morgan agrees that radio is being an early adopter with this technology, but he doesn't take as dim a view. "No one is using it to its full potential because no one really knows what that is, and we're still figuring that out."

PUFF THE MAGIC WEB SITE

Audio streaming firms are not alone, as the so-called monster starved to death. Feed the Monster Media pulled the plug on its Internet operations last fall, citing a cash shortfall. The company, which developed content for several radio station Web sites, is now being sued by a number of former employees who claim they are still owed back pay. Among its client stations were modern rock KROQ Los Angeles, news/talk KCBS San Francisco, top 40 WBBM Chicago, and modern rock WHFS Washington, D.C.

KROQ assistant PD Gene Sandbloom says his station became the Feed the Monster template, so news of its folding came "hard and fast." "We had 72 hours to figure out what we were going to do... It was incredibly frustrating to have spent two years putting something together" and then have the plug pulled so quickly. "We had numerous offers from other companies to essentially follow in Feed the Monster's footsteps," Sandbloom says. "But with so many Web companies going out of business over the last six months, it's not something I'm interested in investing a lot more time into."

The station is currently rebuilding since the October surprise. Sandbloom recruited one of Feed the Monster's artists, "and he essentially allowed us to [put] a new, small version of KROQ.com up," he says.

After trying outsourcing, Sandbloom is comfortable with his new direction. "We wanted to see if we could do it on our own," he says. "I don't know if it's 100% successful, but I'm excited enough to continue in this direction."

Modern rock WXRK (K-Rock) New York, while not a Feed the Monster client, had troubles of its own when its provider was merged into another company. "These guys assume control of our Web site, and they have no idea who they're talking to," says K-Rock assistant PD John Loscalzo. "We have 2 million page views a month on our Web site," but to the provider, "I might as well be a guy who owns a deli in Wisconsin trying to sell sandwiches over the Internet."

PROGRAMMERS SAY 'NOW WHAT?'

Although Web providers are going belly up, radio sites continue to grow, with more and more stations logging on. Many say a setback or two must be expected.

Just across the state line from BroadcastAmerica's Portland, Maine, headquarters, country WOKQ Dover, N.H., was one of the charter stations using the service. "The death of many dotcoms is a concern, not only from the standpoint of vendors but also as clients and potential clients," says WOKQ operations manager Mark Erickson. Since it is Citadel-owned, WOKQ and every other station in the group were already being shifted to Coolink under an agreement signed between the two companies in July 2000. The plan was to have the stations simulcast on both BroadcastAmerica and Coolink and leave BroadcastAmerica as its contracts expired. Given recent developments, Erickson says, the switch to Coolink has been accelerated.

Herb Ivy, operations manager of Citadel's Portland stations, says that agreement made what could have been a bad situation a whole lot less stressful. "We were sporadic for a

while and down and back up very quickly."

Classic hits WRHQ (105.3) Savannah, Ga., owner Jerry Rodgers has decided to go local, using an in-town provider that his station is already



ERICKSON

working with. "It's just like any other venture business—there are problems once in a while, and the challenge is overcoming those problems. I don't think this taints the Internet," says Rodgers. He says he would have preferred to have stayed with BroadcastAmerica since it "did so much without asking for cash."

After a few weeks without streaming, Morgan says, "I don't think it will be a big disruption of ratings or revenues here at the radio stations," but

he's looking to get back up and running on that front and is negotiating with Yahoo!. At a station cluster where "everyone is already doing four or five different jobs," Morgan has no intentions of bringing such a job in-house. "We're happy to let a major company do this."

SURVIVORS GET CHOOSY

With the loss of their streaming providers, many radio stations are now searching for a new company to host their stream.

"We're always knocking on doors, but now people are starting to knock on ours also," says Berry Meyerowitz, VP of marketing at RadioWave.com. "We've assigned someone to really focus on the broadcast industry because of what's been going on, so it's likely that we're going to get some additional broadcast business."



RODGERS

"When someone goes out of business, any service that people know has been around a long time will get some phone calls," agrees Andy Collins, senior manager of radio at Yahoo!.

At the Woodland Hill, Calif.-based WebRadio.com, a handful of stations have been inked to contracts since the first of the year, including one company that had three of its stations left silent by BroadcastAmerica.

"They're calling us, and they want to know if we're still in business," says WebRadio.com director of sales Shannon Diem. "We're receiving a tremendous amount of phone calls, and we have converted a few into clients. But for the most part, they're just trying to weather the storm and see where the industry is headed."

Not every station that wants to sign with RadioWave will necessarily be taken. Meyerowitz says that is because the company needs to avoid the pitfalls of its fallen brethren. "We're trying to take advantage of [the situation] but also be smart. Either they didn't have the right customer base or they weren't providing the right services. There's a bunch of reasons that we're trying to go to so we don't make their mistakes. We're trying to be as picky as possible."

Most of the providers say BroadcastAmerica got into trouble by working with too many small stations in unrated markets, which were not seen as attractive to advertisers.

"In a very small station in a very small market, it's very tough to find a business model to make it work," says Collins, noting it costs Yahoo! the same amount of money to put a large market online as it does for a small market.

For many companies, says Collins, they were charging stations less than they should have to break even, let alone make a profit. "Venture capitalists were supplementing what stations were paying, and that has to catch up sooner or later." With such funding all but a memory, it appears the catch-up game is over.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming
 1235 W. Street, NE
 Washington, D.C. 20018

- 1 Nelly, E.I.
- 2 R. Kelly, I Wish
- 3 Dave Hollister, One Woman Man
- 4 Jagged Edge, Promise
- 5 Jay-Z, I Just Wanna Love U
- 6 Lil Bow Wow, Bow Wow (That's My Name)
- 7 Kizibit, X
- 8 Carl Thomas, Emotional
- 9 Avant, My First Love
- 10 Master P Feat. Silk, Bout Dat
- 11 Mystikal, Just Friends (Sunny)
- 12 OutKast, Ms. Jackson
- 13 Mystikal, Danger (Been So Long)
- 14 Public Announcement, Mamacita
- 15 Tania, Stranger In My House
- 16 Snoop Dogg, Snoop Dogg
- 17 Mystikal, Shake Ya Ass
- 18 Mya, Free
- 19 Wyclef Jean, 911
- 20 Ludacris, What's Your Fantasy
- 21 Shaggy, I Can't Be Me
- 22 Destiny's Child, Independent Women Part I
- 23 112, It's Over Now
- 24 Doggy's Angels, Baby If You're Ready
- 25 OutKast, B.O.B.
- 26 Shyne, Bad Boyz
- 27 Jill Scott, A Long Walk
- 28 M.O.P., Ante Up
- 29 3LW, No More
- 30 Ja Rule, Between Me And You
- 31 Jaheim, Could It Be
- 32 Jennifer Lopez, Love Don't Cost A Thing
- 33 Ludacris, Southern Hospitality
- 34 Common, Geto Heaven Part Two
- 35 Jay-Z Feat. UGK, Big Pimpin
- 36 Shyne, That's Gangsta
- 37 Babyface, Reason For Breathing
- 38 Mr. C, The Slide Man, Cha-Cha Slide
- 39 Mos Def & Pharoahe Monch, Oh No
- 40 Bifal, Soul Sista
- 41 Cash Money Millionaires, Project Chick
- 42 Ja Rule, Put It On Me
- 43 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 44 Beenie Man Feat. Mya, Girls Dem Sugar
- 45 Cuban Link, Still Telling Lies
- 46 Sisoq, Thong Song
- 47 Eightball & MJG, Pimp Hard
- 48 City High, What Would You Do
- 49 Joe, Slutter
- 50 Wu-Tang Clan, Gravel Pit

NEW ONS

Erykah Badu, Didn't Cha Know
 Jay-Z, Change The Game
 Whitney Houston & George Michael, If I Told You That
 Black Eyed Peas Feat. Macy Gray, Request Line
 Spooks, Sweet Revenge



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Clay Davidson, I Can't Lie To Me
- 2 Terri Clark, A Little Gasoline
- 3 Dwight Yoakam, What Do You Know About Love
- 4 Toby Keith, You Shouldn't Kiss Me *
- 5 Chris Cagle, My Love Goes On & On
- 6 Rascal Flatts, This Everyday Love
- 7 Cledus T. Judd, How Do You Milk A Cow
- 8 Sara Evans, Born To Fly
- 9 Alan Jackson, Wwww.Memory
- 10 Jo Dee Messina, Burn
- 11 Kenny Chesney, I Lost It
- 12 Dixie Chicks, Without You
- 13 Darryl Worley, A Good Day To Run
- 14 Keith Urban, But For The Grace Of God
- 15 Lee Ann Womack, Ashes By Now
- 16 Jamie O'Neal, There Is No Arizona
- 17 Jessica Andrews, Who I Am *
- 18 Sheldais, Lucky 4 You *
- 19 Alison Krauss, Maybe *
- 20 Merle Haggard, (Think About A) Lullaby *
- 21 Gary Allan, Right Where I Need To Be *
- 22 Carolyn Dawn Johnson, Georgia *
- 23 The Clark Family Experience, Meanwhile... *
- 24 Diamond Rio, One More Day *
- 25 Alabama, When It All Goes South *
- 26 Nickel Creek, When You Come Back Down *
- 27 Montgomery Gentry, All Night Long
- 28 Billy Gilman, Oklahoma
- 29 Jolie & The Wanted, Boom
- 30 Trick Pony, Pour Me
- 31 Collin Raye, She's All That
- 32 Mindy McCready, Scream
- 33 Tammy Cochran, So What
- 34 Trent Summer, It Never Rains...
- 35 Mark Wills, I Want To Know
- 36 Kentucky Headhunters, Too Much To Lose
- 37 Bryan White, How Long
- 38 Soggy Bottom Boys, Man Of Constant Sorrow
- 39 The Wilkinsons, 1999
- 40 The Kinleys, I'm In
- 41 Travis Tritt, Best Of Intentions
- 42 Billy Ray Cyrus, You Won't Be Lonely Now
- 43 Aaron Tippin, People Like Us
- 44 Clay Davidson, Unconditional
- 45 Clint Black/Steve Wariner, Been There
- 46 Rascal Flatts, Prayin' For Daylight
- 47 Lee Ann Womack, I Hope You Dance
- 48 Montgomery Gentry, Daddy Won't Sell The Farm
- 49 Dixie Chicks, Goodbye Earl
- 50 Billy Gilman, One Voice

NEW ONS

George Strait, Don't Make Me Come Over There...
 Travis Tritt, It's A Great Day To Be Alive
 Kenny Chesney, Don't Happen Twice



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Snoop Dogg, Snoop Dogg
- 2 Britney Spears, Stronger
- 3 Destiny's Child, Independent Women Part I
- 4 Ricky Martin, She Bangs
- 5 OutKast, Ms. Jackson
- 6 Moby, South Side
- 7 Jennifer Lopez, Love Don't Cost A Thing
- 8 Limp Bizkit, Rollin'
- 9 Mya, Free
- 10 Dream, He Loves U Not
- 11 Backstreet Boys, Shape Of My Heart
- 12 112, It's Over Now
- 13 Crazy Town, Butterfly
- 14 Eminem, Stan
- 15 BBMak, Still On Your Side
- 16 3LW, No More
- 17 Nelly, E.I.
- 18 Madonna, Don't Tell Me
- 19 K-Ci & JoJo, Crazy
- 20 Shaggy, It Wasn't Me
- 21 Pink, You Make Me Sick
- 22 Linkin Park, One Step Closer
- 23 R. Kelly, I Wish
- 24 98 Degrees, My Everything
- 25 David Gray, Babylon
- 26 'N Sync, This I Promise You
- 27 Cash Money Millionaires, Project Chick
- 28 Aaron Lewis & Fred Durst, Outside
- 29 Lucy Pearl, You
- 30 Common, Geto Heaven Part Two
- 31 Mystikal, Danger (Been So Long)
- 32 Lifehouse, Hanging By A Moment
- 33 Rage Against The Machine, Renegades Of Funk
- 34 Lenny Kravitz, Again
- 35 Coldplay, Yellow
- 36 Jay-Z, I Just Wanna Love U
- 37 At The Drive In, One Armed Scissor
- 38 U2, Beautiful Day
- 39 A Perfect Circle, 3 Libras
- 40 Public Announcement, Mamacita
- 41 Evan & Jaron, Crazy For This Girl
- 42 Strait Up Feat. Lajon, Angel's Son
- 43 Everclear, AM Radio
- 44 Deftones, Back To School
- 45 Papa Roach, Broken Home
- 46 Insane Clown Posse, Let's Go All The Way
- 47 The Offspring, Original Prankster
- 48 Xzibit, X
- 49 Jazmatazz, Keep Your Worries
- 50 Babyface, Reason For Breathing

NEW ONS

Dido, Thank You
 Backstreet Boys, The Call
 Ja Rule, Put It On Me
 Mikalia, So In Love With Two
 The Corrs, Breathless
 Aaron Lewis With Fred Durst, Outside



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 U2, Beautiful Day
- 2 Creed, With Arms Wide Open
- 3 David Gray, Babylon
- 4 Matchbox Twenty, If You're Gone
- 5 Jennifer Lopez, Love Don't Cost A Thing
- 6 3 Doors Down, Kryptonite
- 7 Destiny's Child, Independent Women Part I
- 8 Lenny Kravitz, Again
- 9 Sade, By Your Side
- 10 Dream, He Loves U Not
- 11 Everclear, AM Radio
- 12 Evan & Jaron, Crazy For This Girl
- 13 Madonna, Don't Tell Me
- 14 Faith Hill, The Way You Love Me
- 15 Bon Jovi, Thank You For Loving Me
- 16 Vertical Horizon, You're A God
- 17 Barenaked Ladies, Pinch Me
- 18 Backstreet Boys, Shape Of My Heart
- 19 Uncle Kracker, Follow Me
- 20 Fuel, Hemorrhage (In My Hands)
- 21 Meat, South Side
- 22 Shawn Mullins, Everywhere I Go
- 23 Macy Gray, Still
- 24 No Doubt, Simple Kind Of Life
- 25 No Doubt, Bathroom
- 26 R. Kelly, I Wish
- 27 Red Hot Chili Peppers, Otherside
- 28 Seal, This Could Be Heaven
- 29 Santana, Maria Maria
- 30 Christina Aguilera, Come On Over Baby
- 31 Foo Fighters, Learn To Fly
- 32 Faith Hill, Breathe
- 33 Nine Days, Absolutely (Story Of A Girl)
- 34 Don Henley, Taking You Home
- 35 'N Sync, This I Promise You
- 36 Janet, Doesn't Really Matter
- 37 Madonna, Music
- 38 Dexter Freshish, Leaving Town
- 39 Ricky Martin, She Bangs
- 40 Michael Jackson, The Way You Make Me Feel
- 41 Men At Work, Who Can It Be Now?
- 42 Queen, Another One Bites The Dust
- 43 Eddie Money, Take Me Home Tonight
- 44 Duran Duran, Hungry Like The Wolf
- 45 Prince, 1999
- 46 Metallica, Enter Sandman
- 47 Right Said Fred, I'm Too Sexy
- 48 R.E.M., Everybody Hurts
- 49 Billy Idol, Dancing With Myself
- 50 Smashing Pumpkins, Tonight, Tonight

NEW ONS

Ricky Martin & Christina Aguilera, Nobody Wants...
 Dido, Thank You
 Rod Stewart, I Can't Deny It
 Jill Scott, A Long Walk
 Erykah Badu, Didn't Cha Know
 Joe, Slutter

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 20, 2001.



Continuous programming
 1111 Stewart Ave.
 Bethpage, NY 11714

Aaron Lewis With Fred Durst, Outside (NEW)
 Limp Bizkit, Rollin'
 Jennifer Lopez, Love Don't Cost A Thing
 The Offspring, Original Prankster
 OutKast, Ms. Jackson
 Madonna, Don't Tell Me
 Eminem Feat. Dido, Stan
 Destiny's Child, Independent Women Part I
 Shaggy, It Wasn't Me
 Linkin Park, One Step Closer
 Moby Feat. Gwen Stefani, South Side
 Pink, You Make Me Sick
 Coldplay, Yellow
 Lenny Kravitz, Again
 Godsmack, Awake
 Fuel, Hemorrhage (In My Hands)
 Mystikal, Danger (Been So Long)
 Nelly, E.I.
 Crazy Town, Butterfly
 Ja Rule, Between Me And You



1 hour weekly
 3800 W. Alameda Ave.
 Burbank, CA 91505

A*Teens, Bouncing Off The Ceiling
 Backstreet Boys, Shape Of My Heart
 BBMak, Still On Your Side
 Aaron Carter, Aaron's Party
 Aaron Carter, That's How I Beat Shaq
 Evan And Jaron, Crazy For This Girl
 Samantha Mumba, Gotta Tell You
 'N Sync, This I Promise You
 Plus One, Last Flight Out
 Britney Spears, Stronger



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Jill Scott, A Long Walk
 Mudvayne, Dig
 Ja Rule, Put It On Me
 Crazy Town, Butterfly
 Talib Kweli & Hi-Tek, The Blast



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

Dream, He Loves U Not (NEW)
 Ricky J, No Means No (NEW)
 Lifehouse, Hanging By A Moment (NEW)
 Rage Against The Machine, Renegades Of Funk (NEW)
 Radiohead, Motion Picture Soundtrack (NEW)
 Green Day, Warning
 The Offspring, Original Prankster
 Britney Spears, Stronger
 'N Sync, This I Promise You
 Eminem Featuring Dido, Stan
 Destiny's Child, Independent Women Part I
 Blink-182, Man Overboard
 Jay-Z, I Just Wanna Love U
 Nelly Furtado, I'm Like A Bird
 Baby Blue Soundcrew, Money Jane
 R. Kelly, I Wish
 OutKast, Ms. Jackson
 Mya, Case Of The Ex (Whatcha Gonna Do)
 The Moffatts, Just Another Phase
 Our Lady Peace, In Repair



Continuous programming
 Hawley Crescent
 London NW18TT

Craig David, Walking Away (NEW)
 U2, Stuck In A Moment (NEW)
 Eminem Featuring Dido, Stan
 All Saints, All Hooked Up
 Destiny's Child, Independent Women Part I
 Jennifer Lopez, Love Don't Cost A Thing
 Robbie Williams, Supreme
 The Offspring, Original Prankster
 Dido, Here With Me
 Madonna, Don't Tell Me
 Red Hot Chili Peppers, Road Trippin'
 OutKast, Ms. Jackson
 Limp Bizkit, My Generation
 Britney Spears, Stronger
 Lenny Kravitz, Again
 Thomas Rusiak, A Whole Lot Of Things
 Die Fantastischen Vier, Sie Ist Weg
 Guano Apes, Dodel Up
 Shivaree, Goodnight Moon
 Moby, Find My Baby



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

Matthew Good Band, Hello Time Bomb
 The Ataris, San Dimas High School
 Vandals, My Girlfriend's Dead
 They Might Be Giants, Boss Of Me
 Disturbed, Voices
 Lifehouse, Hanging By A Moment
 Dust For Life, Step Into The Light
 The Movie Life, Single White Female
 A Perfect Circle, 3 Libras
 Factory 81, Nanu
 J Mascis + The Fog, Where'd You Go



24 hours daily
 32 E 57th Street
 New York, NY 10022

Baha Men, You All Dat
 Common Feat. Macy Gray, Geto Heaven Remix
 David Gray, Babylon
 Evan And Jaron, Crazy For This Girl
 Everclear, AM Radio
 Jennifer Lopez, Love Don't Cost A Thing
 Lifehouse, Hanging By A Moment
 Macy Gray, Still
 Madonna, Don't Tell Me
 Mya, Free
 Nelly Furtado, I'm Like A Bird
 OutKast, Ms. Jackson
 Paul Van Dyk, We Are Alive
 Sade, By Your Side
 Shaggy, It Wasn't Me



1/2 hour weekly
 46 Gifford St
 Brockton, MA 02401

(hed) Planet Earth, Bartender
 Everclear, AM Radio
 Crazy Town, Butterfly
 Badly Drawn Boy, Another Pearl
 Coldplay, Yellow
 Lenny Kravitz, Black Velvet
 Jurassic 5, W.O.E. Is Me
 A Perfect Circle, 3 Libras

Music Video PROGRAMMING

newsline...

CHANGES AT MTV NETWORKS: Wayne Isaak, VH1 executive VP of talent and music programming, is leaving the network to start his own management company. He's been with VH1 for more than six years and is expected to exit by the end of the month, according to VH1. Sources say that Isaak will be replaced by EMI Music Publishing exec Rick Krim, who used to work in talent and artist relations at MTV.

CMT has promoted Paul Hastaba to senior VP/GM and Chris Parr to VP of music and talent. They were, respectively, VP/GM and director of programming.

MTV has promoted Rich Eigendorff to executive VP/COO. He was previously executive VP.

In other MTV news, the network is introducing a new annual special, "mtvICON," a music-performance event that pays tribute to artists who have made a significant contribution to music. The special will include performances from the featured artist and other artists paying tribute. The first "mtvICON" special will be for Janet. The special will be taped March 10 at Sony Pictures Studios in Culver City, Calif.

THIS & THAT: Music video director Bille Woodruff has launched a new-media/digital entertainment company called Gota! Gota! Entertainment as a sister company to his Geneva Films. The first project for the new company is producing content for blacktalentnews.com.

Production company Anonymous has added director Martin Weisz to its roster. He was previously with HSI Productions.

Former VH1 director of music programming Janis Unterwiser is now a consultant for MuchMusic USA.

Interscope Geffen A&M Records in New York has named Andrew Luftman video promotion assistant.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Richmond, Va.-based R&B/hip-hop show "Video Zone 2000."

TV affiliate: Comcast Cable in Chesterfield, Va.
 Time slot: midnight-12:30 a.m. late Mondays/early Tuesdays.
 E-mail: jrsprod1@aol.com.
 Key staffer: James Smith, executive producer.

Following are five videos from the episode that aired the week ending Jan. 6:

- Snoop Dogg, "Snoop Dogg" (No Limit/Priority).
- Ludacris, "Southern Hospitality" (Disturbing Tha Peace/Def Jam South).
- Olivia, "Bizzounce" (J Records).
- Doggy's Angels Featuring LaToya, "Baby If You're Ready" (Doggy Style/TVT).
- Lucy Pearl Featurng Snoop Dogg And Q-Tip, "You" (Beyond/Hollywood).

PRODUCTION NOTES

LOS ANGELES

Backstreet Boys teamed up with director Francis Lawrence for a video of "The Call."
Fatima Robinson directed Valeria's "Ooh La La."
Maxwell's "Get To Know Ya" was directed by Johan Renck.
Trey Fanjoy directed Aaron Tippin's "People Like Us" and Rascal Flatt's "Everyday Love."
Sunday's "I Know" clip was directed by Rande St. Nicholas.
Darren Grant directed Boyz II Men's "Thank You In Advance."
Macy Gray teamed up with director Jonas Akerlund for her "Still" video.
Desmond Pringle's "Arms Wide Open" video was directed by Scott Wing.

NASHVILLE

Chris Cagle's "My Love Goes On And On" was directed by Stephanie Reeves.
Thom Oliphant and Adrian Pas-

dar directed Dixie Chicks' "Without You."

Randy Hale directed Ray Stevens' clip for "The Ballad Of The Blue Cyclone (The Beginning)."

Scarecrow & Timmen's "This Much" clip was directed by Michael Ashcraft.

Alan Jackson filmed the "WWW.Memory" video with director Morgan Lawley.

Jon Small directed Collin Raye's video, "She's All That."

Jolie & the Wanted's "Boom" was directed by David Abbott.

OTHER CITIES

Alabama's "When It All Goes South" was directed by Brent Hedgecock in Myrtle Beach, S.C.

Hooverphonic filmed the video for "Mad About You," directed by Peter Christopherson, on location in Toronto.

The Echoing Green video "Yesterday's Taking Over" was directed by David Dobson in Albuquerque, N.M.

Nominations In Classical Music Announced For 43rd Grammys

BEST ENGINEERED ALBUM

Bach: Mass In B Minor, Jack Renner, engineer (Martin Pearlman, conductor), Telarc; **Bolero! (Works Of Kabalevsky, Deems Taylor, Liszt, Etc.)**, Keith O. Johnson, engineer (Eiji Oue, conductor), Reference Recordings; **Dvorák: Requiem, Op. 89; Sym. No. 9, Op. 95 From "The New World,"** John Eargle, engineer (Zdenek Macal, conductor), Delos International; **Gluck: Iphigénie En Tauride**, Jack Renner, engineer (Martin Pearlman, conductor), Telarc; **Mahler: Sym. No. 1 "Titan" (With The Original "Blumine" Movement)**, Michael Bishop, engineer (Yoel Levi, conductor), Telarc.

PRODUCER OF THE YEAR

Manfred Eiche; Steven Epstein; John Fraser; Thomas Frost; James Mallinson.

BEST CLASSICAL ALBUM

Bach: Goldberg Variations, Murray Perahia, piano; Andreas Neubronner, producer, Sony Classical; **Chopin: 24 Preludes, Op. 28; Son. No. 2, Op. 35; Polonaise, Op. 53**, Evgeny Kissin, piano; Jay David Saks, producer, RCA Victor Red Seal; **Haydn: Piano Cons. Nos. 3, 4 & 11**, Leif Ove Andsnes, piano/conductor; Tony Harrison, producer (Norgewian Chamber Orch.), EMI Classics; **Mahler: Sym. No. 10**, Sir Simon Rattle, conductor; Stephen Johns, producer (Berliner Phil.), EMI Classics; **Shostakovich: The String Quartets**, Emerson String Quartet; Da-Hong Seetoo, Max Wilcox, producers, Deutsche Grammophon.

BEST ORCHESTRAL PERFORMANCE

Beethoven: The Symphonies, Daniel Barenboim, conductor (Berliner Staatskapelle), Teldec Classics International; **Brahms: Serenades Nos. 1 & 2**, Sir Charles Mackerras, conductor (Scottish Chamber Orch.), Telarc; **Mahler: Sym. No. 10**, Sir Simon Rattle, conductor (Berliner Phil.), EMI Classics; **Sibelius: En Saga, Op. 9; Lemminkäinen Legends, Op. 22**, Mikko Franck, conductor (Swedish Radio Sym. Orch.), Ondine Records; **Tchaikovsky: Sym. No. 6 "Pathétique"; Romeo And Juliet, Etc.**, Valery Gergiev, conductor (Kirov Orch.), Philips.

BEST OPERA RECORDING

Berg: Wozzeck, Ingo Metzmacher; Angela Denoke; Bo Skovhus; John Fraser, producer (various artists; Phil. Staatsorch., Hamburg), EMI Classics; **Britten: Billy Budd**, Richard Hickox; Simon Keenlyside; Philip Langridge; John Tomlinson; Brian Couzens, producer (London Sym. Orch.), Chandos; **Busoni: Doktor Faust**, Kent Nagano; Kim Begley; Dietrich Fischer-Dieskau; Dietrich Henschel; Markus Hopp; Eva Jenis; Torsten Kerl; Martin Sauer, producer (Orch. De L'Opéra National De Lyon), Erato; **Prokofiev: Semyon Kotko**, Valery Gergiev; Lyudmila Filatova; Viktor Lutsiuk; Olga Savova; Stan Taal, producer (various artists; Kirov Orch.), Philips; **Rameau: Dardanus**, Marc Minkowski; John Mark Ainsley; Véronique Gens; Laurent Naouri; Michel Gache, Arend Prohmann, producers (Les Musiciens Du Louvre), Archiv Produktion.

BEST CHORAL PERFORMANCE

Bach: Christmas Oratorio, Helmuth Rilling, conductor (Gächinger Kantorei; Bach-Collegium, Stuttgart), Hänssler

Classic; **Bach: Easter Cantatas BWV 6 & 66**, John Eliot Gardiner, conductor (The Monteverdi Cho.; The English Baroque Soloists), Archiv Produktion; **Bach: Mass In B Minor**, Martin Pearlman, conductor (Boston Baroque), Telarc; **Bach: St. Matthew Passion**, Philippe Herreweghe, conductor; Michaël Ghljs, chorus master (Collegium Vocale Gent; Schola Cantorum Cantate Domino), Harmonia Mundi; **Penderecki: Credo**, Helmuth Rilling, conductor (Oregon Bach Festival Cho.; Oregon Bach Festival Orch.), Hänssler Classic.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITH ORCHESTRA)

Busoni: Piano Con., Op. XXXIX, Marc-André Hamelin, piano; Mark Elder, conductor (the City Of Birmingham Sym. Orch.), Hyperion; **Carter: Clarinet Concerto**, Michael Collins, clarinet; Oliver Knussen, conductor (London Sinfonietta), track from Carter: Clarinet Concerto; Symphonia, Deutsche Grammophon; **Haydn: Piano Cons. Nos. 3, 4 & 11**, Leif Ove Andsnes, piano/conductor (Norwegian Chamber Orch.), EMI Classics; **Maw: Violin Concerto**, Joshua Bell, violin; Sir Roger Norrington, conductor (London Phil. Orch.), Sony Classical; **Rachmaninoff: Con. No. 3 In D Min., Op. 30**, Arcadi Volodos, piano; James Levine, conductor (Berlin Phil. Orch.), track from "Rachmaninoff: Piano Con. No. 3; Serenade In B-Flat Min.; Romance In F Min., Etc.," Sony Classical.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Bach: Goldberg Variations, Murray Perahia, piano, Sony Classical; **Chopin: 24 Preludes, Op. 28; Son. No. 2, Op. 35; Polonaise, Op. 53**, Evgeny Kissin, piano, RCA Victor Red Seal; **Dreams Of A World (Works Of Lauro, Ruiz-Pipo, Duarte, Etc.)**, Sharon Isbin, guitar, Teldec Classics International; **Godovsky: The Complete Studies On Chopin's Etudes**, Marc-André Hamelin, piano, Hyperion; **Messiaen: Vingt Regards sur l'Enfant—Jésus (I-X)**, Pierre-Laurent Aimard, piano, Teldec Classics International.

BEST CHAMBER MUSIC PERFORMANCE

Beethoven/Franck: Violin Sonatas, Itzhak Perlman, violin; Martha Argerich, piano, EMI Classics; **Debussy: The Complete Chamber Music**, members of the Chamber Music Society Of Lincoln Center, Delos International; **Duos For Violin & Cello (Works Of Ravel, Handel, Halversen, Etc.)**, Lynn Harrell, cello; Kennedy, violin, EMI Classics; **Haydn: String Quartets Op. 76 (Nos. 1-6)**, Quatuor Mosaïques, Astrée Naïve; **Shostakovich: The String Quartets**, Emerson String Quartet, Deutsche Grammophon.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Diáspora Sefardí (Por Que Llorax Blanca Niña; Las Estrellas De Los Cielos), Montserrat Figueras, canto; Hesperion XXI; Jordi Savall, conductor; Alia Vox; **Hindemith: Kammermusik Nr. 2, 3, 6 & 7**, members of the Berliner Phil.; Claudio Abbado, conductor; Wolfram Christ, viola d'amore; Georg Faust, violoncello; Wayne Marshall, organ; Lars Vogt, klavier; EMI Classics; **Shadow Dances (Stravinsky Miniatures—Tango; Suite No. 1; Octet, Etc.)**, Orpheus Chamber Orch.; Deutsche Grammophon; **South American Getaway (Works Of Villa-Lobos,**

Piazzolla, Salgan, Etc.), Juliane Banse, soprano; the 12 Cellists Of The Berlin Phil., EMI Classics; **Telemann: String Concertos (Con. Polonais In G Maj.; Divertimento In B Flat Maj., Etc.)**, Musica Antiqua Köln; Reinhard Goebel, conductor; Archiv Produktion.

BEST CLASSICAL VOCAL PERFORMANCE

Bach: Cantatas BWV 82, 158 & 56, Matthias Goerne, baritone (Salzburger Bachchor; Sir Roger Norrington; Camerata Academica Salzburg), Decca; **Brahms/Liszt: Lieder (Brahms: Lieder Und Gesänge, Etc. / Liszt: Tre Sonetti Di Petrarca, Etc.)**, Thomas Quasthoff, baritone (Justus Zeyen, piano), Deutsche Grammophon; **Folksongs (Works Of Dvorák, Grainger, Larsson, Etc.)**, Anne Sofie von Otter, mezzo soprano (Bengt Forsberg, piano), Deutsche Grammophon; **Handel: Opera Arias & Cantatas (Vadoro Pupille; Lascia Ch'io Pianga; Tra Le Fiamme, Etc.)**, Maria Bayo, soprano (Skip Sempé; Capriccio Stravagante), Naïve Astrée; **The Vivaldi Album (Dell'aura Al Sussurrar; Alma Oppressa, Etc.)**, Cecilia Bartoli, mezzo soprano (Arnold Schoenberg Chor; Giovanni Antonini; Il Giardino Armonico), Decca Records.

BEST CLASSICAL CONTEMPORARY COMPOSITION

Crumb: Star-Child, George Crumb, composer (Joseph Alessi, trombone; Susan Narucki, soprano; various artists; Warsaw Phil. Cho.; Thomas Conlin; The Warsaw Phil. Orch.), track from "George Crumb: 70th Birthday Album," Star-Child, Bridge Records; **Goebbels: Surrogate Cities (Suite For Sampler & Orch.)**, Heiner Goebbels, composer (various artists; Peter Rundel; Junge Deutsche Phil.), ECM New Series; **Maw: Violin Concerto**, Nicholas Maw, composer (Joshua Bell, violin; Sir Roger Norrington; London Phil. Orch.), Sony Classical; **Roem: Evidence Of Things Not Seen**, Ned Roem, composer (The New York Festival of Song), New World Records; **Shchedrin: Concerto Cantabile**, Rodion Shchedrin, composer (Maxim Vengerov, violin; Mstislav Rostropovich; London Sym. Orch.), track from "Shchedrin/Stravinsky/Tchaikovsky (Shchedrin: Concerto Cantabile/Stravinsky: Violin Concerto, Etc.," EMI Classics.

BEST CLASSICAL CROSSOVER ALBUM

Appalachian Journey (1B; Misty Moonlight Waltz; Indecision, Etc.), Yo-Yo Ma, cello; Edgar Meyer, double bass; Mark O'Connor, violin (Alison Krauss, fiddle and vocals; James Taylor, vocals), Sony Classical; **Circle Of Life (Kiss From A Rose; Kokomo; It Had To Be You, Etc.)**, The King's Singers (Carl Davis; Metropole Orkest), RCA Victor; **Corea Concerto ("Spain" For Sextet & Orch.; Piano Con. No. 1)**, Chick Corea, piano/conductor (various artists; Steven Mercurio; London Phil. Orch.), Sony Classical; **Two Worlds (Works Of Bach, Villa-Lobos, Torroba, Etc.)**, Dave Grusin, piano; Lee Ritenour, guitar; Gil Shaham, violin (Renée Fleming, soprano; various artists; Julian Lloyd Webber, cello), Decca Records; **We'll Keep A Welcome—The Welsh Album (Land Of My Fathers; David Of The White Rock; Men Of Harlech, Etc.)**, Bryn Terfel, bass-baritone (Bryan Davies, piano/organ; The Black Mountain Cho.; Risca Male Cho.; Gareth Jones; The Orch. of Welsh National Opera), Deutsche Grammophon.

LATIN NOTAS

(Continued from page 42)

a "large percentage" are members of NARAS and can vote in the general-market Grammys.

This number is still far below the approximately 14,000 voting members of NARAS, but it's certainly enough to weigh into the voting process. The difference between nominations for the Latin Grammys and the general-market Grammys primarily has to do with the fact that LARAS is an international academy that recognizes product released in any Latin country, the Caribbean, Spain, and Portugal.

NARAS, meanwhile, only recognizes product released in the U.S. This is why LARAS members who do not reside in the U.S. cannot vote in the Latin NARAS categories unless they are members of that academy.

But back to De La Hoya, whose nomination is seen by EMI president **José Behar** as a vindication. "Everybody said I was crazy to sign him, and now we've gone full circle nominated for a Grammy," says Behar. "They said, 'You're crazy, he's a boxer,' and I said, 'Have you listened to him? The guy can sing. He's got a great ear.'

"We're going to try to do with him what we accomplished with **Secada, Selena, and the Barrio Boyzz** in terms of taking him mainstream," Behar continues. "With Oscar, we're back on track now."

THE REGIONAL MEXICAN ISSUE: In what can be labeled a vindication of a different sort, **Pepe Aguilar**, who harshly criticized the first edition of the Latin Grammys, has been nominated for a Grammy in the best Mexican/Mexican-American album category for "Por Una Mujer Bonita" (For A Pretty Woman).

"For me, the Grammy is better than any administration," says Aguilar, speaking from his home in Mexico. "Frankly, I'm not going to shun it. If I win it, I'll be thrilled. My issue with the Latin Grammys was being felt a little discriminated by my music."

Aguilar, echoing a common theme in recent months, says Mexican and Mexican-American music in general—not just in the Grammys—doesn't get the credit it deserves.

"I know everyone has different tastes," he says. "But few people in my industry support regional Mexican music. I have no qualms in saying regional Mexican music sells more than any other genre in this market. We have to look at what's true. Enough with these millionaire marketing campaigns."

Aguilar has adopted a far more conciliatory tone toward the Grammys this year. "Criticizing is easy," he says, specifically referring to the awards. "The hard part is making things happen. But this is something that entails many viewpoints and a lot of money, so everybody deserves the same level of import. Personally, right now I'm happy with

the idea of having a Grammy in my hands."

PREMIOS LO NUESTRO: And, continuing with the awards topic, the annual Premios Lo Nuestro Awards return this year with a new date and new categories. The awards, now in their 12th consecutive edition, have been moved up from their traditional early-May date to Feb. 8, when they'll be hosted live from the James L. Knight Center in Miami.

The date shift, which places Lo Nuestro first in the schedule of Latin music awards, is expected to boost already-high ratings. The awards are produced by Univision, but nominees and winners are voted on by Latin radio programmers nationwide.

Premios Lo Nuestro has also added 13 new awards to its roster. For the first time, Latin rock will be recognized as a separate genre with best album and best song awards. New awards will also be given for best *ranchera* song, best *grupera* song, best *norteña* song, best merengue song, best salsa song, best traditional song, and best Mexican band. The additions make for a comprehensive and exhaustive category list that should satisfy even the most finicky purists who have issues with category placements.

IN BRIEF: Fonovisa has signed **Barrio Boyzz**. A new album is expected later this spring . . . **Los Fabulosos Cadillacs** have amicably parted company with longtime label BMG U.S. Latin. Their last recordings on the label are two live greatest-hits discs, "Hola" and "Chau" . . . **Los Tigres Del Norte** were the voice and face of the recent "Paisano" campaign put together by the Mexican government to inform Mexican migrant workers of their rights . . . In Argentina, actor and musician **Antonio Birabent** revisited his last album, "Anatomía," and released "Anatomix," a new series of mixes and recordings through indie label Ultrapop. The edition includes remixes by Birabent himself, **Ezequiel Araujo** (from alternative rock band **El Otro Yo**), **Adicta, Simio, Super Ratones**, and **Luis Volcoff** . . . Sony Argentina released a four-CD set of interviews with soccer idol **Diego Maradona**. A special marketing plan for the album "Yo Soy El Diego De La Gente" included a first week of sales exclusively through Carrefour supermarkets and a later release for record stores and newspaper stands (in a tie-in with weekly magazine Gente).

Marcelo Fernandez Bitar in Argentina, Ramiro Burr in San Antonio, and Karl Ross in Miami contributed to this report. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla., 33149.

FEMALE MUSICIANS TO PLAY 'MONOLOGUES' BENEFIT

(Continued from page 1)

In key roles in the intense "Monologues" presentation—a moving and often witty collection of spoken-word accounts focusing on the international plight of violence against women and girls—are personalities as diverse as Oprah Winfrey, Jane Fonda, Glenn Close, Winona Ryder, Calista Flockhart, and Sharon Gless.

V-Day was initiated when "The Vagina Monologues" began a global tour in 1998, highlighted by celebrity benefit performances that year at the Hammerstein Ballroom in New York, at London's Old Vic in 1999, and in Los Angeles last year. In addition, money has been raised via performances at hundreds of colleges nationwide and through local, national, and international groups that aim to halt violence against women. In its first three years, V-Day has raised more than \$1 million.

'I BEGAN TO FEEL INSANE'

"V-Day grew directly out of 'The Vagina Monologues,' because everywhere I traveled, so many women talked to me about being raped and abused. It made me feel insane," says playwright, author, and activist Ensler. "I realized that I couldn't keep performing the play if I didn't do something about what was happening. Violence against women is an issue that concerns everybody on the planet. I truly believe if we could figure out a way to end this violence, the whole consciousness of the planet would change."

The impact of the annual event, Ensler adds, comes from the harmony it fosters for the overall cause. "Every year, we've gotten an incredible response, and now we've expanded the effort to performances of the 'Monologues' at 250 colleges a year," she says. "The women performing

and in the audience feel the power of unity and of speaking out. That is not what happens most of the time. Usually, we are so fragmented and divided and made to be against one another. The more we can stand up and be for each other, the more likely the violence will end."

In addition to the performance of the monologues by the 75 guests signed on for the event, Osborne, Snow, Latifah, and Betty will contribute one-time musical performances to the agenda.



SNOW

'AN AMAZING GRASP'

Osborne's participation came about after meeting Ensler at an awards dinner last year. "Eve has such an amazing grasp on how to take her ideas and grow them, almost like the franchise of a business, all to get the message out to each community," says Osborne. "I told her then I'd be happy to participate in V-Day."

"These kinds of events are important—not because a bunch of celebrities are going to get together and change the world but [because] they offer greater visibility to these ideas," Osborne adds. "Nothing is going to change overnight, but we need to

express these ideas as many times as it takes for change to take place. It's a small part of a large effort, but it's important. With every drop, the glass gets a little fuller."

Osborne will perform one of two songs at the event: either "St. Teresa" from her 1995 debut album, "Relish," or the Bob Dylan composition "To Make You Feel My Love," from her current "Righteous Love."

"'St. Teresa' is such a spiritual kind of song, while 'To Make You Feel My Love' is an expression of tenderness and support and love. I sing it in a



romantic way, but it could also be for a friend or anyone you have compassion for," Osborne says.

'I WANT TO BE INVOLVED'

Snow, who participated in the 1998 show in New York, was also drawn to the V-Day event through her belief in Ensler's work.

"I want to be involved whenever Eve Ensler calls and tells me she's organizing an event. The work she's doing is so groundbreaking and so urgently needed in educating the general public about what we've allowed to become acceptable between men and women," she says. "There's a whole breakdown between communications and intimacy, an escalation of abuse, and such a preponderance of sex and violence on every single television channel. Violence is so interwoven in our culture now that it's like watching the weather."

"Eve's work is so important because she's saying, 'Did you ever

think that there might be an alternative to this?'" Snow continues. "I think Eve is one of the great revolutionaries in this area, where she's standing up and saying, 'I don't want to stand for this anymore, and I don't think anyone else should either!' She's a brave woman, a real hero."

Snow will perform an original song written for the event by Chloe Goodchild, which, at press time, had not been completed.

AN IDEAL FIT

Elizabeth Ziff of the quintet Betty,



ENSLER

a renowned champion of feminist causes who also participated in the 1998 benefit, adds that infusing music into "The Vagina Monologues" is ideal for the play. "There are so many highs and lows in the show; to me, it has a real rhythm with sort of rock moments and classical moments throughout the piece," she says. "It's nice to diffuse music with it. Besides, if you can't dance to revolution, who the fuck cares?"

The event, Ziff adds, "is a great way for people who aren't involved in

the scene to see that there is a feminist, humanist movement that never went away. I don't think people realize that until something like this comes along. V-Day is becoming a centerpiece for women's rights and freedoms and to end violence. It's important, and it gives women the feeling that they can do something, that we do have the ability and the strength if we work together."

Betty will perform its self-penned song "Broken," which Ziff calls "an intensely heavy song. I think it's poignant and sad and lulling in the way that so many atrocities are done to so many women in the world constantly. It's a salute to that sadness."

"The Vagina Monologues" was originally produced in 1996 in New York and opened off-Broadway in October 1999, with the playwright acting out a dozen or so stories collected from interviews she conducted with hundreds of women. Each story focuses on the vagina, ranging from disturbing and affecting accounts to more lighthearted and even uproarious tales.

The show won an Obie Award in 1997, the jury award for the best theater performance at the Aspen Comedy Festival 2000, and was nominated for Drama Desk and Helen Hayes awards. It is currently enjoying a sold-out run at off-Broadway's Westside Theater in Manhattan, with a steady stream of popular and esteemed public figures and entertainers taking part in the play over the years.

Ensler has written works about nuclear disarmament, homeless women, and death and is working on a documentary about women in prison.

CHRISTMAS IN CANADA CAME LATE AGAIN

(Continued from page 64)

Sade—attracted older consumers."

Retailers attribute some of their weakened 2000 sales to increased competition for teenagers' disposable income and the impact of digital home copying. "The entertainment framework has expanded," notes Pollock.

Fillion argues that Napster-style downloading is now visibly eroding sales. "In the fall, Napster got a lot of media coverage. As a result, people who had never heard of Napster before became aware of it, and without a doubt, downloading is now adversely affecting sales."

Orr slams labels for concentrating their energies on developing Internet strategies at the cost of diluting their longtime traditional retail base. "The labels were so far behind on Internet issues that last year they spent an inappropriate amount of time trying to combat downloading. They are being distracted from whatever traditional business is left. What has suffered has been their marketing of their products."

While most traditional music retailers had a flaccid sales year, it was a good one for Canada's mass merchants, led by the 173-store Wal-Mart Canada chain and 301-store Zellers department store chain. Brisk Christmas sales at the two chains represented a continuation of

strong yearlong pop sales by acts such as Britney Spears, 'N Sync, and Backstreet Boys.

Ned Talmy, VP/GM Canada at the Handleman Company of Canada, which racks the two chains, reports, "The Beatles did exceptionally well for us at Christmas. We also did very well with several nontraditional mass-merchant titles, including Limp Bizkit and Creed."

For the third straight year, three multi-label compilations dominated SoundScan's top 10 retail album chart at Christmas, underlining the continuing huge demand for "song-driven" music among Canadian consumers, particularly 12- to 25-year-old buyers.

Compilations now account for an estimated 16% of Canadian music sales. However, several retailers contend that the compilations often undercut the impact of artists' own albums. "Although these compilations had a lesser sales impact this year than in previous years, they are still having a sizable negative impact," says one source.

However, the source adds, "it's noteworthy that some of the top sellers this Christmas, including the Beatles, Backstreet Boys, Eminem, and Santana, haven't got tracks on these CDs. Consumers had to buy their albums to get their music."

EUROPEAN ACTS DOUBLE THEIR PLATINUM SALES

(Continued from page 63)

Crowded House retrospective released July 1996 and a steady seller ever since, sold its two-millionth copy during the month, while Joe Cocker's "Greatest Hits" moved 1 million units in much shorter order, following its release in February 1999.

While the success of the Crowded House album has its roots in a strong U.K. fan base (it was quadruple-platinum there for sales of 1.2 million by the summer of 1997), English rock veteran Cocker's achievements are largely outside of his home country.

"Germany drives Joe Cocker," says EMI VP of international Mike Allen. "It's his biggest, but by no means his only, European market. He did an enormously successful tour on the back of his last studio album—"No Ordinary World," also from 1999.

Also within the EMI stable, Robbie Williams had no reason to stop crooning, as his third Chrysalis album, "Sing When You're Winning," reached double-platinum.

Thirteen albums were certified in December 2000, representing total European sales of 29 million units, compared with 23 titles in December 1999, worth an aggregate of 43 million units.

Back then, one current IFPI winner was largely unknown. David has since had an extraordinarily successful debut year, selling 2 mil-

lion copies of "Born To Do It," as well as an estimated 1 million singles, in the U.K. alone. "Born To Do It" has sold another 1 million in continental Europe, plus another half-million in the rest of the world, according to parent label Telstar.

"Edel has done a very good job right across all the European territories," says Telstar international marketing manager Tania Davies of the label's international release partner. "The album's done phenomenally everywhere, and that's really off 2 1/2 singles, because 'Fill Me In' [David's solo debut single, which went to No. 1 in Britain last April] didn't have a big [European] release. '7 Days' has been enormous, probably one of the biggest radio hits in Europe last year, and 'Walking Away' has crossed over from Christmas."

"Born To Do It" was released in the U.K. Aug. 14, and two weeks later in most of Europe, where David reaped the rewards of an early promotional setup time in June. He undertakes a U.K. arena tour starting Feb. 19, the day "Rendezvous" will be released as his next domestic single, with further high-profile European shows in the coming weeks at the Zenith in Paris and in Ahoy, Rotterdam.

A U.S. deal for David has been in negotiation for some time. "I'd love to crack the States," he admits, nevertheless mindful of the "too much,

too soon" syndrome. "The main priority is to do your thing in your home country, build it up, and if you get to the point where you're at boiling, you'll kind of topple over, and there'll be a domino effect into other territories."

Selling its first European million during December was Sade's "Lovers Rock" (Epic), which hit the target within weeks of its Nov. 13 release, returning early international chart numbers that eclipsed those in her home territory. Despite opening at a relatively modest No. 18 in the U.K., the album made top five debuts in Sweden (where it was back in the top three early this month), Germany, France, and Italy. At press time, "Lovers Rock" was also still top 10 in Portugal, Austria, and Switzerland.

Limp Bizkit's "Chocolate Starfish And The Hot Dog Flavored Water" (Interscope) has some distance to travel to match its U.S. profile, where the album's first certification was for 4 million sales. But it crested 1 million European units before Christmas, as did English pop outfit S Club 7's "7" (Polydor), chiefly via their own market but with additional sales in Sweden. The septet's sophomore release has been buoyed by the ballad "Never Had A Dream Come True," which became its second U.K. No. 1 single in early December.

35TH MIDEM EMBRACES WEB, DANCE CONFABS

(Continued from page 1)

event of high profile, in-depth seminars and keynotes dedicated to the music industry's involvement with the Internet.

Internet developments have had a major impact in recent years on the growth of MIDEM, says MIDEM director Dominique Leguern, with an increasing number of Internet companies attending the MIDEMnet conference.

Last year, the first-ever MIDEMnet drew some 1,000 delegates, and at least the same number is expected this year. Keynote speakers at MIDEMnet will include MP3.com founder Michael Robertson and artist-turned-new-media-guru Peter Gabriel.

"We'll have a lot of key Internet people coming from all over the world," says Leguern. "I want to point out that, as far as I know, we are the only Internet conference that approaches the issues from a worldwide point of view, with the various nationalities of the speakers."

MIDEM 2001 itself is expected to attract in excess of 10,500 participants, representing about 4,500 companies from nearly 100 countries. The exhibition floor space will be taken up by close to 450 stands, the largest of which will be occupied by Germany's

DEGA-Expo Team GmbH—a stand representing more than 100 companies, organized by the German Music Publishers Assn. and Germany's Ministry of Economy.

This year's MIDEM marks Leguern's first in her new capacity as director—she replaces Christophe Blum, who left at the beginning of 2000 to set up his own company in the south of France—but she also continues to be the show's artistic director. As such, she books and oversees the more than 100 concerts taking place in Cannes during the five-day extravaganza.

In this field, one of the innovations of the 2000 event was the creation of the NRJ Music Awards, which will be repeated in 2001 on Jan. 20, preceding the opening of the event. The awards show, run by French-owned broadcast group NRJ, will be broadcast live on the country's largest commercial TV channel, TF1, as it was last year, and simultaneously on leading music radio network NRJ France.

The program will also go out on NRJ's European radio network to a total of nine countries. Among those listed as performing at the awards show are Anastacia, the Corrs, Eagle-Eye Cherry, Ricky Martin, and Tom Jones.

The evening of Jan. 22 will see a tribute to the Montreux (Switzerland) Jazz Festival, which also celebrates its 35th anniversary this year. "We have a very big jazz presence here this year," says Leguern, adding that, as last year, the Swiss Montreux Jazz Club will put on club nights every night.

As usual, a variety of conferences and seminars take place during daylight, while a wide spectrum of music styles and artists will be showcased in the evenings. This year's MIDEM encompasses nights for Cuban, Jamaican, Brazilian, African, and Belgian music.

The emphasis on such submarkets as MIDEM Classique and the Electronic Village was strengthened at MIDEM 2000 and will continue this year. MIDEM Classique 2001 includes classical, contemporary, traditional, and jazz. New talent will be particularly highlighted, as winners of classical prizes and competitions from around the world are invited to MIDEM.

"The idea behind it is that not everybody can travel around the world and see those competitions that are very important to discover the

new artists of classical music," says Leguern. The winners will be presented through four concerts during MIDEM.

MIDEM's Electronic Village has become a popular place for new dance labels and DJs to meet. "Last year it was very successful. This year's program is very good, with DJs coming from around the world," says Leguern. "Last year we had over 1,000 participants in this section alone, so it's really a market within the market." There will be seven club nights dedicated to electronic music during MIDEM.

Appropriately, the opening day of the international event will be dedicated to French music, because "French music has a high export for the first time in many years, due to electronica and world music," says Leguern. "Artists like Modjo, Air, Cassius, and Manu Chao all come from France, and I think it has to be celebrated. That's why it was chosen as the opening-night theme."

Leguern reveals that the artist lineup so far includes Modjo, Anggun, and Benjamin Diamond, with others still to be confirmed. The opening night will also be attended by repre-

sentatives from the French government, including Minister of Culture Catherine Tasca, Minister of Foreign Affairs Hubert Vedrine, and Foreign Trade Minister François Huwart. "This will highlight the significance of political support and belief in the export power of French music," says Leguern.

MIDEM's Personality of the Year 2001 is David Foster, who will be the eighth recipient of the Nesuhi Ertegun trophy. The Corrs will perform during the dinner to honor Foster.

Leguern has no doubts about the choice for this year's award. "He is an enormously successful composer, musician, and arranger, and he has worked with every single star in the record business," she says. "From Whitney Houston and Celine Dion to Madonna and Paul McCartney, he has worked with everybody. He is also a record industry figure, so he has two faces: He is the owner and founder of 143 Records and signed and produced the Corrs. I think he deserves this award, because it's very rare to have artists that are also industry personalities—usually you get one or the other."

DVD A HOT TOPIC AT VSDA CONVENTION

(Continued from page 91)

in the fourth quarter of 2000.

While there appears to be no end in sight to DVD Video's growth, early results from the recent introduction of DVD Audio were promising.

WEA chairman/CEO Dave Mount says retail results for the new product were "astonishing," taking into account that only a few players and titles were available for the holidays. WEA's Warner Music Group released 15 DVD Audio titles during the fourth quarter.

"We're selling in the hundreds of units, but considering it was hard to find, the results are amazing," Mount said.

He said Warner plans to release a steady slate of titles in the format this year, some released day-and-date with their CD counterparts. A Steely Dan package is due this month, and a DVD Audio of Paul Simon's "You're The One" will be released later this year.

Continuing its convergence theme, the VSDA offered Amazon.com founder/CEO Jeff Bezos as the opening day keynote speaker. Following his remarks, Bezos told Billboard that during the monthlong holiday shopping season from mid-November to mid-December last year, Amazon.com processed more than 31 million orders in all store categories.

He said that the media division, which consists of books, music, and video, remained profitable, but he declined to speculate on overall year-end results. Amazon.com will release its earnings report soon.

Bezos also disputed predictions that the U.S. is headed for recession, which could add to the troubles of online retailing. "It's way too early to declare that we are or are not in a recession," he said. "There has been a slowdown, but there's still growth."

The VSDA did not release atten-

dance numbers by press time, but trade reports estimated the crowd at about 3,000. VSDA announced attendance of 11,000 for the 2000 show, but that figure included the AVN Adult Expo, which represents adult video. At the 1999 show in Los Angeles, the VSDA reported attendance at 12,000.

"We had more exhibits in July, but it's been only six months, and we're confident that we can build it [attendance] back up," said VSDA president Bo Andersen.

Approximately 140 companies exhibited on the convention floor, down more than 50 booths from last year's event and a decrease of more than 50% from 1998's exhibitors.

The only major suppliers to exhibit were Buena Vista Home Entertainment, Universal Studios Home Video, New Line Home Video, and USA Home Entertainment. Most suppliers opted for meeting rooms.

Attendees of the CES show could purchase one-day passes for VSDA for \$30. Few CES conventiongoers, however, were visible at the VSDA convention.

While the mainstream side of the VSDA struggles to boost attendance, the AVN Adult Expo, held in a separate hall adjacent to the VSDA show floor, experienced record crowds. Trade reports estimated attendance for the adult show, jointly owned by VSDA and show organizer Advanstar Communications, at more than 7,000.

While few CES attendees visited the VSDA show, many took advantage of the \$15 one-day passes offered to attend AVN's exhibit floor.

Andersen says the 2002 convention will return to Las Vegas Jan. 11-13, with the AVN show scheduled for Jan. 10-13. CES is scheduled for Jan. 8-11 in Las Vegas.

Protests Follow Eminem Nominations

BY BILL HOLLAND

WASHINGTON, D.C.—Protests jammed the phone lines and froze the E-mail system of the National Academy of Recording Arts and Sciences' (NARAS) headquarters regarding nominations of Eminem's "The Marshall Mathers LP" (Web/Aftermath/Interscope) Jan. 4 for some of the top Grammy honors, including record of the year. But by Jan. 9, NARAS president/CEO Mike Greene says, "The protests and messages of support had leveled out and were about even" and had "dwindled off to a trickle."

Thousands of letters, phone calls, and E-mails poured into NARAS headquarters immediately after the initial announcement, Greene says, with comments running "2-to-1 against the nomination" of the white rapper, who is admired by some for what they view as his darkly "cartoonish" rhyming and despised by others for his lyrically venomous gay-bashing, misogyny, and violent subject matter.

Greene discounts rumors that the protests were the result of mass E-mailing from groups like the Gay and Lesbian Alliance Against Defamation (GLAAD).

"No, we heard from them, but we heard from everybody—parents, groups, fans," he says, adding that he is answering every communication. He says that while the nominations will stand, NARAS "doesn't condone, appreciate, nor support his homophobic or misogynistic lyrics."

Eminem is also nominated for best rap solo performance and best rap album, alongside such competition as

Dr. Dre, Nelly, Jay-Z, and Mystikal.

Without hazarding a guess that NARAS members may not vote to give the album of the year award—or others—to Eminem's recording, Greene suggests that the reaction to the nominations indicates "it's becoming evident that a pro-activity

'There's no question that they [the lyrics on Eminem's Grammy-nominated album] are nauseating in terms of how we as a culture like to view human progress'

- MICHAEL GREENE -

will come from this—the debate has been stimulated."

The other nominees for album of the year are Steely Dan's "Two Against Nature," Paul Simon's "You're The One," Beck's "Midnight Vultures," and Radiohead's "Kid A."

Greene says that, in his view, while Eminem's lyrics are "repugnant, the recording is remarkable in many ways—melody, sound."

Asked if the academy would nominate a technically remarkable recording of the Nazi Party war anthem "Deutschland Uber Alles" for its melody, arrangement, and production sound—despite its repugnant bigoted theme—Greene says he would not comment "on such a silly comparison."

Greene, publicly at least, says he has given the performer "the bene-

fit of the doubt" that his disturbing raps "are theater," adding, "The kids laugh at us—they know what this is—it's theater." But he admits that "in the literal marketplace, it's lost its theatricality."

He says the nominating committee debate over the Eminem nomination was "incredibly emotional and intense, no question; there were tears shed." But he says that "all of our nominating committees are emotional—jazz, the crafts, music videos—all of them are emotional."

Greene says the nominating committee comprises about 30 people, who are appointed by the trustees. The committee, he adds, was organized to ensure that groups and performers who do not rack up "big sales and radio airplay get a fair listening and are heard." NARAS does not divulge the names of the members on the nominating committee.

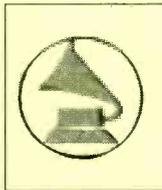
The committee was organized soon after Greene was hired, following a series of embarrassing votes during the '60s and '70s that gave top awards to conservative, traditional pop best-sellers over cutting-edge releases.

Eminem's "The Marshall Mathers LP" has sold 8 million copies, making it the second best-selling album of the year 2000.

Nevertheless, says Greene, "there's no question that they [the album's lyrics] are nauseating in terms of how we as a culture like to view human progress." Earlier, he told Billboard, "We've spent the week defending the indefensible."



GREENE



IS ANTI-HATE CAMPAIGN CONTRADICTIONARY TO MTV?

(Continued from page 1)

many videos from artists who celebrate homophobia, violence, and sexism against women.

According to Broadcast Data Systems (BDS), Eminem—whom many consider to be the poster boy in music for hate speech—was MTV's No. 1 video artist of 2000. His video for "The Real Slim Shady" was the video that was played the most on MTV in the past year, (366 times) according to BDS.

But it's not just about Eminem. Rounding out the top five of MTV's most-played videos in 2000 are Dr. Dre Featuring Eminem, "Forgot About Dre" (357 times); 'N Sync, "Bye Bye Bye" (337); Sisqó, "Thong Song" (328); and Jay-Z Featuring UGK, "Big Pimpin'" (291). Two of the clips—Sisqó's and Jay-Z's—show women as nothing more than sex objects, while Dr. Dre's music has celebrated the "gangsta rap" lifestyle of violence, and his videos have often been sexist.

According to BDS, Eminem videos alone were played 684 times in the past year on MTV. With each video about four minutes in length, that equals approximately 2,700 minutes (or about 45 hours) of Eminem video programming for MTV in the year, not including all the news stories and specials devoted to the artist.

Some people might call MTV's new anti-discrimination campaign a positive publicity stunt, while others might see it as a "too little, too late" effort by MTV to deflect criticism for giving heavy exposure to artists with lyrics that glorify violence and videos that degrade women.

The campaign includes several MTV specials examining hate crimes and prejudice. In addition, MTV and its public service Web site, fightforyourrights.mtv.com, are joining with anti-discrimination organizations to further anti-discrimination causes.

According to MTV president of programming Brian Graden, MTV planned this anti-discrimination campaign two years ago, and "all the major work was done before the Eminem controversy. This campaign is not a response to the controversy. As a gay man, these [anti-discrimination] issues mean a lot to me, and MTV has had a long history of supporting these issues."

The purpose of a music video is to influence people to buy the artist's record. When a music video network chooses to give heavy exposure to certain videos, it is essentially endorsing those artists and participating in the drive to get people to buy the artists' records.

According to Graden, "Eminem would've sold millions of records without MTV." But we'll never really know if that's true.

Within two weeks of adding the Eminem video for "My Name Is" to its playlist in January 1999, MTV put the video in heavy rotation. At the time, the song wasn't even on The Billboard Hot 100, although the track would eventually reach No. 36 on that chart.

The video was played on MTV before the Feb. 23, 1999, release of Eminem's major-label debut album, "The Slim Shady LP" (Web/Aftermath/Interscope), on which Eminem speaks approvingly of rape and about how he would murder the mother of his child.

According to BDS, by mid-February 1999, Eminem's "My Name Is" video became the No. 1 video on MTV,

and it remained MTV's No. 1 video for seven consecutive weeks. Rarely do new artists get that type of heavy exposure so quickly on MTV.

Eminem's "The Slim Shady LP" debuted at No. 2 on The Billboard 200 and has sold more than 4 million copies to date, according to SoundScan.

In 1999, Eminem's video for "My Name Is" was played 515 times on MTV, and his video for "Guilty Conscience" (which shows Eminem encouraging the date rape of a young, unconscious girl) was played 259 times on MTV, according to BDS.

"It's disturbing that the media and, in this case, MTV won't take enough responsibility for how they influence their audience," says Lynne Brody, executive director of Respond Inc., a Boston-area organization for domestic abuse victims.

"So many of the videos that MTV shows are from artists who promote violence and discrimination against women and other people," Brody continues. "The music industry picks the artists they want to promote the most. MTV's anti-discrimination campaign is a wonderful idea, but it doesn't fully counter all the other programming they have which contradicts that message. The bottom line is that it's about making money. That's why so many people look the other way."

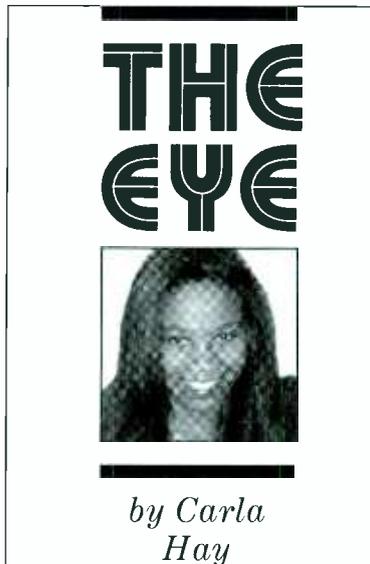
In 1999, a compilation album called "Respond" (Signature Sounds) was released to benefit the nonprofit organization. Artists on the album include Juliana Hatfield, Melissa Ferrick, and Mary Lou Lord. The album was spotlighted by Billboard in the Jan. 23, 1999, issue, and several benefit concerts have been staged since the album's release. Several music industry organizations, such as Lilith Fair and Columbia House, weighed in with their support, and the "Respond" album has raised more than \$100,000 (Billboard, Sept. 23, 2000).

Around the time Eminem's "The Slim Shady LP" was released, Billboard suggested that people buy the "Respond" album instead of Eminem's "The Slim Shady LP" because of the songs on Eminem's album that glorify violence against women (Music to My Ears, Billboard, March 6, 1999).

As of Aug. 30, 1999, BDS playlist data showed the "My Name Is" video had aired 489 times on MTV. The following day, MTV gave a one-minute news item to the "Respond" project. (MTV was unable to provide information on whether the news segment was aired beyond its allotted three spots on its initial air date).

Meanwhile, Eminem's current "The Marshall Mathers LP," released in 2000, is also filled with hate and violence, with homosexuals as a target of invective. The album debuted at No. 1 on The Billboard 200 and currently holds the record for most albums sold (1.76 million units) by a solo artist in one week. According to SoundScan, "The Marshall Mathers LP" has sold more than 7.9 million copies in the U.S. to date—nearly twice as much as its predecessor.

One of MTV's most-played videos of the past year, by Jay-Z, is about the pimp lifestyle and objectifies women. The last time we checked, being a pimp is illegal almost everywhere, and "pimping" essentially stands for the abuse of fellow human beings. What kind of message is MTV really sending? It's con-



tradictory at best and hypocritical at worst for MTV to launch a socially conscious anti-discrimination campaign when so many of the acts it chooses as heavy-rotation stars are those that, through their songs or lifestyle, exemplify this abuse and hatred.

A TV network that reaches more than 70 million U.S. households and whose primary audience consists of young people at an impressionable age carries a different kind of influence and responsibility than other consumer media outlets whose main audience consists of adults.

Joan Garry, executive director of the Gay and Lesbian Alliance Against Defamation (GLAAD), says, "This MTV anti-discrimination campaign is really impressive. It's the kind of work that led GLAAD to honor MTV a few years back. But it won't cancel out all the programming MTV has focused on artists like Eminem. We've never asked MTV to not air Eminem videos. Our concern is the level of promotion MTV has extended for Eminem, which has gone above and beyond what most artists get."

In addition to making Eminem its most-played video artist of the past year, MTV "gave a whole weekend of programming devoted to Eminem called 'Eminem TV,' and they gave him a big showcase at the [2000] MTV Video Music Awards," notes Garry. "We took issue with that. We hope that this new MTV campaign makes a positive difference in how MTV's audience thinks about discrimination."

Last year, aside from at least one rebroadcast of "Eminem TV," MTV aired a roundtable discussion special about Eminem and the controversy surrounding him. MTV news anchor Kurt Loder, who hosted the special, said in a recent Spin magazine article on Eminem, "People are just tired of



being told what they can say, what they can listen to. Whether or not you like what [Eminem] is saying, what he's saying is really him, and he's not tailoring to any particular audience. I think the reality of it is so appealing."

Even MTV's own senior news anchor acknowledges that what Eminem talks about in his music is a real reflection of Eminem. So hiding behind a fictional character can't be an excuse.

MTV often says it prides itself on giving its viewers what they want. Graden says in an MTV press release announcing the new campaign, "According to a recent MTV survey of young adults, nearly 90% of our young people believe that racial, sexual orientation, religious, or gender discrimination is a serious problem facing our country today." Because of young people's similar concerns about violence, MTV said, it launched its "Fight For Your Rights: Take A Stand Against Violence" campaign in 1999.

The young people have spoken, and if they think discrimination and violence are such serious problems, then why is MTV giving so much support to artists who contribute to the problem with hate speech, sexism, and violence in their work?

MTV certainly isn't the only medium that gives a lot of exposure to artists with sexist videos or hate-mongering lyrics. And, as Graden correctly points out, "many controversial artists have been on MTV before this campaign."

However, no other (and thereby smaller) music video network has ever launched a widespread anti-discrimination campaign or programming designed to influence how young people think about political issues. MTV is the first national media outlet to make a forceful statement to "take a stand" against discrimination to the extreme point of replacing so much of its usual content with such a campaign.

MTV's 17-hour hate crime marathon merely listed the crimes without including information on whether or not the criminals were apprehended and punished, nor was there information on how the victims might have received help after the crimes. It wouldn't be surprising if many bigoted people watching this lurid, detached display would get some twisted ideas. People who commit hate crimes can now have their despicable actions spotlighted on MTV, and people watching will not know if these criminals were ever held accountable.

And what kinds of artists has MTV been supporting *the most* over the past year, regardless of this campaign? The MTV playlist and BDS figures speak for themselves.

We certainly don't think that as long as controversial artists like Eminem are successful that MTV will ignore or ban them. But MTV taking a stand against discrimination should mean more than a campaign that's overshadowed by the number of hours MTV dedicates to artists who glorify the abuse or degradation of other human beings. Taking a stand should be reflected in the entertainers MTV chooses to hype and celebrate throughout its programming 24 hours a day over the long term, not a campaign that may fade from viewers' memories once the next trendy form of political correctness comes along.

Perhaps an underlying issue here is

not so much MTV's attempt to have a conscience but the growing disgust over the network's elimination of music programming in so many of its key time slots. Frankly, it insults anyone's intelligence to have to sit through many hours of programming on a network that calls itself "music television" and see anything but music-oriented programs, such as wrestling matches and overplayed marathons of "The Real World" and "Road Rules."

We applaud MTV's intentions in bringing awareness to many of society's problems, but is a music channel really the most appropriate forum for politics? What if ESPN or E! Entertainment Television started showing serious political messages designed to influence their viewers? Leave the politics to networks like CNN and C-Span, please.

With its original TV movie "Anatomy Of A Hate Crime" about the brutal real-life murder of gay college student Matthew Shepard, MTV is now getting into the business of making TV movies about crime victims. Meanwhile, Eminem—MTV's No. 1 artist—has a song on his current album in which he uses hateful words for homosexuals and threatens to kill homosexuals. What's wrong with this picture?

"Everything flows organically from music," says Graden. "It's always the artists who are the harbingers of social issues that influence people, so it's perfectly consistent for us to have the [anti-discrimination] campaign on MTV."

But what does that have to do with MTV: Music Television showing public-service programs and political news instead of music? And if artists have so much influence on people, what does that say about the responsibility of a network that heavily promotes Eminem and so many sexist videos to young people?

"I can't stop the flood of popular culture," responds Graden. "But we're presenting information and programming that will challenge people to think about something pro-social."

MTV frequently likes to send out press releases with advertising-related hype trumpeting the fact that the network is No. 1 among 12- to 24-year-olds. Perhaps MTV should consider changing its name to YTV: Youth Television. Because it presents itself as the ultimate youth-culture channel, MTV carries certain responsibilities in terms of its influence on the young people in its audience and the artists it chooses to support with heavy exposure.

This certainly isn't the first time MTV has been criticized for showing videos that degrade women or supporting artists who have hateful or sexist messages. But if you're going to call yourself a music channel and if you're going to give so much support to those kinds of artists, stick to shows about music and leave hypocritical, preachy social campaigns out of your programming.

If you're going to force an anti-discrimination/anti-hate campaign on viewers of a music channel, practice what you preach with a sincere, long-term commitment to that campaign by giving more exposure to artists who stand for those values instead of excessive support for those artists who are about the destruction of those values.

You can't contradict yourself without losing a lot of credibility.

SCHMIDT-HOLTZ SET TO TAKE BMG ENTERTAINMENT REINS

(Continued from page 1)

dent of new technology Kevin Conroy, and senior VP of worldwide corporate development Drew Lipsher have opted for the exit door. Both Conroy and McIntyre say the recent appointment of Schmidt-Holtz, following the sudden death of chairman/CEO-designate Rudi Gassner, had no impact on their decisions to leave the company.

"Rolf Schmidt-Holtz is assembling his team, and new replacements will be made within the next few weeks," says Keith Estabrook, BMG VP of worldwide corporate communications.

In fact, the word is that David Kang, a consultant for management company the Firm, is headed to BMG to pick up the E-commerce responsibilities of Conroy, who plans to leave the company Jan. 31. Conroy's worldwide marketing responsibilities will not be assumed by Kang, sources say. Instead, according to BMG, the company will name a new marketing head. Until then, the marketing group will report to Schmidt-Holtz.

Also reporting to Schmidt-Holtz is Edgar Berger, who has been appointed COO of the creative services segment, the area for which Schmidt-Holtz was previously responsible.

In managing the group's music operations, Schmidt-Holtz says, he will emphasize communication. He plans to install an executive committee to pool all the company's music resources, saying he found this to be a useful tool at CLT-UFA, the television company he headed.

He admits, "I am not a music expert, but I have longstanding experiences in the entertainment industry. Both are a 'people business' and work according to similar rules."

Schmidt-Holtz also has experience in mergers, which he spearheaded as chairman of CLT-UFA (partly owned by Bertelsmann), which merged with Pearson Television, becoming the largest European private television company. Those experiences could now be useful for a possible BMG/EMI merger.

"You have to pool this creative competence as early as possible and at regular intervals again and again," he says. "The benefits for the participants are palpable because it is possible to gain market feedback from the various regions and the large North American market early on in the piece."

Schmidt-Holtz considers the future of the music market to be favorable. "The demand is there. It is now up to us to cover this demand and to bring music even closer to people."

Schmidt-Holtz tells Billboard he wants to engage in intensive consultation with members of BMG's management before appointing members to this executive committee. Initial talks have already been held, he adds.

Over the next few days and weeks, Schmidt-Holtz says, he wants to formulate strategy for the executive committee. However, he stresses that the committee's "main task is not to prepare or support a deal with EMI."

Rather, BMG wants to have greater presence in the market, particularly in light of the Internet challenge and Napster-related activities.

The new BMG CEO is upbeat about talks concerning the use of Napster, which has formed a venture

with Bertelsmann. Naturally enough, he says, not all reactions to that move have been positive, and a certain degree of restraint has also been encountered. "We will be launching an attractive service on the Internet in the relatively near future," he says.

The new BMG chief is also hopeful about business growth via the Internet. "Far from just being a threat, the Internet is also a major opportunity. Napster was the right answer," he says.

Conroy, who joined BMG in 1995 from CBS/Fox Video, not only spearheaded BMG's thrust into the online world but soon emerged as one of the industry's main players in determining how digital commerce will unfold. In addition to establishing GetMusic, Conroy oversaw the development of a BMG network of more than 35 wholly owned music and lifestyle Web sites around the world, all under the Click2Music umbrella. Conroy also guided BMG's involvement in new digital commerce/service models such as digital jukeboxes, digital locker services, interactive radio, custom compilations, online content syndication, in-store kiosks, digital downloading, subscription, and secure peer-to-peer distribution, a press release states.

Despite those efforts, however, Bertelsmann chairman/CEO Thomas Middelhoff was pushing for a more aggressive and, some would suggest, a more controversial E-commerce strategy and ultimately chose to place BMG's online assets under the guidance of the Bertelsmann eCommerce Group. Over the past year, Andreas Schmidt, who heads that division, spearheaded the company's recent deals with CDnow and Napster.

While Conroy and McIntyre say that the new management team has nothing to do with their departure, others are not so sure. Says one executive familiar with the changes at the company, "In E-commerce, Conroy was leading the charge, and then all of a sudden those things that have to do with the future were taken away from him" and given to the e-commerce Group. That certainly was a factor in his departure, the executive adds.

While insiders are split over whether the remnants of the Dornemann/Zelnick team were forced out or chose to leave, one executive says that "Conroy can probably write his own ticket."

As for McIntyre, he has relinquished his day-to-day duties but will continue to work with BMG on its merger talks with EMI, which he says may wrap by month's end. McIntyre has been with BMG since its formation in 1987 and prior to that held numerous positions at RCA Music.

His combined BMG/RCA Music career spans approximately 30 years. During that time, McIntyre was instrumental in negotiating several key deals for BMG, including the company's interest in Zomba Records and joint ventures LaFace Records and J Records.

Executives familiar with Schmidt-Holtz say that although he has experience in mergers, that is not where his strength lies.

Rémi Sautter, who until a year ago was co-managing director with Schmidt-Holtz of Europe's biggest

'I am not a music expert, but I have longstanding experiences in the entertainment industry. Both are a 'people business' and work according to similar rules'

- ROLF SCHMIDT-HOLTZ -

TV and radio group, CLT-UFA, a joint venture between Bertelsmann and Luxembourg-based group CLT,

UNI CANADA EXECS GET NEW ROLES

(Continued from page 8)

edges Lennox. "He has taught me patience and the ability to listen. For the past five years, he and I have talked about this eventuality. In the past five years I have come to respect and focus on the various other compartments of our organization I didn't know previously and [have built] relationships on an inter-company basis and in the music community in Canada.

"Our policy and philosophy has been to run the organization as if it were a smaller company, and that will continue," continues Lennox. I feel the company is coming into its finest hour. With the senior management and staff in place I couldn't be happier."

"Randy is going to be a tremendous CEO," declares Bernie Finkelstein of Toronto-based True North Records, which includes Bruce Cockburn and Blackie & the Rodeo Kings. "At the same time, I am going to miss Ross, whom I've dealt with since GRT Records of Canada [which Reynolds was president of in the '70s] while co-managing Dan Hill. I came to MCA in 1995 after 25 years with CBS because of Ross. I then met Randy, who impressed the hell out of me. It's been a great relationship. They do a great job for me."

"I'm thrilled for both Ross and for Randy," says Jay Boberg, president of MCA Records U.S. "This is a great shot for Randy, and he deserves it. He's very bright, and he's leading the way for a new generation of record people in Canada. It is a great way for Ross to shift focus from influencing the bottom line to influencing the community."

Boberg's relationship with Reynolds and Lennox developed in 1985 when he headed IRS Records, which was distributed by MCA Canada. "The two have always had respect for my A&R vision," he says. If I've told them, "This is the real deal," they have made things happen."

Canadian music industry observers credit the pair's cool-headed management style for the smooth integration and restructuring of the company that followed the Universal/PolyGram merger in

says that outgoing BMG Entertainment chairman Dornemann and Schmidt-Holtz are of a different breed. He explains, "Dornemann revels in negotiations, dealmaking, and mergers/acquisitions, while Schmidt-Holtz is more of the artistic kind. He's not a man who gets drowned in accounts, ratios, and figures."

Sautter, who is now president of RTL in France, says that in many ways, Schmidt-Holtz shows more of a Latin attitude to life than what you would expect from someone with Northern German roots. Schmidt-Holtz is "someone with natural warmth," says Sautter, "who is funny and who enjoys life."

Sautter believes that Schmidt-Holtz's "talent as a communicator and as a team leader" would fit within a particularly creative environment like the music industry. "I don't see

him having problems discussing with artists, for example, although I'm not sure he is really into today's youth music."

Schmidt-Holtz acknowledges as much when he says that his favorite means of relaxing over the turbulent weeks ahead, during which BMG is to be reorganized, will be listening to pop music "with real melodies or reminiscent of classical music." He admits he's not a trend-setter in terms of newer forms of music.

But Sautter adds, "Fundamentally, the key to his personality is that he has remained a journalist: He has an ability to catch trends and evolutions in the society."

Assistance in preparing this story was provided by Emmanuel LeGrand, editor in chief of Music & Media.

'Our policy and philosophy has been to run the organization as if it were a smaller company, and that will continue'

- RANDY LENNOX -

December 1998. 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.

Universal commands the lion's share of Canada's music market. According to SoundScan's year-end 2000 figures, the company had a 29.2% share, followed by Sony (15.2%), Warner (14.7%), BMG (12.8%), EMI (13.1%), and the independent sector (15%).

In recent years Universal has had significant Canadian market successes with such internationally

signed acts as No Doubt, Bush, Marilyn Manson, Counting Crows, Shania Twain, Erykah Badu, Eminem, U2, Limp Bizkit, Dr. Dre, Enrique Iglesias, S Club 7, Shaggy, 98°, Diana Krall, Aqua, and Nelly Furtado, plus such domestically signed acts as SoulDecision, the Tragically Hip, the Matthew Good Band, Jann Arden, Sloan, and Big Sugar.

Universal's domestic signings also include Len, Headstones, Jason McCoy, Latitude Nord, Remy, Static In Stereo, Nancy Dumais, and, in a co-venture with Universal Records U.S., Holly McNarland.

Universal is also a significant player in distributing independent Canadian music.

Reynolds was appointed chairman of Universal Music Canada in December 1998. He had been president of the company (called MCA Music Canada until 1997) since 1983. Reynolds had been president of GRT Records of Canada from 1969-78 and has signed such Canadian acts as Dan Hill, Ian Thomas, Lighthouse, and Dr. Music. After GRT, he moved to WEA Records of Canada (now Warner Music Canada), where he was executive VP.

FAMOUS, SANTANDER LINK

(Continued from page 8)

stantial monetary contribution, and in addition, we're putting in manpower."

Another selling point for Famous was Santander's team, comprising creative director Carlos Nieto and executive director Andres Felipe Silva, who help in the placement of the songs. In this they will be aided by Claribel Cuevas, Famous senior creative director, Latin.

"Kike is an independent producer, and quite honestly the thing that attracted me to him is his ability to hear a great song," says Famous president/COO Ira Jaffe. "And he came built in with two guys who've been successful in placing songs."

The deal is retroactive several

months, to the creation of Clear Heart/Clear Mind.

According to Santander, some 30 songs have already been recorded. Santander is also planning to sign artists starting this year in hopes of eventually creating his own label.

"Famous has put great trust in me, and they've given me great liberty," says Santander, who prior to signing was in conversations with several other publishing companies. "No one even came close to them."

As for Famous, it plans to aggressively continue developing its Latin division. Four new writers—Michael Figueroa, Antonio Zamora, Mario Castiglia, and Luis Hernández—were signed by Cuevas in the past two months.

CASSIDY: COMING BACK TO LIFE

(Continued from page 1)

favorite here but a best-selling—and beloved—international artist. Consider what's happened in the past year on both sides of the Atlantic.

CULT BASE CROSSES OCEAN

Last May, Billboard's Paul Sexton reported from London on how Cassidy's albums had been passed along to several BBC2 program hosts, who immediately became huge fans and put her songs on the air. Listeners promptly responded—and in a big way. Sexton detailed the subsequent success of her recordings in the U.K. (which are licensed to Hot Records there), with total sales of her albums reaching more than 100,000 at the time (Billboard, May 13, 2000). Sales now total 237,000, according to Hot Records president Andrew Boles.

"Songbird," a 10-track compilation of work from Cassidy's first three albums that was released in the U.S. on the small Hollywood indie label Blix Street Records, hit No. 9 on Billboard's top Internet Album Sales chart in the Jan. 13 issue, with total sales of 48,000. In the U.K., "Songbird" recently surpassed gold status (100,000 albums sold) with sales of more than 120,000 copies.

Her latest (and probably last) song collection, "Time After Time," also on Blix Street, hit No. 27 on Billboard's Top Independent Albums chart in the Jan. 6 issue, with total sales of 30,000.

SoundScan figures show that in the U.S., Cassidy's five albums have sold more than 129,000 copies through this month. However, Blix Records president Bill Straw says, "I double that figure, because when the albums were initially released [on another label], they didn't even have a UPC code."

Incredibly, her albums commanded four of the five top positions on Amazon.com's Dec. 20, 2000, Top Sellers chart. "Songbird" captured the No. 1 spot, beating out the Beatles' "1," which was No. 3. Her "Live At Blues Alley (LIVE)" album took No. 2, and "Time After Time" grabbed the No. 4 slot. "The Other Side," a jazz-inflected live duet album on Liaison Records with go-go godfather (and excellent balladeer) Chuck Brown, hit No. 5. Her only full studio album, "Eva By Heart," also on Blix Street, ranked No. 7.

A 10-minute NPR "Morning Edition" feature on Cassidy precipitated the December sales spike. But Amazon.com spokeswoman Emily Glassman says that even the broadcast doesn't explain the huge reaction.

"It's amazing," she says. "Sometimes, following an NPR show on an artist, there might be an album that hits somewhere in the top 100 chart. But to have [that many] albums in the top 10—well, that's unprecedented." Glassman says the company cannot reveal its sales figures.

Cassidy's albums still appear on the Jan. 8 Amazon.com chart—"Songbird" at No. 15, "Live At Blues Alley" at No. 43, and "Time After Time" at No. 84. Two of her albums also appear on the Jan. 7

CDnow Top 100 chart.

BBC listeners recently voted Cassidy's rendition of the standard "Over The Rainbow" (from a live recording at a Washington, D.C., club, featuring only her voice and acoustic guitar work) as one of the 100 most significant recordings of the century. And National Dutch Radio aired an Eva Cassidy special Nov. 24, 2000, that reached about 1 million listeners in the Netherlands, Germany, and Southern England.

What is it about Cassidy's voice that has struck listeners so? As Plato found, the explanations of why and how people are drawn to certain voices and musical sounds remain one of humanity's deepest puzzles. And for whatever reason people ascribe extra musical qualities to what is essentially the passage of air through a larynx is just as big of a mystery. Still, the fact is that humans respond immediately and with a surety that is inexplicable.

HONEST AND OPEN

Cassidy's colleagues and fans often use words such as honest, open, pure, and heartfelt to describe what they hear in her voice. Straw offers a somewhat Reichian explanation: "Eva's voice had a vibration," he says, "and certain vibrations get to people. These vibrations go beyond virtuosity [and] chops, which she also had."

Says Keith Grimes, her longtime electric guitarist, "I think what she did comes from a really deep spiritual place, and that's what I think people connected with. Her motivating factor was music and her artistic sensibility. She wasn't worried about commercial considerations; she didn't dilute what she did—it was always pure."

Writer Joel E. Siegel, respected for his great knowledge and appreciation of female vocalists, simply says that Cassidy "was one of the great voices of her generation."

It is easier to describe what Cassidy's voice does not sound like—not coy, girlish, or self-indulgent; not raw, bellicose, histrionic, or trained; not tinted with irony, anger, or swagger—than what it does. One can hear traces of many influences as Cassidy plumbs a genre—Sandy Denny, Shawn Colvin, Bonnie Raitt, Roberta Flack—but they are fleeting, and all point to the singular pliancy of her eminently musical instrument.

Hugh Cassidy, her father, a metal sculptor who lives in suburban Bowie, Md., says, "What she sang and how she sang [was] always full of hope and beauty—that's what gets people."

Cassidy was able to sing just about anything: country, blues ballads, standards, public-domain gospel, and folk. She also easily took on material previously owned by other artists, like Louis Armstrong's "What A Wonderful World," Etta James' "At Last," Christine McVie's "Songbird," and Sting's "Fields Of Gold," and made them her own.

Cassidy was easy on the eyes, but looked more like the "girl next door," as Straw describes her, than

Eva Cassidy Albums

"Time After Time" (2000)

"Songbird" (1998)

"Eva By Heart" (1997)

"Live At Blues Alley (LIVE)" (1996)

All available from Blix Street Records

800-851-5825

blixstreet.com

"The Other Side" (with Chuck Brown) (1992)

Available from Liaison Records

800-841-6201

Liaisonrecords.com



CASSIDY

PHOTO BY MATTHEW W. DOUGLAS

an MTV booty babe. What strikes people about her, he feels, "is the substance, not the style; in other words, the voice, something in the voice that tugs the heart."

"People just go crazy when they hear her voice," says Boles. "I think it also gets to non-music people who buy only one album a year."

Says friend and fellow vocalist Mary Ann Redmond, half-jokingly, "Eva was the kind of artist who had a voice which could make little animals come out of the woods and cock their heads."

Cassidy was an unprepossessing, gentle woman with a deep love of art and nature. She worked for years at a nursery and painted and drew all her life. "Eva was a bit of a rebel," says her father. "She had no use for the commercial pop world." Siegel says that faced with the intrusions of celebrity, she "would have peddled away from the limelight on her bicycle."

It was through her duet work in the early '90s with Brown that Cassidy developed a larger D.C. audience (Billboard, Dec. 4, 1993), many of them African-Americans. "I knew from the first note I heard that this was one special singer," Brown says. "She just had that thing. It was an honor to sing with her."

Her drummer, Raice McLeod, believes that Brown, a charming and natural performer, helped push Cassidy. "She worked a little different when she worked with Chuck," he says. "He helped her to stretch. And I also think he helped her with phrasing—he's a wonder-

ful phraser on those ballads and jazz tunes—and she, who had such 'big ears' and was so quick—she jumped right on those wonderful phrasing ideas."

Says Liaison Records president Tom Goldfogel, "When she did those nights at Blues Alley [in 1992] with Chuck, there was a note she'd hit during their version of [Ray Charles'] 'Drown In My Own Tears' that everybody would wait for. It was always a different note—she'd do it different every set—but it would take everybody out. [Blues Alley president] Ralph Camilli told me once those were the best notes he'd ever heard sung at the club."

Milestone Records tenor saxophonist Ron Holloway, who also lives in the D.C. area, found her musicality "compelling and intense" and sought her out.

"I called her up one day and asked her if she wanted some work—she wasn't that busy—and she said, 'Sure.' So I rustled up a bunch of local gigs and called her back. She said, 'Great, who's in the band?,' and I said, 'Just you and me.' Eva said, 'Just sax, guitar, and vocals?,' and I said, 'Why not?' So we went out and did them, just the two of us. They are memorable. She was such a natural."

LIFETIME BELOW THE RADAR

Although during her lifetime Cassidy went about her business below the radar of the industry, luckily her local fans got a last chance, before she died, to celebrate her at a Sept. 17, 1996, benefit concert at the Bayou nightclub. Grievously ill, and barely able to walk because of chemotherapy, Cassidy not only showed up at the concert but surprisingly took the stage and sang a radiant rendition of the affirmative "What A Wonderful World."

Redmond remembers that night. "I sang earlier at the benefit, but then had to take off to do another gig. When I returned, everybody was getting ready to leave the club, and they all had tears in their eyes. Her courage to get up and sing that song—it wiped every-

BERTELSMANN ONLINE ACQUIRES BOXMAN ASSETS

(Continued from page 8)

"There are still some outstanding issues regarding taxes to be resolved, but that's not something I would want to comment on."

BOL.com has since 1999 assembled operations in the same European countries as Boxman had—the U.K., France, Germany, the Netherlands, Sweden, Norway, Denmark, and Finland—as well as in Italy, Spain, and Switzerland, where Boxman had yet to set up offices. For BOL, the added value of this deal is expected to arise in Sweden, the U.K., Norway, and Finland, where Boxman had its most significant sales.

In 1999 Sweden—the country where Boxman retained its inaugural headquarters (from 1998 to 1999)—accounted for 47% of the company's 12.2 million pounds (\$18.2 million) in sales. Following were the U.K. (22%), Norway (11%), Finland (9%), Denmark

body out." Cassidy died 15 days later, on Nov. 2.

The first official local recognition of her talents came only a month later, and it came in a tidal wave. She won 10 Washington Area Music Assn. (WAMA) Awards that year, including artist of the year and album of the year (for "Live At Blues Alley"), and took the best female vocalist awards in both the jazz and roots rock/traditional R&B categories. She was also inducted into WAMA's Hall of Fame, alongside such paragons as Duke Ellington, Shirley Horn, Roberta Flack, the Orioles, and Emmylou Harris (Billboard, Dec. 14, 1996).

"At the time," says WAMA president Mike Schreiberman, "some people thought the Hall of Fame award was over-reaching, a sentimental gesture. But for a lot of us, we knew in our hearts that her talent and reputation would continue to spread, to grow."

Straw says there are lessons to be learned by Cassidy's amazing favorite here but a best-selling—and beloved—international success four years after her death.

"There's a lot of talent out there fighting for the same slot," he says. "Eva was not fighting for that slot. One lesson in all this is that you should present yourself as your own unique self. There's an audience out there that responds to freshness."

Interest in the artist keeps on growing. The noncommercial Eva Cassidy Web links site, run by her aunt, Laura Bligh (users.erols.com/hoganandbligh/eva.htm), has received more than 35,000 hits in the last six months.

Schreiberman says that the Cassidy links on the D.C.-area arts and music Web site (crosstownarts.com) get "the highest number of hits, no question, especially so in the last four months."

He continues, "I'll tell you, the emotional comments about Eva in the E-mails—the outpouring from people all over the world who have just heard her voice for the first time—it's just amazing. It's enough to make you cry."

(4%), the Netherlands (3%), Germany (2%), and France (2%).

As BOL doesn't provide national-level information on its activities, it could not be determined what impact the deal may have on its business.

One crucial factor that may complicate the utilization of the Boxman database is that it has been inactive for several months. There are also legal considerations to sort out in each country before BOL can start using any information in the database, which is currently verified for potentially erroneous information (such as dual entries).

"In Sweden, there aren't any legal obstacles for us in using Boxman's database, but we just need to make sure that national legislation in the other European countries doesn't prevent us from doing that," says Nilsson.

Aerosmith, Martin Debut Singles At American Music Awards

BY JILL PESSERNICK

LOS ANGELES—Artists who performed new singles on the American Music Awards (AMA) telecast, as well as multi-award winners, are retailers' picks to experience a post-show sales boost.

David Levesque, senior music buyer for Troy, Mich.-based Harmony House, says, "Anyone who was either a multi-award winner or got a lot of camera time or had an impressive performance, nine times out of 10 will have a sales spike. There is no overestimating the power of television."

The 28th annual AMA show, broadcast Jan. 8 on ABC from the Shrine Auditorium here and hosted by Britney Spears and LL Cool J, featured performances by Jennifer Lopez, 3 Doors Down, Toni Braxton, Billy Gilman, Spears, OutKast, Martina McBride, Jessica Simpson, Aerosmith, Pink, Ricky Martin, Shinedele, and Marilyn Manson.

Artists like Lopez, Spears, and Manson presented their latest singles, whereas such acts as Martin and Aerosmith performed songs that haven't yet been released.

"The best thing was that the performers played new songs instead of old hits, which is fantastic for retail," says Rich Zubrod, West Coast regional sales director for Virgin Megastore. "Jennifer Lopez was definitely a good opener and was the highlight of the night. That will help her album pop right out of the box." Lopez performed "Love Don't Cost A Thing," the first single from her Jan. 23 Epic album, "J.Lo."

Levesque says, "The way the presenters were gushing after Aerosmith and the fact that a lot of people were standing up afterwards is not

going to hurt them." Aerosmith performed "Jaded," the first effort from "Just Push Play," which is tentatively slated for a March 20 release on Columbia.

The night's top winner, Faith Hill, who picked up three awards for favorite pop/rock and country female artist and for favorite country album with "Breathe," is also poised to attract music buyers.

"I think Faith Hill will get a nice boost," says Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World. "She beat out Britney [Spears] and Christina [Aguilera] for a big award. She's also nominated for a couple of Grammys, and this might up the quotient for her to get an award there."

Both Toni Braxton and Creed went home with two awards each. Braxton was named favorite soul/R&B female artist and received the favorite soul/R&B album award for "The Heat." Creed earned the favorite alternative artist award and won in the favorite pop/rock album category with "Human Clay."

Zubrod says that Braxton's wins, combined with her performance, will attract consumers to her current album. "I think this gives more focus to Toni Braxton, because if people didn't realize that she did have a new album out, they know now," he says. "Braxton's performance was also visually exciting."

Several other performers were honored with awards. 3 Doors Down earned the favorite new artist award in the pop/rock category, and Billy Gilman was named favorite new country artist.

Backstreet Boys were the only repeat winners from the 2000 AMAs, with their second consecutive nod as

favorite pop/rock band, duo, or group. 'N Sync also came away with the inaugural Internet fans' award, which was determined by voters on the AMA Web site.

Janet was presented with the award of merit from Los Angeles Laker Shaquille O'Neal, and Aerosmith was honored with the international artist award. Previous recipients of the international award have been the Bee Gees, Michael Jackson, Led Zeppelin, and Rod Stewart.

Favorite pop/rock male artist winner Kid Rock provided commentary during a tribute to artists who passed away in 2000. The video segment particularly focused on Kid Rock's former

sidekick Joe C., who died in November at the age of 26.

AMA nominees were chosen based on data supplied by Radio & Records and SoundScan. Winners were determined by a random sampling of approximately 20,000 record buyers.

According to ABC, the show earned a 10.4 rating and 16 share, similar to the figures of last year's telecast. It attracted the most total viewers of the night—16.2 million compared to CBS' 15.4 million. The telecast also won the 18-49 demographic, earning a 7.3 rating and a 17 share, and qualified ABC as the No. 1 network of the night for adults aged 18-34, teens, and kids.

Next year, the show will debut the winner of the Coca-Cola New Music Award contest. The nationwide talent search will seek the best unsigned act. A list of winners follows:

POP/ROCK

Favorite male artist: Kid Rock, Top Dog/Lava/Atlantic.

Favorite female artist: Faith Hill, Warner Bros. Nashville.

Favorite band, duo, or group: Backstreet Boys, Jive.

Favorite album: "Human Clay," Creed, Wind-Up.

Favorite new artist: 3 Doors Down, Republic/Universal.

(Continued on page 113)

Churgin Will Head Harry Fox Agency

BY FRANK SAXE

NEW YORK—As the digital era continues to create new challenges for copyright and licensing agencies, the National Music Publishers' Assn. (NMPA) and its music licensing subsidiary, the Harry Fox Agency (HFA), will each get their own dedicated leader.

The joint boards of the NMPA and HFA have voted to have current president/CEO Ed Murphy focus his efforts on the NMPA, while it has hired former Citibank VP Gary Churgin to lead HFA—a clearinghouse and monitoring service for licensing musical copyrights that acts as a licensing agent for more than 26,000 music publishing principals and 150,000 songwriters.

Last September, the NMPA and HFA, which had both been headed by Murphy, announced that management duties would be divided between two people, as they were prior to Murphy's arrival 15 years ago. Murphy remains president/CEO of the NMPA.

Irwin Robinson, chair of the NMPA and HFA boards, says although Churgin does not come from the music industry, his background is appropriate. "His experience in strategic program development and management brings the necessary skills and expertise needed to continue the growth the Fox Agency has long enjoyed," he said in a statement.

In an interview with Billboard, Churgin says there are parallels between his post in the financial services industry and the HFA. "It's understanding and developing Web technology, which is a great challenge for Harry Fox to be able to support what I consider to be two sets of clients, the music publishers and record companies; being able to facilitate the whole process of applying for, issuing, and receiving a license; and then in turn tracking the contractual obligations and being able to effectively collect those royalties and distribute back to the publishers."

He says a similar approach was taken in developing an electronic bill presentment and payment product that was developed under Murphy.

Churgin says his main mission will be to make the 74-year-old HFA much quicker on its feet. "We need to recognize the rules of engagement as well as the technology are ever-changing, and in order for us to be nimble and quick to market in adapting to those changes, we have to create both a terrestrial environment and virtual environment that allows you to behave that way."

Churgin met with top HFA management Jan. 5, although he says he won't feel as though he is fully familiar with the HFA until he takes his post Jan. 29.

In a separate development, the

HFA has reached a three-year license agreement with Musicbank.com, a San Francisco-based company that offers online storage and access to music. Under the agreement, Musicbank has agreed to guarantee royalty payments to HFA publishers whose titles are accessed by its users.

Musicbank president/CEO Michael Downing says it has worked closely with the NMPA and HFA, as well as with its music company partners, "to define a legal, viable structure that generates, tracks, and dispenses to copyright holders the income earned from the digital distribution of their content."



CHURGIN

Doors Open For Republic

BY WES ORSHOSKI

NEW YORK—In just six years, Republic Records has gone from a hobby based in co-founder Avery Lipman's kitchen to an indie label boasting platinum successes and the promotion, sales, and publicity force of Universal Records.

The label's formula for success has proved a simple one, says Lipman: Find cutting-edge artists that people care about, sign them, and work as hard as possible to get mainstream America to pay attention. It's worked for Bloodhound Gang, Chumbawamba, 3 Doors Down, and Godsmack. And now that Lipman has been promoted from senior VP to president of New York-based Republic (**Billboard** *Bulletin*, Jan. 8), he says things probably won't change much.

Lipman says his goal is to continue to develop regional artists to the point where, a few years after signing with the label, their albums become so successful that they can be purchased in Wal-Mart.

"What's on the horizon? More of what we're doing now, working with a lot of really talented artists, artists who matter and who people care about—that's really it," says Lipman, 34. "We're not gonna do anything that we haven't already done. We're not gonna staff up. Everybody

here is really motivated. We're just gonna do what we've always done."

Lipman founded Republic in 1994 with his brother Monte—then VP of promotion and now president of Universal Records. About three years later, Republic scored a hit with Bloodhound Gang's "One Fierce Beer Coaster," released independently by Republic and later picked up by Geffen. The triple-platinum success of Chumbawamba's "Tubthumper" followed.

Lipman left his job as a contract administrator at Sony Music in 1998, when Republic signed a promotion, distribution, sales, and publicity deal with Universal. Two years later, UMG purchased the indie.

Lipman reports to Universal Music Group (UMG) chairman/CEO Doug Morris and Universal/Motown Records Group chairman Mel Lewinter.

Through mid-2001, Lipman says, the label will continue to push the new Godsmack and 3 Doors Down releases, while Oleander's new album is slated for a March 6 release.

It will also begin developing four new signings—German pop group ATC, rock bands Flaw from Louisville, Ky., and Flying Blind from Modesto, Calif., and an alternative rock act from Wilkesboro, Pa., that has used the names Driver and Strangers With Candy and is now working on a new name. Republic also recently signed a deal with German industrial rock act Rammstein.

R&B Executive Silas, 45, Dies

BY GAIL MITCHELL

LOS ANGELES—A visionary who was deeply passionate about music is how associates and friends describe music industry veteran Louil Silas Jr., who died Jan. 6 in Los Angeles of kidney failure. The former MCA and LaFace Records executive would have turned 45 April 17.

"I am deeply saddened by the death of my dear friend and colleague," says Arista president Antonio "L.A." Reid. "I have known Louil for 15 years, the last two of which he headed the West Coast LaFace office. He was truly a great leader and a passionate music man. My prayers and sympathy are with his family at this very difficult time."

The Silas and Reid relationship dates back to the '80s, when Silas hired fledgling producers Reid and Kenneth "Babyface" Edmonds to work with such MCA acts as Bobby Brown, Pebbles, and Sheena Easton. Silas—who began his music career as a Los Angeles club DJ in the '70s—first joined MCA in 1983 as the West Coast regional black music promotion rep. He was promoted to executive VP of A&R in 1992, working with New Edition, Guy, Stephanie Mills, Gladys Knight & the Pips, Jody Watley, and Patti LaBelle. During that same year, he launched MCA-distributed Silas

Records, signing Keith Washington, Chanté Moore, and Jesse Powell.

"Louil was definitely a visionary with huge ideas," recalls Powell. "He gave me my start, and I'm honored that he felt I fit those huge ideas. I'll always be blown away by that."

Adds Felipe Darrell, whose Icon Entertainment manages Powell, "Louil was one of the last true R&B pioneers."

Silas segued to LaFace as senior VP for the label's Los Angeles branch in August 1999. In addition to overseeing LaFace's West Coast operations, he handled the label's catalog and compilation business.

"Louil's sincere passion for the music he was involved in—as well as the artists he worked with—was amazing," remembers colleague Vivian Chew, who heads TimeZone International/Chew Entertainment. "Creating hits and the stars that went along with them was more than his job... It was his life."

Silas, a graduate of Los Angeles' Dorsey High School, is survived by his father, Louil Sr. Funeral services were Jan. 10 in Los Angeles.



SILAS

CES SHOWCASES NEW BREED OF DIGITAL MUSIC DEVICES

(Continued from page 1)

from \$300 to \$1,000—may produce an underwhelming user experience until such issues are resolved.

Internet music isn't the only technology at stake. There are also new digital satellite radio services XM Satellite Radio and Sirius Satellite Radio (both of which are expected to launch later this year), as well as the next-generation physical music formats: DVD Audio, backed by Warner Music and EMI, BMG, and Universal, and Super Audio CD, backed by Sony. Such manufacturers as Panasonic, Toshiba, Philips, and JVC showcased new home theater products that can play both formats. Meanwhile, Sony Electronics and Philips dis-

played next-generation Super Audio players.

WHEN'S COMPATIBILITY COMING?

In fact, compatibility—or the lack thereof—emerged as an overriding theme of this year's CES.

According to Liquid Audio senior director Rick Fleischman, much of the deal-making going on at the show among digital music companies aimed to solve many of the compatibility problems that continue to trip up the industry's growth.

Of course, driving much of the competition is the underlying profit ultimately to be made from digital music devices. The Computer Electronics Assn., the trade organization that sponsors CES, projects

that sales of home and portable audio products will total \$6.2 billion this year, with home theater and MP3 players representing the biggest growth areas. (MP3 player sales are expected to increase by 54% in 2001, to 1.8 million units.)

In turn, the number of handheld MP3 devices expected on the market this year is exploding. Intel, Panasonic, JVC, Spectra Merchandising International (maker of Jensen brand products), and Toshiba led a wave of manufacturers that announced plans at CES to enter the U.S. market for portable digital music products. They join a crowded arena, with the likes of Rio, Sony Electronics, Creative Labs, and I-Jam already slugging it out for consumer share. Pricing starts at about \$200.

But the portable-device market fig-

ures to be particularly frustrating for consumers, even with the rise in device makers, observers say. Beyond a new line of portable-CD-player-size "jukebox" devices from Creative under its Nomad brand, the majority of handheld products can't carry much more than two hours' worth of music at best.

"We have to drive the capacity up," says Jim Cady, president of Rio, the leading portable-device maker that claims market share north of 50% worldwide.

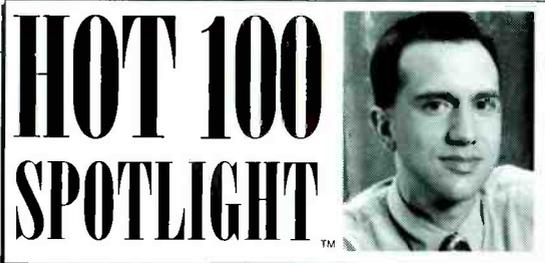
To solve the capacity problem, many digital music player manufacturers are banking on add-on flash memory cards to increase the amount of music that can be held on a device. Problematic from the consumer standpoint, however, is that there is no standardization among device manufacturers and flash memory formats.

"These guys essentially are playing Betamax vs. VHS," InterTrust Technologies senior VP of Media Talal Shamoon says.

DUELING MEMORY FIRMS

Among the dueling memory companies exhibiting at CES is Data Play, a flash memory company backed by Universal Music, EMI, and BMG. Also, Iomega is pushing the PocketZip disc, a memory format supported by I-Jam and TVT Records. (The PocketZip is also being promoted on a prerecorded basis to compete with CDs and Mini Discs.) Sony Electronics continues to push the memory stick file storage device for use with its products.

Also exhibiting were a collective of flash memory manufacturers that support the Secure Digital (SD) memory (Continued on page 112)



by Silvio Pietroluongo

'WASN'T JUST MIGHT BE: Shaggy's "It Wasn't Me" (MCA) re-bullets on The Billboard Hot 100 at No. 2 and is poised to move into the top spot next issue, which would end the 10-week run for **Destiny's Child's** "Independent Women Part I" (Columbia). "Wasn't," which also features vocals by **Ricardo "RikRok" Ducent**, gains 12.2 million listeners this issue and earns the Greatest Gainer/Airplay designation while moving to No. 1 on the Hot 100 Airplay chart with a total audience of 127 million. The good news does not stop there for the Jamaica native. With some assistance from **Rayvon**, Shaggy's follow-up, "Angel," moves into the top 40 of the Hot 100, climbing 56-39 in only its fourth week on the chart.

"Angel" gains 10 million in audience and climbs 49-34 on the Airplay chart. It samples "Angel Of The Morning," which reached the top 10 in both of its other charted versions. **Merrilee Rush** took it to No. 7 in 1968 and **Juice Newton** to No. 4 in 1981. The success of both "Wasn't" and "Angel" has pushed Shaggy's album "Hotshot" to its highest peak thus far on The Billboard 200: It climbs 3-2 this issue.

'STRONGER' AND 'STUTTER' STEP UP: Retail releases for **Britney Spears'** "Stronger" and **Joe's** "Stutter" propel both Jive titles up the Hot 100. "Stronger" rebounds 28-15 and is the Greatest Gainer/Sales winner as CD and cassette versions join the previously released maxi-CD and 12-inch vinyl in stores. "Stronger" moves 33,000 units and rises 11-2 on the Hot 100 Singles Sales chart.

Joe makes the biggest jump on both the Hot 100 and the sales chart with "Stutter." The track climbs 70-28 on the Hot 100 and moves 62-7 on the sales chart, where it debuted last issue due to 12-inch vinyl sales and street-date violations on the CD and cassette versions. The single, which scanned 15,000 pieces, includes both the album version and a remix that features labelmate **Mystikal**.

THE REAL SLIM SADE: After an eight-year absence from the Hot 100, the lean and angelically voiced **Sade** is back on the chart. "By Your Side" (Epic) is the Hot Shot Debut at No. 75.

She last appeared on the chart in May 1993 with "Kiss Of Life," which peaked at No. 78. "Side" has gotten a strong start at adult radio, in both the pop and R&B formats. It is No. 22 on the Adult Contemporary chart and No. 2 on sister publication Airplay Monitor's Adult R&B chart.

RULE BOOKS ANOTHER HIT: **Ja Rule's** "Put It On Me" (Murder Inc./Def Jam/IDJMG) rises 46-27 on the Hot 100, becoming his fourth consecutive top 40 single. Ja Rule previously reached No. 19 as a featured artist with **Amil** on **Jay-Z's** "Can I Get A..." in January 1999, No. 35 with "Holla Holla" in June 1999, and No. 11 two months ago with "Between Me And You." "Put" is up 11.8 million listeners, an increase second only to **Shaggy's** "It Wasn't Me" on the Hot 100 Airplay chart.

HIGH COST: **Jennifer Lopez** earns her third career top 10 Hot 100 single as "Love Don't Cost A Thing" (Epic) moves 13-10. "Cost" is the first single from her forthcoming album, "J.Lo," which reaches retail Jan. 23. Lopez's multi-platinum debut album, "On The 6," spawned her other top 10 tracks in 1999, the No. 1 "If You Had My Love" and "Waiting For Tonight," which peaked at No. 8.

the TouchTunes MOST PLAYED TOP 10

NEARLY 1 MILLION AMERICANS INTERACT WEEKLY. 1.5 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
Rock				
1	1	25	KRYPTONITE	3 DOORS DOWN
2	2	57	WITH ARMS WIDE OPEN	CREED
3	3	40	HIGHER	CREED
4	4	64	SMOOTH FEAT. ROB THOMAS	SANTANA
5	5	124	MY OWN PRISON	CREED
6	6	52	ONLY GOD KNOWS WHY	KID ROCK
7	9	64	COWBOY	KID ROCK
8	8	64	WHAT'S THIS LIFE FOR	CREED
9	7	112	WHAT I GOT	SUBLIME
10	10	112	SWEET HOME ALABAMA	LYNYRD SKYNYRD
Pop				
1	1	114	BELIEVE	CHER
2	2	90	MAMBO NO. 5 & A LITTLE BIT OF...	LOU BEGA
3	3	10	DANCING QUEEN	ABBA
4	4	86	GENIE IN A BOTTLE	CHRISTINA AGUILERA
5	6	54	LANDSLIDE	FLEETWOOD MAC
6	5	8	MUSIC	MADONNA
7	8	30	DON'T SPEAK	NO DOUBT
8	7	76	ALL STAR	SMASH MOUTH
9	9	40	WHAT A GIRL WANTS	CHRISTINA AGUILERA
10	10	72	STAYIN' ALIVE	BEE GEES
R+B/RAP				
1	1	138	LET'S GET IT ON	MARVIN GAYE
2	2	54	THE DOCK OF THE BAY	OTIS REDDING
3	3	126	WHAT'S GOING ON	MARVIN GAYE
4	4	138	GET UP SEX MACHINE	JAMES BROWN
5	6	128	CREEP	TLC
COUNTRY				
1	1	76	THIS KISS	FAITH HILL
2	2	138	COPPERHEAD ROAD	STEVE EARLE
3	3	138	MY MARIA	BROOKS & DUNN
4	4	146	CRAZY	PATSY CLINE
5	5	34	POP A TOP	ALAN JACKSON
6	6	100	NEON MOON	BROOKS & DUNN
7	7	112	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER
8	8	112	HONEY, I'M HOME	SHANIA TWAIN
9	9	16	LUCKENBACH, TEXAS	WAYLON JENNINGS
10	RE-ENTRY	85	WHOSE BED HAVE YOUR BOOTS BEEN UNDER?	SHANIA TWAIN
LATIN				
1	1	90	BAILAMOS	ENRIQUE IGLESIAS
2	2	114	LA BAMBA	LOS LOBOS
3	3	78	BIDI BIDI BOM BOM	SELENA
4	6	16	QUIZAS SI, QUIZAS NO	LOS TOROS BAND
5	5	22	CLAVADO EN UN BAR	MANA
6	4	50	COMA LA FLOR	SELENA
7	7	16	LA CUMBIA DEL GARROTE	LOS DEL GARROTE
8	9	31	SE ME OLVIDO OTRA VEZ	MANA
9	8	25	TU SOLO TU	SELENA
10	10	2	BAILA ESTA CUMBIA	SELENA

GET IN ON THE SPIN. WE'RE THE LEADING PROVIDER OF MUSIC-ON-DEMAND DIGITAL JUKEBOXES. OUR LEGAL USE OF MP3 ENCRYPTED TECHNOLOGY IS A WIN/WIN FOR ARTISTS AND LABELS!

www.touchtunes.com
323-653-7660
 TouchTunes MUSIC CORPORATION
 contact Linda Komorsky

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]

JANUARY 20, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	8	THE BEATLES ▲ ⁵ APPLE 29325/CAPITOL (11.98/18.98)	No. 1 6 weeks at No. 1	1
2	3	5	22	SHAGGY ▲ ² MCA 112096 (11.98/17.98)	HOTSHOT	2
3	2	3	8	VARIOUS ARTISTS ▲ ¹ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
4	5	9	3	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
5	4	6	12	LIMP BIZKIT ▲ ⁴ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
6	7	4	67	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	6	13	10	OUTKAST ▲ ² LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
8	10	11	8	LADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
9	17	27	34	DIDO ▲ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	9
10	11	16	11	LENNY KRAVITZ ▲ ² VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
11	8	15	28	NELLY ▲ ⁵ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
12	12	31	4	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
13	14	19	9	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
14	13	7	7	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
15	9	2	7	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
16	22	18	10	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
17	15	17	15	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
18	18	45	13	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
19	20	39	11	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
20	26	21	7	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
21	24	43	12	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	4
22	27	10	42	'N SYNC ◆ ¹⁹ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
23	21	8	34	BRITNEY SPEARS ▲ ⁸ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
24	19	14	22	BAHA MEN ▲ ² S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
25	32	42	5	K-CI & JOJO MCA 112398 (12.98/18.98)	X	21
26	25	12	61	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
27	23	35	10	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
28	37	25	16	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
29	38	32	15	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
30	29	22	48	3 DOORS DOWN ▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
31	30	37	33	EMINEM ▲ ² WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
32	16	24	3	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
33	36	48	15	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
34	45	50	7	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
35	41	28	33	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
36	40	20	71	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
37	54	60	4	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	37
38	53	57	21	DAVID GRAY ● ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	38
39	28	40	8	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
40	33	44	5	RAGE AGAINST THE MACHINE EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
41	76	—	2	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	GREATEST GAINER SAVE THE LAST DANCE	41
42	31	36	10	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
43	50	66	4	VARIOUS ARTISTS DEF JAM 520062/DJMGM (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
44	57	83	8	MUSIQ SOULCHILD DEF SOUL 548289*/DJMGM (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	32
45	35	26	11	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
46	55	117	7	CRAZY TOWN COLUMBIA 63654/CRG (7.98 EQ/13.98) HS	THE GIFT OF GAME	46
47	34	53	7	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
48	47	34	76	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
49	42	62	5	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMGM (11.98/17.98)	THE UNDERSTANDING	16
50	39	41	8	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
51	56	47	11	CHRISTINA AGUILERA ▲ RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	28
52	44	38	40	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
53	51	30	8	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
54	46	68	5	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
55	70	84	74	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	43	58	9	BLINK-182 MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
57	73	92	25	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
58	52	29	72	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
59	66	99	10	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	59
60	48	51	37	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
61	64	49	30	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
62	59	80	16	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
63	49	33	15	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
64	61	69	5	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	61
65	77	104	7	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
66	62	55	15	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
67	60	86	6	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
68	74	90	3	QB FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	68
69	63	87	37	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
70	71	72	83	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
71	65	74	37	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
72	83	95	14	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1
73	67	70	25	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
74	58	73	14	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
75	78	129	6	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33
76	89	82	17	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
77	69	46	29	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
78	72	111	60	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
79	99	78	33	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
80	87	97	8	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
81	80	103	58	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
82	111	155	11	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
83	85	64	67	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
84	118	176	4	COLDPLAY PARLOPHONE/NETTWERK 30162/CAPITOL (16.98 CD) HS	HEATSEEKER IMPACT PARACHUTES	84
85	107	54	10	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
86	68	96	7	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
87	81	125	4	SOUNDTRACK COLUMBIA 61585/CRG (12.98 EQ/18.98)	DRACULA 2000	81
88	84	109	81	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
89	90	151	7	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31
90	192	—	2	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)	PACESETTER O BROTHER, WHERE ART THOU?	90
91	79	61	17	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
92	114	141	38	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
93	108	76	14	YANNI ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
94	103	163	7	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
95	126	171	7	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	HEATSEEKER IMPACT N.Y.C. UNDERGROUND PARTY VOLUME 3	95
96	94	79	7	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
97	91	56	9	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
98	116	146	51	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
99	100	108	26	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
100	97	67	30	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
101	104	115	34	BBMAK ● HOLLYWOOD 162260 (11.98/17.98) HS	SOONER OR LATER	38
102	113	81	82	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
103	92	59	9	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
104	106	143	33	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
105	88	153	11	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
106	141	—	13	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
107	177	—	28	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
108	82	63	11	CELINE DION	THE COLLECTOR'S SERIES VOLUME ONE	28
109	105	121	23	SOUNDTRACK ▲	COYOTE UGLY	10
110	128	156	35	AVANT ●	MY THOUGHTS	45
111	125	94	44	YOLANDA ADAMS ▲	MOUNTAIN HIGH...VALLEY LOW	24
112	120	127	37	TONI BRAXTON ▲ ²	THE HEAT	2
113	93	140	8	MARILYN MANSON	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
114	96	150	17	CASH MONEY MILLIONAIRES ●	BALLER BLOCKIN	13
115	117	144	20	WYCLEF JEAN ●	THE ECLECTIC: 2 SIDES II A BOOK	9
116	101	157	28	LIL' KIM ▲	THE NOTORIOUS KIM	4
117	112	119	7	EVERCLEAR	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
118	121	131	39	NO DOUBT ▲	RETURN OF SATURN	2
119	131	93	23	JO DEE MESSINA ●	BURN	19
120	124	91	19	SARAH BRIGHTMAN ●	LA LUNA	17
(121)	164	132	53	TOBY KEITH ●	HOW DO YOU LIKE ME NOW?!	85
122	122	101	87	SHEDAISSY ▲	THE WHOLE SHEBANG	70
123	115	168	55	DMX ▲ ⁴	...AND THEN THERE WAS X	1
124	150	113	76	MACY GRAY ▲ ²	ON HOW LIFE IS	4
125	138	135	53	VERTICAL HORIZON ▲	EVERYTHING YOU WANT	40
126	137	149	8	S CLUB 7	7	94
127	145	118	67	MARC ANTHONY ▲ ²	MARC ANTHONY	8
128	136	114	60	CELINE DION ▲ ⁶	ALL THE WAY...A DECADE OF SONG	1
129	110	122	10	BOB DYLAN ●	THE ESSENTIAL BOB DYLAN	67
130	134	102	13	SARA EVANS	BORN TO FLY	62
(131)	190	—	2	NELLY FURTADO	WHOA, NELLY!	131
132	123	195	8	PRODIGY OF MOBB DEEP ●	H-N-I-C	18
133	132	134	17	BOYZ II MEN ●	NATHAN MICHAEL SHAWN WANYA	4
134	148	177	38	JOE ▲ ²	MY NAME IS JOE	2
135	109	89	4	TOOL	SALIVAL	38
136	119	174	4	CYPRESS HILL	LIVE AT THE FILLMORE	119
(137)	169	—	2	MR. C THE SLIDE MAN	CHA-CHA SLIDE	137
138	158	100	14	PAUL SIMON ●	YOU'RE THE ONE	19
(139)	195	—	6	CHANTE MOORE	EXPOSED	50
140	163	147	15	MARK KNOPFLER	SAILING TO PHILADELPHIA	60
141	95	77	11	ROSIE O'DONNELL ●	ANOTHER ROSIE CHRISTMAS	45
142	127	123	32	KID ROCK ▲ ²	THE HISTORY OF ROCK	2
143	130	183	29	DEFTONES ●	WHITE PONY	3
(144)	RE-ENTRY	73	VARIOUS ARTISTS ▲	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70	
145	102	71	17	ANDREA BOCELLI ●	VERDI	23
146	146	—	12	SHYNE ●	SHYNE	5
(147)	NEW	1	SOUNDTRACK	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	147	
148	144	116	8	EAGLES	SELECTED WORKS: 1972—1999	109
(149)	184	148	84	LONESTAR ▲ ³	LONELY GRILL	28
150	172	—	9	TALIB KWELI & HI-TEK	REFLECTION ETERNAL	17
151	140	88	15	JOHN MICHAEL MONTGOMERY ●	BRAND NEW ME	15
152	168	—	16	VARIOUS ARTISTS ●	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
(153)	194	—	3	AT THE DRIVE-IN	RELATIONSHIP OF COMMAND	151

Hot Shot Debut

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 30	Toni Braxton 112	Eminem 31, 156	Joe 134	Tim McGraw 14	Prodigy Of Mobb Deep 132	Coyote Ugly 109	The Family Values Tour 1999 106
3LW 64	Sarah Brightman 120	Enya 20	Elton John 96	Jo Dee Messina 119	Profile 180	Dracula 2000 87	Lyrical Hits Vol. 2 75
8Ball & MJG 94	Capone-N-Noreaga 89	Evan And Jaron 174	K-Ci & JoJo 25	Metallica 191	QB Finest 68	Dr. Seuss' How The Grinch Stole Christmas 200	MTV: The Return Of Rock Volume 2 176
98 Degrees 63	Aaron Carter 29	Sara Evans 130	Toby Keith 121	Moby 5	Radiohead 72	Giadiator 173	Now 4 73
Yolanda Adams 111, 155	Cash Money Millionaires 114	Everclear 99, 117	R. Kelly 13	John Michael Montgomery 151	Rage Against The Machine 40	Mission: Impossible 2 189	Now 5 3
Christina Aguilera 51, 58, 168	Kenny Chesney 66	Everlast 154	Kid Rock 142	Chante Moore 139	Red Hot Chili Peppers 70	O Brother, Where Art Thou? 90	The Source — Hip-Hop Hits Vol. 4 43
Marc Anthony 127	Charlotte Church 193	Field Mob 195	Mark Knopfler 140	Mr. C The Slide Man 137	Ja Rule 18	Rugrats In Paris: The Movie 103	The Source Hip-Hop Music Awards 2000—The Album 152
A*Teens 165	Coldplay 84	Fuel 62	Diana Krall 184	Samantha Mumba 185	S Club 7 126	Save The Last Dance 41	Stoned Immaculate — The Music Of The Doors 158
At The Drive-In 153	Collective Soul 171	Funkmaster Flex 54	Lenny Kravitz 10	Anne Murray 107	Sade 8	Soul Food: The Series — The Best R&B Of 2000 147	Strait Up 177
Avant 110	The Corrs 76	Nelly Furtado 131	Talib Kweli & Hi-Tek 150	MusiQ Soulchild 44	Santana 102	What Women Want 37	Totally Hits 3 50
B.B. King & Eric Clapton 100	Crazy Town 46	Billy Gilman 77	Lifehouse 59	Mya 71	Scarface 178	Britney Spears 23	Universal Smash Hits 105
Babyface 182	Creed 6	Lil' Bow Wow 17	Lil' Kim 116	Mystikal 33	Shaggy 2	SPM 183	WOW-2001: The Year's 30 Top Christian Artists And Hits 85
Backstreet Boys 15, 163	Cypress Hill 136	Godsmack 42	Lil Wayne 32	Nelly 11	SheDaisy 122	Cat Stevens 179	WOW Worship: Today's 30 Most Powerful Worship Songs 144
Erykah Badu 34	dc Talk 162	David Gray 38	Limp Bizkit 5, 88	Nine Inch Nails 192	Shyne 146	Sting 83	Vertical Horizon 125
Baha Men 24	Deftones 143	Macy Gray 124	Linkin Park 19	No Doubt 118	Paul Simon 138	Strait Up 177	The Wallflowers 166
Barenaked Ladies 91	Destiny's Child 48	Green Day 74	Lonestar 149, 198	'N Sync 22	Paula Abdul 159	Tool 135	Lee Ann Womack 79
BBMak 101	Louie DeVito 95	Emmylou Harris 172	Ludacris 21	Orky 199	Sisqo 170	Travis Tritt 187	Wu-Tang Clan 47
Bon Jovi 61	Dido 9	PJ Harvey 175	Madonna 28	Outkast 7	Snoopy Dogg 4	U2 16	Xzibit 12
Bone Thugs-N-Harmony 157	Celine Dion 108, 128	Faith Hill 26	Marilyn Manson 113	Papa Roach 60	SoulDecision 161	VARIOUS ARTISTS	Yanni 93
Boyz II Men 133	Disturbed 69	Dave Hollister 65	Ricky Martin 53	A Perfect Circle 104	SOUNDTRACK		
	Dixie Chicks 36	Incubus 81	Mary Mary 190	Pink 52	Charlie's Angels 45		
	DMX 123	Alan Jackson 97	Master P 67	Kelly Price 181			
	Dr. Dre 78	Jagged Edge 98	matchbox twenty 35				
	Bob Dylan 129	Jay-Z 27	Donnie McClurkin 188				
	Eagles 148	Wyclef Jean 115					

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
154	139	175	12	EVERLAST ●	TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S 20
155	173	124	8	YOLANDA ADAMS	CHRISTMAS WITH YOLANDA ADAMS	86
156	142	189	96	EMINEM ▲ ⁴	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP 2
157	129	200	8	BONE THUGS-N-HARMONY	RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO 41
158	165	145	8	VARIOUS ARTISTS	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
159	133	126	59	JESSICA SIMPSON ▲ ²	COLUMBIA 69096/CRG (12.98 EQ/18.98)	SWEET KISSES 25
160	166	120	9	JAMES TAYLOR	COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2 97
161	154	178	20	SOULDECISION	MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER 103
162	157	110	7	DC TALK	FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS 81
163	155	106	86	BACKSTREET BOYS ◆ ¹²	JIVE 41672 (11.98/18.98)	MILLENNIUM 1
(164)	RE-ENTRY	2	JAMIE O'NEAL	MERCURY (NASHVILLE) 170132 (8.98/12.98) HS	SHIVER 164	
165	156	187	34	A*TEENS ●	STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION 71
166	153	128	13	THE WALLFLOWERS	INTERSCOPE 490745 (12.98/18.98)	(BREACH) 13
167	149	173	84	BLINK-182 ▲ ⁴	MCA 111950 (12.98/18.98)	ENEMA OF THE STATE 9
168	186	139	17	CHRISTINA AGUILERA	RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO 27
169	135	—	72	SLIPKNOT ▲	I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT 51
170	151	158	58	SISQO ▲ ⁴	DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON 2
171	167	166	13	COLLECTIVE SOUL ●	ATLANTIC 83400/AG (11.98/17.98)	BLENDER 22
(172)	RE-ENTRY	15	EMMYLOU HARRIS	NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL 54	
(173)	RE-ENTRY	13	SOUNDTRACK	DECCA 467094 (18.98 CD)	GLADIATOR 66	
174	187	—	2	EVAN AND JARON	COLUMBIA 69937/CRG (11.98 EQ/17.98) HS	EVAN AND JARON 174
(175)	RE-ENTRY	6	PJ HARVEY	ISLAND 548144/IDJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA 42	
176	147	197	9	VARIOUS ARTISTS	ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2 75
177	171	—	4	VARIOUS ARTISTS	IMMORTAL 50364*/VIRGIN (12.98/18.98)	STRAIT UP 56
178	180	—	12	SCARFACE ●	RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED 7
(179)	RE-ENTRY	37	CAT STEVENS	A&M 541387/UTV (11.98/17.98)	THE VERY BEST OF CAT STEVENS 58	
180	193	—	10	PROFYLE	MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA 50
(181)	RE-ENTRY	24	KELLY PRICE	DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR 5	
(182)	RE-ENTRY	4	BABYFACE	EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS 75	
183	176	—	3	SPM	DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY 170
(184)	RE-ENTRY	56	DIANA KRALL ▲	VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES 56	
185	178	167	10	SAMANTHA MUMBA	WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU 150
186	159	—	29	BIG TYMERS ▲	CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK 3
(187)	RE-ENTRY	13	TRAVIS TRITT	COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO 51	
(188)	RE-ENTRY	14	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE... 108	
189	182	—	32	SOUNDTRACK ▲	HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2 2
(190)	RE-ENTRY	32	MARY MARY ●	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL 59	
191	188	182	49	METALLICA ▲ ⁴	ELEKTRA 62463*/EEG (18.98/24.98)	S & M 2
192	200	—	5	NINE INCH NAILS	NOTHING 490744*/INTERSCOPE (9.98 CD)	THINGS FALLING APART 67
193	75	23	12	CHARLOTTE CHURCH ▲	SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM 7
(194)	RE-ENTRY	23	AARON TIPPIN ●	LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US 53	
(195)	NEW	1	FIELD MOB	MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY 195	
(196)	RE-ENTRY	5	FATBOY SLIM	SKINT/ASTRALWERKS 50460*/VIRGIN (12.98/18.98)	HALFWAY BETWEEN THE GUTTER AND THE STARS 51	
(197)	RE-ENTRY	4	TUPAC SHAKUR	AMARU 490813/INTERSCOPE (12.98/18.98)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1 89	
198	185	181	8	LONESTAR	BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME 95
199	160	—	9	ORGY ●	ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION 16
200	98	65	9	SOUNDTRACK	INTERSCOPE 490765 (12.98/18.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS 52

newsline...

DREAMWORKS RECORDS has signed an agreement to market, promote, and distribute a new label, Philadelphia-based SolJaz Sounds. SolJaz is owned by DJ Jazzy Jeff Townes, who also operates Philadelphia-based production facility A Touch of Jazz (ATOJ) and whose recent projects include Jill Scott's Grammy-nominated Hidden Beach debut, "Who Is Jill Scott? Words And Sounds Vol. 1." ATOJ manager Tony Rice will oversee SolJaz's day-to-day operations. The label's first signing is Flowetry, a female duo from London's South End. The pair's debut album is expected this summer.

GAIL MITCHELL

A FEDERAL JUDGE granted a preliminary injunction Jan. 8 barring the release of any new albums featuring early-'60s material by the Beach Boys. U.S. District Judge Harry Hupp's ruling was a victory for Beach Boys label entity Brother Records, which on Dec. 20 filed a trademark infringement suit against Pampa, Texas-based label operator Brad Elliott and his label Surf's Up! Records, as well as Los Angeles label owner Bruce Morgan and Morgan's label Deck Records (Billboard, Jan. 13). Morgan—son of the late Hite and Dorinda Morgan, who recorded the disputed material—had filed his own suit answering the Brother action, also on Dec. 20. U.S. District Judge Manuel Real had earlier granted a temporary restraining order barring the sale or release of the Beach Boys tracks at issue. Hupp's ruling apparently enjoins the release of a two-CD set, "First Wave—The Complete Hite Morgan Sessions," a Surf's Up! project.

CHRIS MORRIS

ENRIQUE IGLESIAS' former manager Fernan Martinez has filed a lawsuit against the singer seeking more than \$4.5 million in allegedly unpaid commissions. According to the suit—filed Dec. 27 in U.S. Circuit Court in Miami—Martinez worked for Iglesias from April 1997 to March 2000 under an oral contract. Through that agreement, the suit says, Martinez was to be paid a 15% commission on any monies Iglesias earned through album deals and 10% from concerts. During that time period, Iglesias signed a six-album deal with Universal/Interscope worth \$57 million. Iglesias is now represented by the Firm. Iglesias' lawyer, Zia Modabber, calls the claims "meritless."

WES ORSHOSKI

Faires To Launch JCOR Records With IGA, Hard Tyme, Barak Deals

BY MICHAEL PAOLETTA

NEW YORK—Jay Faires, who founded Mammoth Records 13 years ago—and who left the label last January—was expected to officially announce the formation of his new label, JCOR Records, on Jan. 12.

In addition to securing a distribution deal with Interscope Geffen A&M, the New York-based JCOR has inked a joint-venture label deal with hip-hop producer Wino's Hard Tyme label, signed a joint-venture artist deal with Barak Entertainment, and entered into a pressing and distribution deal with GoodVibe Recordings.

Faires says that "a lot of the deals were fashioned after the dealings of Doug Morris [chairman/CEO, Universal Music Group] and Jimmy Iovine [co-chairman, Interscope Geffen A&M], who are known to hook up with people who have relationships and expertise in their respective areas."

With these initial deals, JCOR has access to such R&B/hip-hop acts as Kam, Slum Village, Bahamadia, Phil Tha Agony, and Mystic. According to Faires, 25 releases will travel through the JCOR pipeline each year.

The label's soft launch occurred Nov. 21 with the release of 8Ball & MJG's "Space Age 4 Eva," which, according to SoundScan, has sold 235,000 units. This issue, the album is at No. 32 on Top R&B/Hip-Hop Albums and No. 94 on The Billboard 200.

"When I left Mammoth, I spent quite a bit of time thinking about and assessing the music industry," explains Faires. "It was the industry's massive over-consolidation that pro-

pelled me to start another label."

Faires continues, "Ten years ago, if an independent artist sold 50,000 units, majors were clamoring for that artist. These same artists today receive next to no attention from the majors. But it's precisely these types of artists that JCOR will focus on."

"Jay has a great feel in seeking out, signing, nurturing, and developing talent," notes Iovine. "We are thrilled to have that resource now be a part of Interscope Geffen A&M."

Upon its formation, JCOR has a staff of 12 people. By March, Faires expects to increase this number to 20. "By the summertime, we'll be completely in the groove and should have 30-35 people on the payroll," he says.

Already on board are such seasoned executives as Dan Gill (senior VP, sales and marketing) and Dave Weiner (head of distributed labels). Prior to joining JCOR, Gill held down positions at Mammoth and Atlantic, while Weiner was employed by Priority.

At present, JCOR's artist roster is skewed toward R&B and hip-hop, but Faires confirms that it will be evenly split between rock and R&B in the future. "It's simply that the urban stuff is coming together quicker than the rock stuff," he says.

On Jan. 23, the label is scheduled to rerelease albums by Slum Village ("Fantastic Volume 2") and Bahamadia ("BB Queen"), followed by Kam's album March 27. In April, the label will issue sets by Mystic and MJG. 8Ball's solo set will arrive in October. New recordings from Bahamadia and Slum Village are due by the end of the year.

CES

(Continued from page 109)

standard, perhaps the most widely used flash memory standard beyond Sony's memory stick.

As for which standard will win out, Cady says that it will depend on which company is first to the market with the most capacity at the lowest price.

But since none of the memory standards are ubiquitously distributed or cheap at this point, Rio—which currently supports SD and Data Play—is hedging its bets with a memory "backpack" feature designed to be compatible with whatever emerges as the memory standard.

In the meantime, burning digital music files onto CD-R is increasing in popularity. Sony Electronics is set to come to market with a portable CD burner that doubles as a player. And Rio, Sony Electronics, and I-Jam are all showing off portable CD players that can read CDs encoded in MP3 files, allowing for far more songs to be burned to a single CD-R.

But perhaps the most revolutionary developments at CES were related to the movement of digital music beyond the computer and portable device and into home stereo equipment and car stereo components.

In home audio, both Rio and home audio manufacturer Harmon Kardon are offering appliances that allow users to play MP3 files stored on their personal computer on their stereo system. Retail price points start at \$800.

Meanwhile, stereo manufacturers Philips and Kenwood and technology company Panja are among the companies rolling out broadband stereo components that connect to the Internet and allow users to access streaming content. The Kenwood product, known as the DAS-1, also allows users to rip and burn CDs and includes a digital radio tuning service powered by Kerbango. Kerbango, owned by 3Com, showcased its own branded Internet radio product, amid a field of Internet radio exhibitors that include rival SonicBox.

For the car, Rio unveiled an MP3/FM removable car stereo that can hold up to 1,000 CDs' worth of music and can also be attached to a home stereo system. Sony, meanwhile, showcased prototypes of its next-generation car stereos set to roll out in 2002; one comes with a slot for Sony Memory Sticks and another, called the DJ Bank, allows users to "rip" CDs and store the tracks on a hard drive built into the stereo. Also getting in on the act is Panasonic, with an in-car component of its own that uses SD memory cards.

Elsewhere, digital music is finding its way into such nontraditional devices as cell phones, personal data assistants from Palm and Handspring, and digital cameras. Polaroid is one of a handful of companies releasing a camera/MP3 player that can hold roughly 10 photos and a single music track on its internal memory. Additional SD memory can be added to the device.

But before any digital music hardware devices truly go mainstream, the consumer market needs to be much better-educated as to how the devices work, says Cady, and concerns about the legality of Internet music must be eased.

"It's a generational thing," says Cady of market acceptance for digital music players. "But education is a big part of it."



by Geoff Mayfield

HAPPY NEW YEAR? This year starts the same as any other, with the volume of album sales in free fall from December's high-torque store traffic. Of course, it's all a matter of perspective. The natural tendency is to look at **the Beatles'** "1," for example—which easily maintains its lead on The Billboard 200—and remark that its sales are down 40.5% from last issue's 451,000 units.

Get caught up in the minuses, however, and it's easy to forget that, although smaller than last issue's sum, the new total represents an additional 268,500 units in "1's" sales-to-date tally. In the grand scheme of things, that's plus business, which is important to remember when just four of the 200 titles show any growth from the prior issue: the soundtracks to "Save The Last Dance" (76-41, up 26.5%) and "O Brother, Where Art Thou?" (192-90, up 45%), **Anne Murray** (177-107, up 11%), and the latest "Wow Worship" compilation (a re-entry at No. 144, up 9%). Otherwise, as was the case last issue, the titles that move up the chart are ones that had smaller losses than those in the same part of the chart. That includes the soundtrack to the Showtime series "Soul Food," which has a 4% decline but still manages to be our Hot Shot Debut at No. 147.

Riding a hot single, reggae-flavored vet **Shaggy** is shaping up as a contender to snag the first No. 1 album of his career. On a decline of 34%, he moves to No. 2 and sits much closer to the Fab Four than he did before. Last issue, at No. 3, Shaggy trailed the Beatles by 170,500 units, but this issue the gap has been reduced to 83,000 units.

FRESH FACES AND FLICKS: As we have seen in previous Januaries, developing artists and soundtracks tend to stand out as volume slides down to non-holiday sales levels. Consequently, the aforementioned "Save The Last Dance" and "O Brother, Where Art Thou?" albums win, respectively, this issue's Greatest Gainer and Pacesetter trophies. Two other flicks that click on The Billboard 200: "What Women Want" (54-37) and the video-infused "Gladiator" (which re-enters at No. 173).

This month of transition also benefits newer acts, which tend to have trouble getting traction in November and December, when established artists rule the roost. **Dido** becomes the poster child for the up-and-coming crowd. With her "Thank You," the song sampled on **Eminem's** "Stan," garnering its own share of attention at radio (75-66 on Hot 100 Airplay), her 19-month-old album makes its first appearance in the top 10 (17-9), as her 21% decline is the smallest drop among the top 30 titles.

Other newer talents on a fast track: **David Gray** (53-38), **Musiq Soulchild** (57-44), **Crazy Town** (55-46), **Jill Scott** (73-57), **Lifeshine** (66-59), sophomore **Tamia** (111-82), **Coldplay** (118-84), **Louie DeVito** (126-95), **Nelly Furtado** (190-131), **Mr. C The Slide Man** (169-137), **At The Drive-In** (194-153), and **Jamie O'Neal** (a re-entry at No. 164).

SLOW TIMES AT HOLLYWOOD HIGH: Movie soundtracks accounted for many of the '90s' chart highlights, while building careers for the likes of **Glen Brunman**, the architect of Sony Soundtrax, and **Kathy Nelson**, who recently moved from Walt Disney Movie Studios back to Universal, where she oversees film music for both its movie and music divisions. While soundtracks are conspicuous on the chart this issue, the category accounted for fewer top sellers in 2000 than any of the five previous years.

Film music was especially hot in 1998. The soundtrack to "Titanic" was by far the year's best-selling album, moving more than 9.9 million pieces on its way to 11-times-platinum certification. Two other soundtracks were among that year's 10 best sellers ("City Of Angels" was No. 6 with 4.1 million copies, and "Armageddon" was No. 10 with 3.2 million), while film- and TV-related albums accounted for 22 of that year's top 200 sellers. There was even an issue that year when soundtracks made up half of the top 10 on The Billboard 200 (Billboard, July 11, 1998).

Hollywood was hot the three previous years, too, with 14 soundtracks among the top 200-selling albums of 1995, 22 in 1996, and 19 in 1997, but the category began to cool in 1999. Although at least one soundtrack had ranked among the top 20 albums for each of the previous five years, the tallest of the Hollywood crowd in '99 was "Tarzan," at No. 49 with 1.5 million, and there were just 13 soundtracks among that year's top 200. In the year that just ended, only seven stood in the top 200 titles, with "Mission: Impossible 2" the highest ranked, at No. 56.

HONOR ROLLS: ABC pushed the American Music Awards to an earlier date than ever this year. The move to the Jan. 8 air date could help stores shake the post-Christmas doldrums on next issue's sales charts, especially for artists—like young **Billy Gilman**—who played the show. Meanwhile, Grammy nominations appear to be a factor in the Billboard 200 ascents of such acts as **U2** (22-16), **Erykah Badu** (45-34), **Moby** (70-55), **Lee Ann Womack** (99-79), and **Paul Simon** (158-138) and the re-entries by **Emmylou Harris** (No. 173) and **Kelly Price** (No. 181).

FIRM FILES SUIT AGAINST SILLERMAN

(Continued from page 6)

ment, owned by actor Will Smith.

The delays also cost the Firm an important hire in David Kang, referred to in the suit as a "brilliant new-media strategist." The complaint says Kang was recruited by the Firm to run its Internet division; he has now been named senior VP of technology at BMG Entertainment, which was announced Jan. 9 (see story, page 1).

The suit says Sillerman's plan was "simply a high-stakes shell game orchestrated by Sillerman." The Firm seeks "exemplary and punitive damages in an amount sufficient to make an example of and punish [the] defendants."

The details of the Firm's suit paint a picture of a skillful—some might say ruthless—negotiator in Sillerman. According to the suit, Sillerman's influence muddied the waters for the Firm's \$16 million acquisition of Flip Records, a costly turn of events that effectively handcuffed the Firm's ability "to exercise its buyback rights when the merger inevitably collapsed, or at least make it substantially more difficult for the Firm to exercise such rights." The suit also states that Sillerman's tactics stymied a distribution deal between the Firm and BMG, resulting in "tens of millions of dollars of lost financing to the Firm."

Ironically, Sillerman and Ferrel still sit on the board of the Firm, which could make for some interesting board meetings in the short term. In the suit the Firm seeks elimination of Sillerman's and Ferrel's veto rights, as well as damages sufficient to exercise the buyback of FXM's interest in the firm.

FXM representatives would not return phone calls; officials at the

Firm Gains Clients, Personnel With Its CMG Acquisition

BY GAIL MITCHELL

LOS ANGELES—As part of a plan to build its urban industry presence, the Firm has acquired Los Angeles-based Creative Management Group (CMG) for an undisclosed sum.

CMG president/CEO Kenneth Crear, who established CMG in 1999, shifts to the Firm as president of its urban division. He brings with him a client roster that includes Sisqó and his Def Soul-distributed label Dragon Records, Mary Mary, Dru Hill, Teddy Riley, and producer Warrin Campbell. Among the clients that the Firm manages are Backstreet Boys, Limp Bizkit, Korn, Michael Jackson, and Martin Lawrence.

Last year the Firm announced

its intention to merge forces with Overbrook Entertainment, whose principals include Will Smith. However, that deal has yet to become a reality, and the Firm declined to comment on the matter.

Crear says he and Firm principals Jeff Kwatinetz and Michael Green have been in negotiations for the last two months. "There's more to the business now than just putting out an album," observes Crear. "What CMG is doing with music, television, and film is a good mix with what the Firm is doing. I was following all the major companies that are consolidating and asking myself, 'When do you do it?' You don't do it when you're not hot. And at the end of the day, if it's something that's going

to benefit your artists, it's something you really have to look at."

"Kenneth's business knowledge and keen eye for talent will definitely be an invaluable asset," says Green.

Also transferring to the Firm are CMG managers Marcus Grant, Jeremy Geffon, and Michael "Huggy" Carter.

In addition to producing Sisqó's second solo album ("Return Of The Dragon"), Crear says upcoming plans include a concert tour for Sisqó, who just landed a role in the new Cuba Gooding Jr. film "The Winter Dance" and is preparing to film an NBC sitcom pilot, as well as the summer launch of Sisqó's clothing line, the Dragon Collection. Riley is also working on a new project.

Firm did not want to comment on the lawsuit.

Meanwhile, the prospect of a management company buildup still exists, at least as far as the Firm is concerned. While he declined to discuss specifics of the court case, Jeff Kwatinetz, a principle in the Firm, told Billboard his company was still looking for opportunities to expand, as evidenced by its acquisition of Los Angeles-based management firm Creative Management Group (see story, this page).

"We have to do what's best for our clients, and we have felt that building up our company is in the best interests of our clients," says Kwatinetz. "Record companies have consolidated, promoters have consolidated, radio companies have consolidated. Everyone that bands have to deal with have this power now. We need leverage and power to deal with this business."

Others take a similar view that the personal management field is at a disadvantage today and ripe for consolidation, whether it's by FXM or whomever. "The concept is absolutely still valid," says Simon Renshaw, president of Senior Management, Dixie Chicks' management company. "There is no doubt about it right now that there is more need than ever for artists to gain leverage in dealing with

the multifaceted, multinational entertainment groups out there."

Right now, leverage is tough to come by, Renshaw says. "Coming in as one act, if you're lucky enough to be a superstar, it's hard enough to negotiate with these people," he observes. "If you're not a superstar, you have no leverage. There are only four or five media companies left in the music industry, so we don't have the luxury of negotiating with a bunch of different people. These few companies have set the rules down, and they are all, in my opinion, to the disadvantage of the artistic community."

That said, is Renshaw looking to merge his company to compete in this environment? "Having said I believe consolidation in the manage-

AMERICAN MUSIC AWARDS

(Continued from page 106)

SOUL/R&B

Favorite male artist: Brian McKnight, Motown.

Favorite female artist: Toni Braxton, LaFace/Arista.

Favorite band, duo, or group: Destiny's Child, Columbia.

Favorite album: "The Heat," Toni Braxton, LaFace/Arista.

Favorite new artist: Donell Jones, Untouchables/LaFace/Arista.

COUNTRY

Favorite male artist: Tim McGraw, Curb.

Favorite female artist: Faith Hill, Warner Bros. Nashville.

Favorite band, duo, or group: Dixie Chicks, Monument/Sony Nashville.

Favorite album: "Breathe," Faith Hill, Warner Bros. Nashville.

Favorite new artist: Billy Gilman, Epic Nashville/Sony Nashville.

ADULT CONTEMPORARY

Favorite artist: Celine Dion, 550 Music/Epic.

LATIN

Favorite artist: Enrique Iglesias, Interscope.

RAP/HIP-HOP

Favorite artist: Dr. Dre, Aftermath/Interscope.

ALTERNATIVE

Favorite artist: Creed, Wind-Up.

SOUNDTRACK

Favorite soundtrack: Mission: Impossible 2, Hollywood.

INTERNET

Artist of the year: 'N Sync, Jive.

RYDENÅ TO LEAVE MTV NORDIC

(Continued from page 8)

the company at least until April 10.

"I admit that I wasn't open to my superiors about the decision back then," says Rydenå. "I've worked really hard for the last couple of years in building the local office, and I also was a strong proponent in getting the MTV Europe Music Awards here. I wanted to quit the job after we had done that—there really aren't any greater things that can be accomplished. We have a local organization that deals with marketing, sales, and distribution. And our [regional] financial results are also good."

While Rydenå declines to comment on industry criticism, she says, "That's bygones now. It's time to look forward. This has been a rewarding job, but it's about time to let someone else take charge."

A recruitment agency has been tapped to fill the vacant post, but Rydenå says she "doesn't rule out the possibility that a replacement can be found within the organization."

The six people who have joined Rydenå in her Stockholm-based executive management team are Mats Jankell (head of programming), Jonas Krigström (sales), Per Sjögren (distribution), Lisa Lönnér (press), Annika Jönsson (marketing), and Ola Wikström (Internet).

Rydenå, who was Procter & Gam-

ment field is definitely advantageous to the artistic community, I will continue to explore any options that would allow us to gain leverage for the artists we're dealing with," he says.

But even if the personal management business is open to consolidation, few, if any, would have the deep pockets necessary to carry out such a plan as Sillerman's, which some insiders believe could have included up to 20 or more management firms and/or booking agencies before completed.

One manager of superstar acts, who asked not to be identified, says consolidation of managers has its appeal in today's uncertain environment. "One of the factors in play is [managers] are worried about both their relationships with their artists and the volatility of the artists' careers," the manager says. "We're living in an era where [album] sales go from 5 million to 400,000 or less from one release to the next."

Whether Sillerman's plan is truly dead is open to speculation, although few would completely count him out. "Sillerman has surprised the industry once already, and SFX was an enormous accomplishment," says the manager. "No one imagined he could ever take it that far, so how could anybody not give fighting odds in this venture?"

Adds another industry observer close to the situation: "Nobody ever

THIS WEEK @



Exclusive Album Reviews

Shipping News

"Very Soon, And In Pleasant Company" (Quarterstick)

Drums & Tuba

"Vinyl Killer" (Righteous Babe)

Free Digital Downloads

News Updates Twice Daily

Hot Product Previews Every Monday

A new Billboard Challenge begins every Thursday. This week's champ is John Sicard of Blackjack Records, North Hollywood, Calif.

News contact: Jonathan Cohen
jacohen@billboard.com

Posters



NOW AVAILABLE IN COMPACT DISC

300 just \$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!

1-800-468-9353

DISC MAKERS

www.discmakers.com • info@discmakers.com

■ **BPI COMMUNICATIONS INC.** • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey (Media Group), Robert J. Dowling (Film & TV Group), Howard Lander (Music & Literary Groups) • Senior Vice Presidents: Paul Curran (Consumer Group), Robert Montemayor (Circulation & Databases) • Vice Presidents: Debbie Kahlstrom (HR), Glenn Heffernan (Books), Deborah Patton (Communications) • Chairman Emeritus: W.D. Littleford

■ **VNU BUSINESS MEDIA** • President & CEO: John Wickersham, Senior Vice President/Business Development: Greg Farrar, Chief Financial Officer: Joseph Furey, President, VNU Expositions: James Bracken, President, VNU eMedia: Jeremy Grayzel

©Copyright 2001 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by BPI Communications Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 113 Issue #8. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.

Billboard, Heineken Team For Latin Music Awards

For the second consecutive year, Heineken USA will be the exclusive title sponsor for the Billboard International Latin Music Conference & Awards, April 24-26, in Miami Beach. Heineken will support the program as part of its En Vivo initiative, a promotional campaign designed to celebrate and recognize the music of the Latino community.

This year Heineken will conduct in-store consumer promotions in over 15,000 retail outlets and hold on-air consumer contests awarding travel and accommodations for the awards ceremony. In addition, Heineken will give away a number of special prizes to contest winners. "We couldn't be happier to be a sponsor of the Billboard International Latin Music Awards," says Joseph E. Carvajal, associate brand manager, Heineken USA, Inc. "This is our second year sponsoring the awards and we are very excited to get our 2001 program up and running. The equity and con-

sumer appeal Billboard has built up around this event has allowed us the opportunity to reach our key Hispanic consumer in a very relevant and enjoyable manner."

"We are thrilled to have Heineken join us for the second year as title sponsor," says Howard Appelbaum, VP of licensing, Billboard Music Group. "Their commitment helps dramatically raise the profile of this event within the industry and to consumers—and sure makes it fun to attend! We look forward to working with Heineken on our best conference ever."

The 2001 Billboard International Latin Music Awards show is the grand finale to the three-day conference that will take place at the Eden Roc Hotel in Miami Beach. The conference will include panel discussions, evening showcases and private receptions for the attendees. For more information, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/latin.



Bulletin Expands Coverage With Premiere Of Page 3

Billboard Bulletin is celebrating its fourth anniversary by expanding its daily news coverage and weekly chart offerings. Beginning this week, Bulletin introduces Page 3, which provides readers with more of the essential news and data that have made Bulletin a must-read for busy executives.

The new Page 3 offerings include a redesigned page of U.S. music charts each Thursday, now with exclusive weekly chart and marketplace analysis by Michael Ellis, director of research for Billboard Music Group. On Fridays, Bulletin will turn its attention to European charts, with a package of current music rankings from Music & Media, plus the Dance Traxx chart from M.I.S. These charts will be accompanied by exclusive European marketplace reporting by London-based correspondent Paul Sexton.

On other days, readers will find a

full additional page of expert news reporting from around the globe. And coming soon, Bulletin will introduce a full page of news, analysis, and data about online music.

The introduction of Page 3 comes in response to a recent readership study in which close to 90% of respondents requested an additional news page from Bulletin. The expansion is the first for Bulletin since its debut on Jan. 29, 1997.

"While others dabble in daily music business coverage, Bulletin remains the only publication with a global staff focused on providing information to the industry," says editorial director Ken Schlager. "With the addition of Page 3, Bulletin's editors and all of Billboard's reporters worldwide are rededicating themselves to the task of providing the most complete, reliable, and timely music coverage anywhere."

Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26, 2001

Billboard Dance Music Summit
New York City • July 2001

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Hotel • Miami Beach • Oct. 4-6, 2001

Visit our Web site at www.billboard.com
E-mail: sbell@billboard.com

'Loser' Still Wins At Mainstream Rock

SOMETIMES, THE LOSER TAKES it all. "Loser" (Republic/Universal) almost lost it all last issue when the 3 Doors Down song tied with "Awake" by Godsmack for the No. 1 spot on Mainstream Rock Tracks. "Loser" won the day by being played on more stations, which is the criterion for breaking ties. This issue, "Loser" remains on top for a 20th week, extending 3 Doors Down's record of having the longest-running Mainstream Rock track of all time. The previous record-holder was "Higher," which gave Creed a 17-week reign.

TWO DOZEN: Madonna scores her 24th chart-topping title on the Hot Dance Music/Club Play chart, as "Don't Tell Me" (Maverick) advances to No. 1. It's her fifth consecutive No. 1, a run that began with "Nothing Really Matters" and has continued with "Beautiful Stranger," "American Pie," and "Music."

"Don't Tell Me" is Madonna's 37th entry on this chart and raises the question, Has any other female artist collected 24 or more No. 1 hits on any Billboard singles chart? The only one who I can find to equal Madonna's achievement is Dolly Parton, who has 24 No. 1 hits on the country chart. Even the legendary Aretha Franklin "only" has 20 No. 1 singles on the R&B chart.

ZED: Two artists whose names both end in "z" and who haven't been in the top 10 of The Billboard Hot 100 since the 1990s reach the upper echelon of the chart this issue. Lenny Kravitz moves 11-9 with "Again" (Virgin). It's his first top 10 hit since "It Ain't Over 'Til It's Over," which peaked at No. 2 in August 1991. "Again" is already Kravitz' second-biggest hit of his career, behind "It Ain't Over."

The other new entry in the top 10 is "Love Don't Cost A Thing" (Epic) by Jennifer Lopez. The actress/singer jumps 13-10, garnering her first top 10 title since "Waiting For Tonight" peaked at No. 8 in December 1999.

UNYIELDING WOMEN: There's no moving Destiny's Child off its perch at No. 1 on The Billboard Hot 100. "Independent Women Part I" (Columbia) remains in the pole position for a 10th week. That puts this song from the "Charlie's Angels" soundtrack among the top 16 singles of the rock era, using weeks at No. 1 as criterion.

If "Women" falls next issue, the single will be one of four in the rock era to end its reign after 10 weeks. One more frame on top will put "Women" among the top 13 singles of the rock era, and an additional week at No. 1 will narrow that field down to a top nine.

BEATLES VI: Now that "1" (Apple) is No. 1 for a sixth week, there are only seven Beatles' albums that have spent more time on top of the album chart. "1" is the longest-running No. 1 album on The Billboard 200 since Eminem completed an eight-week run with "The Marshall Mathers LP" (Web/Aftermath) in June-July 2000.

HIGH STEPPER: British pop quintet Steps makes the biggest move of all time on the U.K. singles chart, as the second single from the "Buzz" album rockets 72-2. "It's The Way You Make Me Feel"/"Too Busy Thinking About My Baby" slipped onto the chart last issue due to street violations, which explains the unusual leap. The B-side is a cover of the classic Marvin Gaye hit.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	15,233,000	14,409,000 (DN 5.4%)
ALBUMS	14,068,000	13,806,000 (DN 1.9%)
SINGLES	1,165,000	603,000 (DN 48.2%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	12,495,000	12,820,000 (UP 2.6%)
CASSETTE	1,542,000	959,000 (DN 37.8%)
OTHER	31,000	27,000 (DN 12.9%)

OVERALL UNIT SALES THIS WEEK

14,409,000

LAST WEEK

22,952,000

CHANGE

DOWN 37.2%

THIS WEEK 2000

15,233,000

CHANGE

DOWN 5.4%

ALBUM SALES THIS WEEK

13,806,000

LAST WEEK

22,122,000

CHANGE

DOWN 37.6%

THIS WEEK 2000

14,068,000

CHANGE

DOWN 1.9%

SINGLES SALES THIS WEEK

603,000

LAST WEEK

830,000

CHANGE

DOWN 27.3%

THIS WEEK 2000

1,165,000

CHANGE

DOWN 48.2%

DISTRIBUTORS' MARKET SHARE (12/4/00-12/31/00)

	UMVD	SONY	BMG	WEA	INDIES	EMD
TOTAL ALBUMS	24.5%	17.5%	16.6%	15%	14.9%	11.5%
CURRENT ALBUMS	24.7%	19.1%	18.3%	13.5%	12.7%	11.7%
TOTAL SINGLES	21.5%	13.4%	25.1%	21.1%	14.1%	4.8%

ROUNDED FIGURES

FOR WEEK ENDING 1/7/01

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

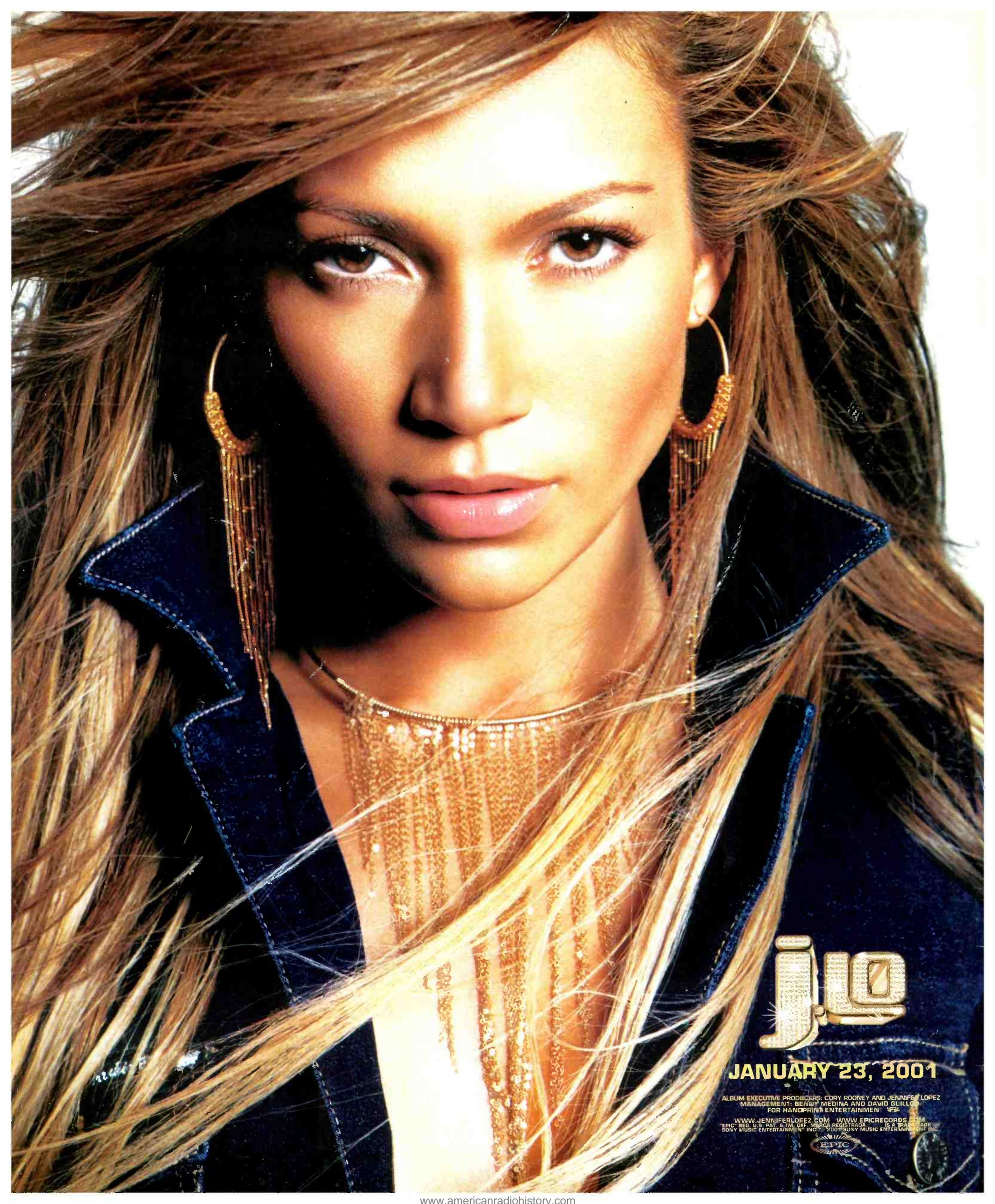
As a pioneer, a father and an inspirational leader, Rudi made an impact on our industry and our lives that will never be forgotten. With his everlasting love for music and his amazing ability to make everything better, his creative strides and lifetime achievements will remain monuments in our minds for many years to come.

In memory of Rudi Gassner

To the family and friends he left behind. . .

**Our hearts are with you,
Shelli and Irving Azoff, Susan Markheim, Larry Jacobson
and everyone at Giant Records**

giant



JLO

JANUARY 23, 2001

ALBUM EXECUTIVE PRODUCERS: CORY ROONEY AND JENNIFER LOPEZ
MANAGEMENT: BENNY MEDINA AND DAVID GILLO
FOR HANDPRINT ENTERTAINMENT

WWW.JENNIFERLOPEZ.COM WWW.EPICRECORDS.COM
EPIC REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA IS A TRADE MARK
SONY MUSIC ENTERTAINMENT INC. © 2001 SONY MUSIC ENTERTAINMENT INC.

