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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 17, 2001

MUSIC TELEVISION: A GLOBAL STATUS REPORT

Latin America Poised For Music Video Growth

BY LEILA COBO

MIAMI—Music videos in Latin America are, in many people's eyes, as intimately tied to the MTV



BAPTISTE



brand—as in MTV Latin America—as they are in the U.S.

But MTV's visibility and coverage (Continued on page 73)

Most Asian Video Nets Focus On Music

A Billboard staff report.

TOKYO—Around the Pacific Rim—in Japan and the rest of Asia, as well



as in Australia—videoclips make up the bulk of programming on no shortage of music television outlets, such as (Continued on page 73)

Proper Role Of Music TV Debated In U.S.

BY CARLA HAY

NEW YORK—The music video industry is at a crossroads. The challenge facing much of the busi-



ness is how to successfully break new artists through music videos when the windows of opportunity on (Continued on page 68)

Competition With MTV In Europe Heats Up

BY GORDON MASSON

LONDON—As the battle for viewers intensifies during the rollout of digital TV, Europe's music-television



broadcasters are looking to strengthen their empires by concentrating on music content. (Continued on page 70)

MuchMusic And Its Sisters Dominate Canada

BY CARLA HAY

In Canada, the national music-video networks function as a monopoly, with foreign competitors having



KINES

little or no chance of entering the market because of the country's restrictive communication laws. (Continued on page 69)

Package Tours Dominate Country Music's Live Scene

BY RAY WADDELL

NASHVILLE—Country agents and managers are hoping a bevy of eye-catching multi-act tours will be enough to shake the business out of its doldrums, as 2001 shapes up as the Year of the Package for country music.

While package shows in country music have been common for some 50 years, 2001 boasts a glittery lineup of creative, well-conceived bills geared not only to intrigue consumers but also to offer plenty of value in a tight touring market. Difficult market conditions have prompted agents and managers to respond with what they hope are can't-miss artistic synergies.

"People are looking for more event-oriented shows," notes Clarence Spalding, co-manager of Brooks & Dunn for TBA Entertainment. "Unless you're the hot new thing like the Dixie Chicks were last year, you have to create a big show."

The king of country packages remains the George (Continued on page 67)

IN TOUR NEWS

Reprise's Stevie Nicks Returns With Crow In Tow

BY LARRY FLICK

Stevie Nicks is enjoying a rare moment of quiet.

It's a comfortably warm February afternoon in her Los Angeles home, and she is taking a brief breather before diving into what she describes as the "happy madness" of promoting "Trouble In Shangri-La" (Reprise, May 1), her first solo collection since 1994's "Street Angel."



NICKS

"Even after all of these years, this is the hard part—living through that period of time between the day you finish a record and the day the world gets to hear it," Nicks says.

Her voice brightens as she adds, "But I'm so content with these songs. Right now, I'm more itchy for people to finally hear them than anything else."

(Continued on page 13)

Son By Four, Anthony Top Latin Awards Finalists

BY LEILA COBO

MIAMI—Newcomers Son By Four and veteran *salsero*/balladeer Marc Anthony are both seven-time finalists for Billboard's upcoming eighth annual Latin Music Awards, slated to take place April 26 at the Jackie Gleason Theater of Performing Arts in Miami Beach.



The sheer number of nods for the two Sony Discos acts—who will compete for the titles of Billboard Latin 50 artist of the year and Hot Latin Tracks artist of the year—puts them way ahead of the nearest contenders. Shakira, Conjunto Primavera, and Gloria Estefan are finalists in three categories each.

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EXPANDED SECTION
Children's Entertainment Is Serious Business
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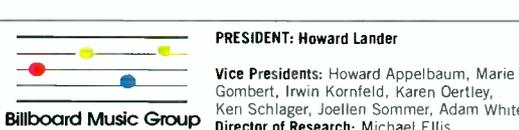
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Rimes' Label-Contract Fight Continues

Singer Disavows Latest Curb Records Album In Online Letter To Fans

BY PHYLLIS STARK

NASHVILLE—A lawsuit filed by LeAnn Rimes against Curb Records last fall has taken some strange turns in recent weeks, sparked by what industry observers say is an extremely unusual contract.

Rimes, now 18 years old, filed suit in U.S. District Court in Dallas Nov. 15, 2000, seeking to terminate the recording contract with Nashville-based Curb that she and her parents signed in 1995, when she was 12.

On Jan. 16, that suit was dismissed without prejudice. No reason was given for the dismissal. Rimes' attorney, J. Cary Gray of Houston, says the suit's venue is being shifted to the chancery court in Davidson County, Tenn., which he says has a prior jurisdiction in the case.

No papers have been filed in the new venue, but Rimes apparently isn't waiting around for the legal matters to be resolved. In an appearance on "The Tonight Show With Jay Leno" Feb. 6, Rimes referred to Curb as "my former record label."

At the heart of the issue is Rimes' contract with Curb, which, according to Gray, requires her to record 21 albums for the label, significantly more than a standard contract would require today or even six years ago, when she signed with Curb.

A typical contract for a new artist is an eight-album deal, with one album during the initial period and options the label can exercise for seven more, according to Lynn Morrow, an entertainment attorney with Nashville firm King & Ballou, which is not affiliated with either side in the Rimes case. Morrow says a 21-album deal is "unheard-of" and "extraordinary."

Morrow says Curb has "a reputation for negotiating tough contracts, for new artists especially." But, she adds, "record companies are particularly cautious when they are negotiating with minors. They are aware that many of these contracts will require court approval, so they want to make sure they have a pretty standard contract." Despite the unusual terms, the contract did receive court affirmation in 1995, which could prevent Rimes from being released from it.

Another Nashville attorney familiar with Rimes' deal says unclear wording in the contract may mean Rimes actually owes the label as many as 28 albums, including options for up to seven gospel projects.

The attorney, who declined to speak for attribution, says the only similar contract he's seen involved another Curb artist several years ago.

Ken Levitan, president of Nashville-based Vector Management, says, "Mike [Curb] definitely likes to be involved in the careers of his artists for the long term. Like any [artist manager], I've had good and bad experiences with him." Vector manages Curb/MCA artist Lyle Lovett who has, Levitan says, a standard-length recording contract.

Despite Curb's reputation for negotiating tough contracts—and jokes around Music Row about its "artist protection program" and its standard artist contract of "life plus 50 years"—it's not hard to find people who have good working relationships with Curb. Among them is Stuart Dill, president of Refugee Management International, which handles the career of Curb artist Jo Dee Messina.

"Refugee's experience with Curb has been extremely positive," says Dill, who says Messina's contract is "absolutely what I would consider an industry standard. There is no denying Mike Curb's success in the marketplace. He's definitely a maverick in how he does business," which makes him a "lightning rod" for criticism. Curb executives and attorneys declined

[An] objective of mine was to have a record contract that would be fair both to me and to the record company'

—LEANN RIMES—

to be interviewed.

Rimes recently posted a letter on her Web site, rimestimes.com, disavowing any connection to her latest album, "I Need You," recently released by Curb Records (and debuting this issue at No. 10 on The Billboard 200 and No. 1 on Top Country Albums) and explaining why she sued her father; former manager; and label last year.

"I have been working on getting my business set up in a way that I would like to see it," she writes. "Unfortunately, in order to do that, I had to file a lawsuit against my previous manager and my father. This was an extremely difficult decision, because I love my father very much. However, I had no other choice.

"Another objective of mine was to have a record contract that would be fair both to me and to the record company. At 12 years of age, with my father's advice, I signed a contract with Curb Records. The terms of the contract were never properly explained to me until recently," the letter continues. "I did not know, among other things, that the contract with Curb Records was for an initial

period plus six option periods, with multiple albums during each period. This is not fair. I chose at [age] 18 to disaffirm the contract.

"In December, I was informed . . . that Curb Records planned on releasing another album. As you can imagine, I was shocked! This album was made without my creative input. It consists largely of unfinished material and songs that didn't make other albums," the letter says. "I have not heard the album, so I cannot tell you my opinion on it. But what I want to make abundantly clear to you is that this album is not a reflection of myself as an artist but is solely the conception of Curb Records, and for that I am truly and deeply sorry."

Rimes' father, Wilbur Rimes, who either produced or co-produced eight of the album's 10 cuts, issued a statement of his own, declaring, in part, "These were all finished masters, and LeAnn loved the way it all came together when it was complete."

Curb Records also issued a statement, saying, in part, "We believe that . . . 'I Need You' is the best album that [Rimes] has ever recorded. Nevertheless, we are excited about the new musical directions that LeAnn is exploring for the future, and, as always, we respect her talent and her opinions."

Rimes' suit against her father and former co-manager; Lyle Walker, still stands, as does Wilbur Rimes' countersuit against LeAnn Rimes Entertainment Inc. Rimes' suit against her father claims he bilked her out of at least \$7 million over the past five years. Wilbur Rimes' countersuit claims he is still owed a 3% producer's fee under a previous agreement made with his ex-wife, Belinda Rimes, in '99.

John Jarrard Dies At 47

Songwriter Scored Hits For Alabama, Neal McCoy

BY DEBORAH EVANS PRICE

NASHVILLE—Music Row lost one of its most colorful and successful songwriters with the death of John Jarrard, 47, Feb. 1 from respiratory failure.

A native of Gainesville, Ga., Jarrard moved to Nashville in 1977 to pursue a songwriting career and went on to score 11 No. 1 records. During his career, he was affiliated with Alabama Band Music, Pi Gem, Tom Collins Music, Warner/Chappell Music, and Maypop Music Group, where he spent 16 years. He signed with High Seas Music two years ago.

Jarrard penned numerous country hits, among them John Anderson's "Money In The Bank," Black Hawk's "I Sure Can Smell The Rain," Collin Raye's "My Kind Of Girl," Neal McCoy's "They're Playin' Our Song," and several hits for Alabama, including "We Can't Love Like This Anymore," "There's No Way," and "You've Got The Touch."

"He was an extraordinary songwriter, perhaps an even more extraordinary person," says Bart Herbison, executive director of Nashville Songwriters Assn. International. "To songwriters, their music is the most important thing, but whatever was the most important thing in your life was the most important thing to John . . . That's a rare quality for somebody to put

themselves into your concerns, and John certainly did that all the time."

Jarrard had battled diabetes for years, undergoing three organ transplants and eventually losing his sight, kidneys, and both legs to the disease. He actively supported the Tennessee School for the Blind. In October 1992, he staged a memorable Music Row moment when he rappelled down the side of the ASCAP building as a fund-raising event.

"He was a huge source of inspiration to everybody who met him," says Tracy Gershon, co-owner of High Seas Music. "He made you want to be a better person."

Gershon says plans are in the works to release a compilation CD of Jarrard's work, possibly featuring some of his artist friends performing new songs. The project will be executive-produced by Jarrard's widow, Janet Tyson, with proceeds likely benefiting the American Diabetes Assn.

Jarrard is survived by his wife; a daughter, Amanda; and stepchildren Bethany and Matt Tyson. In lieu of flowers, donations can be made to the American Diabetes Assn. or Nashville-based Possibility Inc.

Assistance in preparing this story was provided by Phyllis Stark.



JARRARD

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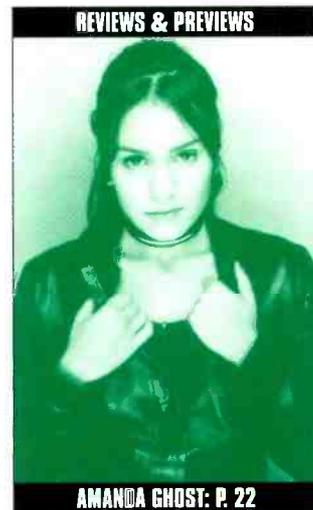
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Field Leaves Interscope To Launch Label

BY WES ORSHOSKI

NEW YORK—Ted Field's split from Interscope was destined to happen from the moment Universal and PolyGram merged.

After selling his stake in Interscope—the label he co-founded in 1990 with Jimmy Iovine—as part of the merger, it was only a matter of time before he struck out on his own again, Field tells Billboard. "It's just not my profile at all to be an employee," he says.

Field is exiting his post as co-chairman of Universal Music Group (UMG) division Interscope Geffen A&M to start a new label, leaving roughly one year before the end of a three-year contract he signed as a result of the merger.

He describes the split as "very amicable... Basically, I asked [UMG chairman/CEO Doug Morris] for permission to get out of my con-

tract early, and he very graciously let me do that."

As a result, Iovine shifts from co-chairman to chairman of Interscope Geffen A&M, according to a spokeswoman. "Ted and I have been partners for 10 years," Iovine says in a statement. "He's a dear friend, and I wish him the best in everything he does."



FIELD

Field expects to launch the new label this year. "I intend to start raising money as soon as possible," he says, adding that UMG has expressed interest in distributing it. Speculation is that the label will be called Radar Records; Field's film company—formerly Interscope Films—now carries the Radar name.

Field says that he will focus on

signing and developing new acts and that rap artists will play a key role in the development of the new label.

Danny Goldberg, chairman/CEO of Artemis Records, says he doesn't think Field's departure will affect Interscope significantly. "I think Interscope will do great without Ted, and I think Ted will do great without Interscope. I'm sure this was planned long in advance... They've been through tumultuous changes, and they've handled them with grace and success. This will be no different."

Having recently founded a new label himself, Goldberg—who formerly headed Mercury and Warner Bros. Records—says Field is up to the task. "I can't think of anybody more qualified and with the right experience to launch a new label," Goldberg says. "Ted is certainly a guy who loves music and has a feel for it."

CREATIVE ARTISTS AGENCY

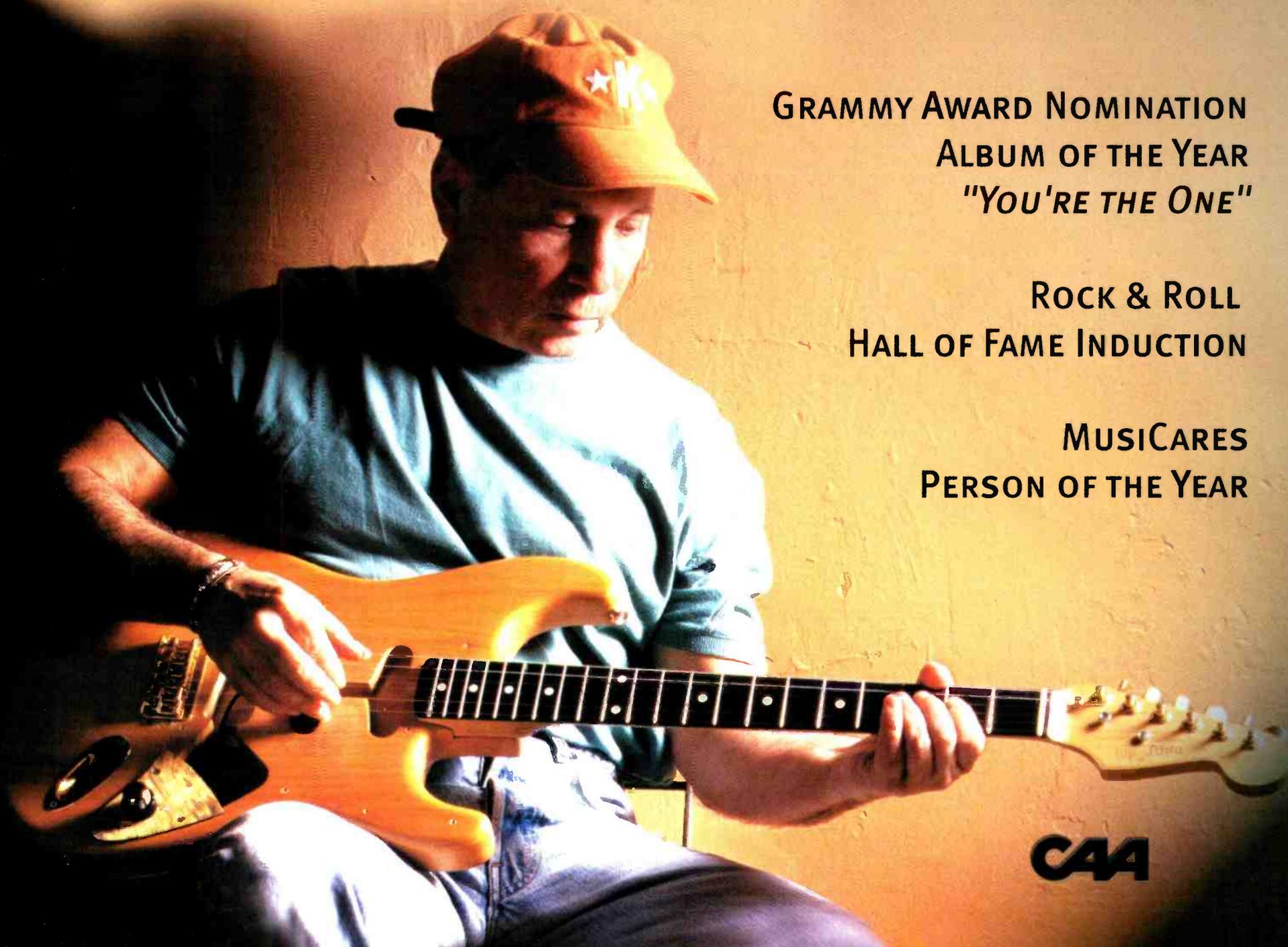
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CAA

Ry Cooder Records In Cuba, But Only After Political Hassle

BY BILL HOLLAND

WASHINGTON, D.C.—Buena Vista Social Club catalyst Ry Cooder is back in the U.S. after returning from Havana, where he once again recorded with elderly Cuban musicians long marginalized by the Castro regime.

But this took place only after senior Clinton administration officials and President Clinton himself stepped in during the last days of his tenure to ensure authorization from the U.S. State and Treasury departments.

While in Havana, Cooder tracked a set of '50s-style Cuban music with elderly guitarist Manuel Galbán, who is virtually unknown on North American shores. Cooder plans to return in March to record with star 73-year-old singer Ibrahim Ferrer, featured on 1997's Grammy Award-winning "Buena Vista Social Club" (one of the best-selling world music albums in history) and a subsequent related solo project.

"The fact is," Cooder reports to Billboard, "these folks won't be around forever, and when they go, their sound goes and their knowledge goes, and you can't bring it back. So I want to keep making records with these musicians while it's still possible to do work that touches people and inspires them, which is what interests me."

The story behind the authorization of Cooder's latest Cuban visit is a classic example of Washington politics: bureaucratic bungling, a mad-as-a-hornet lawmaker, anti-Fidel Castro regulations that distort the law, and suggestions from opponents of the visit that Cooder bought his way to influence.

The tale began last January, when Cooder applied for a license from the Treasury Department's Office of Foreign Assets Control (OFAC). He says

he wanted go by the letter of the law this time—he hadn't applied for one prior to his 1996 visit, after being advised that cultural exchanges did not require a license. As a result, he was subject to a Treasury fine upon his return—which, after he got legal help, was reduced to \$25,000.

Before issuing a license, OFAC must get approval from the State Department—in this case, the Cuban Affairs section. Initially, the State Department withheld approval, citing regulations that allow Americans to deal freely with citizens of other countries with certain information materials such as recordings "already in existence" but that prevent them from "creating" such new materials as recordings.

Supporters of the Cooder visit included prominent lawmakers in the Senate and House, including Sen. Dianne Feinstein, D-Calif., and Rep. Howard Berman, D-Calif. All wrote and called State Department and OFAC officials throughout last year to lift the ban, characterizing the State Department's regulations as not reflecting the law that allows the free flow of information even in countries under U.S. embargo.

Billboard obtained copies of the letters from Berman to Clinton and former Secretary of State Madeleine Albright, as well as the Jan. 18 letter from Clinton to Berman. Berman was particularly incensed at the State Department's decision and what he sees as skewed regulations, since he had written the very 1988 cultural exemption amendment allowing for a visit to record and create new material.

Further, in 1993, Berman drew up another amendment to correct misinterpretations. Then Secretary of State

(Continued on page 13)



COODER

Koch Hopes KELA Draws Star Power

BY ED CHRISTMAN

NEW YORK—By creating Koch Entertainment Label Alliance (KELA), Koch International hopes to steal brand-name artists from the majors by offering them a more lucrative business model.

The new vehicle is structured so that brand-name artists, artist-owned labels, and production companies can draw upon the resources of the Koch Entertainment label and Koch International distribution company, while allowing the artists to retain ownership and control of their album masters and capture the majority of revenue derived from them. Moreover, KELA also is willing to do one-off projects and doesn't need to have a long-term deal in place.

KELA has already signed Luke Records and Risin' Sun Records, with a new Luther Campbell album on Luke due March 25 and an album from Grand Puba on Risin' Sun due in April.

Cliff Cultreri, senior VP of A&R for Koch Entertainment, has been named GM of KELA and reports to

Alan Grunblatt, executive VP at Koch, who also has been named president of In the Paint Records, a new urban label created by Koch.

Artists who sign under the deal retain full artistic and budgetary control for projects but draw upon the resources of the Koch label and distribution company.

Grunblatt says, "I have been doing the rap stuff for a long time, and it was always extraordinary to me that a lot of artists sell a lot of records and yet always wind up in the hole. They couldn't make any money beyond the advance."

That's because "the majors got into rap and started flashing their crazy money, causing recording costs and marketing costs to go out of the roof," he says. "At the end of the day, the only ones making money on rap are the video production companies and the producers but not the artists."

Moreover, he claims that the majors often are not interested in albums that only sell 250,000 units, while the \$2.5 million in billing that total represents is considered a home

run for an independent like Koch.

KELA artists receive assistance in working with radio, the press, the street, and marketing from the Koch label. "We give them some advance money and some support with marketing," says Grunblatt.

Cultreri adds, "The tricky part is this only works if we get the people participating to function as a label. We are putting the onus on them. They really have to step up and learn how to run an independent record company."

Since the artists that KELA is seeking know the size of their audience base, they can control their costs and make significant profits, says Grunblatt. "We want whoever signs with KELA to make a half a million dollars-plus for every album," he says.

Cultreri says that the KELA concept works for heritage rock acts as well as rap artists. "You can look at some of the groups from the late '70s, and a lot of these artists are starting to realize that if they spend \$100,000, half a million, or a million dollars on marketing, they are going to get the same sales results," he says.

Dotcom 4th-Qtr. Results Are Disappointing

BY BRIAN GARRITY

NEW YORK—Despite an increase in belt-tightening over the last year, which has included trimming marketing expenses and cutting staff, publicly traded Internet music companies are reporting disappointing results for the quarter that ended Dec. 31, 2000, amid a softer economy and a fallout in both new technology investing and online advertising spending.

In fact, though many companies are promising that they will break even by the end of this year, December quarterly losses actually rose, compared with the same period in 1999. The most recent examples

came from digital download retailer EMusic.com and digital commerce services company Preview Systems, which reported substantially higher losses for the period.

EMusic posted a net loss of \$191 million, or \$4.65 per share, in the December quarter due to so-called "impairment charges" against the value of its assets, including its music-related content, totaling \$173 million. In the same quarter in 1999 the company's net loss totaled \$14.3 million, or 47 cents per share. Revenue for the quarter increased to \$4.7 million from \$423,000 a year earlier. Music revenue totaled \$1.7 million, compared with

\$229,000 in 1999.

Preview Systems announced that it has fired 25% of its staff—37 employees out of a work force of 140—and is exploring the possible sale of the company, in the wake of increased losses for the fourth quarter and full year. For the quarter, Preview reported a loss of \$6.8 million on revenue of \$1.8 million, compared with a loss of \$5.5 million on revenue of \$1.2 million.

Among other digital music companies posting lower profits between October and December of last year were MP3.com, Real Networks, Liquid Audio, Launch Media, and

(Continued on page 13)

López To Helm Universal Music Latin America

BY LEILA COBO

MIAMI—When veteran music industry executive Jesús López returns to Miami July 1 to take over as chairman of Universal Music Latin America/Iberian Peninsula, he will bear plans to forge Universal's leadership in the Spanish-speaking marketplace.

"We want to increase our presence in both sides of the Atlantic, because it's our weakest point," says López, noting Universal's dominance in the Brazilian and mainstream Anglo markets. "That is my main objective, especially the U.S. Latin market, where we need to become a major player."

López, currently Universal Music's chairman of the Iberian Peninsula, will take over from Manolo Díaz, who after nine years in the top position—first as head of PolyGram, later Universal—is retiring to pursue other interests. Díaz, a

man of integrity and vision who is one of the most respected executives in the Latin music world, plans to create his own production and management company but will also stay on as a consultant to Universal.

"You have to listen to your body when it tells you it's time to end one thing and begin another," says Díaz, a 20-plus-year veteran who plans to take a three-month sabbatical once he steps down from Universal. "I began as an author and composer, and now, I'm ready to begin a cycle that's closer to the artistic aspect of music."

Díaz, who began his career with CBS Records (later purchased by Sony), became president of PolyGram Latin America in 1992. Although strong in Brazil, the company had virtually no catalog elsewhere, and Díaz built the Latin division practically from scratch and made it profitable. In 1998, following the PolyGram/Universal merger, Díaz was responsible for integrating the two companies.

A major focus since then has been to build up Universal's catalog, which

was virtually nonexistent in terms of Latin music, especially in the U.S. Now, with artists like Luis Fonsi, Paulina Rubio, and Los Tucanes De Tijuana firmly entrenched on the Billboard charts—and strong Mexican, Brazilian, and Spanish divisions—Universal's growth is obvious.

Once Díaz decided to step down, López—who had headed Universal's Latin operation in Miami prior to the merger and took Universal Spain to market leadership—was the logical successor. Indeed, with solid operations on both sides of the Atlantic, López is planning to develop artists not only within the U.S. market and Latin America but also in Spain. As an example of what can be accomplished, he cites Mexican singer Rubio's success in that market.

López will report to Jorgen Larsen, chairman/CEO of Universal Music International.



LÓPEZ



DÍAZ



ISLAM

Motown, University Make Pact

BY GAIL MITCHELL

LOS ANGELES—In a move designed to capitalize upon their respective A&R and creative strengths, Motown Records and University Records have entered into a worldwide distribution pact.

Under terms of the profit-sharing agreement, University will exclusively bring artists to Motown for mutual development by Motown president/CEO Kedar Massenburg and University founder/president A. Haqq Islam.

The first project under this arrangement will be R&B male quartet Majusty. Edward "Eddie F" Ferrell (Mary J. Blige, Donell Jones) and the Neptunes (Mystikal, Jay-Z) are among the slate of producers working on the expected summer release.

"The combination of Motown's promotion, marketing, and publicity machine and University's creative instincts are a perfect mix for discovering and developing new talent,"

says Massenburg. "It will be exciting to work closely with Haqq."

Following an A&R stint with Philadelphia International Records, as well as operating his own concert promotion firm, University Promotions, Islam launched University in 1993. With an artist roster that includes Dru Hill, Mya, and Terry Dexter, he later secured distribution deals with Interscope, Warner Bros., and Island/Def Jam. Mya and Dru Hill will continue to be released through Interscope and Island/Def Jam, respectively. Dexter, however, is no longer with Warner Bros. Islam notes that she may become part of the University/Motown fold.

"I've always appreciated and admired the history of Motown," says Islam. "Plus, Kedar and I are friends who share the same creative passion. My chief desire has always been to make R&B young again. We're doing that and want to keep that tradition going."

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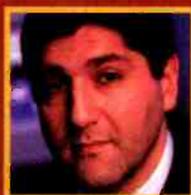
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GetMusic International Opens In London

BY KAI R. LOFTHUS

CANNES—After numerous reschedulings, Universal/BMG Internet venture GetMusic is realizing its plans for an international presence.

On Jan. 10, GetMusic LLC opened a subsidiary, GetMusic International Ltd., with headquarters in London's Camden Town. Based there are managing director David Fischer—a native of St. Louis who has lived in London for the past eight years—and VP of programming and content Heidi Wendorff, who relocated from GetMusic in New York, where she held the same position.

The two executives have widely different backgrounds. Fischer is a former journalist whose strong suits are media, business, and international markets. He spearheaded CNN's entry into India, launched a business news channel in Singapore, and recently served as managing director of CompuServe U.K. and VP of AOL Europe.

Wendorff was with BMG Distribution in the U.S., working as a college rep, sales rep, product development staffer/Midwest, marketing manager/Midwest, and director of E-commerce. Wendorff reports to Fischer, who reports to GetMusic's New York-based president/CEO, Andrew Nibley.

"David has an impressive, well-rounded media background, having worked for online and offline organizations both in the U.S. and abroad, which will play a critical role in our continued growth into international markets," says Nibley.

The initial target markets for GetMusic International are the U.K., France, Germany, and Japan. No launch dates have been announced, although it's believed that the subsidiary will start submitting content to GetMusic.com in mid-March.

Fischer told Billboard during the recent MIDEM in Cannes that his

main objective is to create joint ventures and partnerships in the target countries. "My philosophy is to just do it rather than building an organizational hierarchy. I just want to get the best people and the best programming," he said.

Fischer said he will hire someone "in an editorial position on Heidi's level," in addition to appointments in strategy/planning and finance.

Although the international local-language sites will be produced along similar lines as the one in the U.S. (including translations of U.S. articles and local takes on features like Videolab, Absolute Zero, and Ecoustic), Fischer underscores the importance of strong local links.

Local international artists will have a window in the U.S. on GetMusic.com. In late February, GetMusic will host an unplugged event with the U.K.'s Craig David, who is poised for a breakthrough in the U.S. via Atlantic Records.

Wendorff said in Cannes, "We don't want to replicate just one formula. The French people, for instance, are not great fans of country, so there we would have a wider dance section."

Added Fischer, "We've had meetings recently with all labels. We're not only interested in our [parent companies'] music." He also said he expects GetMusic to have a presence on Internet-based platforms for television and mobile phones.

"When MTV was first introduced, they pioneered a level of interaction between the artists and the consumers," said Fischer. "We're trying to do something of the same, not exactly what they're doing but somewhere on the next level."

GetMusic will be utilizing a content and commerce partnership with Bertelsmann Online for Web sites in Germany, France, U.K., Switzerland, and the Netherlands.



NIBLEY

Copyright Directive Nears Approval Industry Takes Issue With EU's Stance On Private Copying

BY KAI R. LOFTHUS

BRUSSELS—As the European Union's (EU) politicians surprisingly embrace third-party distribution of intended private copies of music, the music industry is maintaining efforts for a fair Copyright Directive, scheduled to receive the European Parliament's approval Feb. 14 in Strasbourg, France.

As the deadline for approval approached, the international music industry lobbied the EU's parliament members, hoping to amend the highly disputed wording of the directive's Article 5.2.b, which provides for an exception for copies made "by a natural person for private use and for ends that are neither directly or indirectly commercial."

While politicians claim that the private copying provision prevents illegal distribution of music, the industry says that the text can be interpreted in a much wider sense, legalizing services like Napster and making it more difficult for music companies to take

their business online.

The provision may also influence the way the Digital Millennium Copyright Act (DMCA) in the U.S. defines private copying.

The decision by the European Parliament's legal affairs committee to retain the aforementioned definition—viewed by industry sources as



a compromise solution to meet the interests of various lobbyists—came during a Feb. 5 meeting in Brussels. The committee's work on the directive, led by parliament member Enrico Boselli, was complicated by 189 proposed amendments.

One of Boselli's closest associates, Angelo Consoli, says he expects lobbyist groups to continue to press parliament members until Tuesday (13) afternoon, when a plenary session in the parliament in Strasbourg will discuss the directive.

"This is an especially difficult issue, because there are always people who will disagree," says Consoli. "Everybody's lobbying on this directive, and I'm not surprised. This is probably the most over-lobbied directive ever."

The issue of private copying has been a specific concern posed by such industry organizations as the International Federation of the Phonographic Industry (IFPI); GESAC, the umbrella organization for authors and composers' societies in Europe; and the Brussels-based Independent Music Publishers and Labels Assn. (Impala).

In a document issued last November, the IFPI said, "The private copying exception contained in the Copyright Directive, as currently drafted, could lead to interpretation allowing multiple copying and distribution to third parties (Article 5.2.b). So defined, 'private' copying in fact becomes 'public' copying, with people distributing copies to an unlimited number of Internet users across the world."

(Continued on page 67)

FIMI Holds First Italian Music Awards

BY MARK WORDEN

MILAN—The general industry reaction to the first-ever edition of the Italian Music Awards, staged Feb. 5 at the Auditorium in Milan, was, "We've finally done it."

Italy has had only the Premio Della Musica Italiana—or the PIM Awards—whose winners are chosen through a readers' poll conducted by daily newspaper La Repubblica. Toni Vandoni, head of relations with record companies for the national network Radio Italia says, "PIM may be a fun event, but the general feeling is that it isn't an objective reflection of the record business. La Repubblica is owned by a large publishing company with its own set of priorities. [The new awards are] a reliable measure of the music industry."

The awards were organized by the Federazione Industria Musicale Italiana (FIMI), whose youthful director-general, Enzo Mazza, worked long and hard to overcome



industry resistance, or at least inertia. He tells Billboard, "The original plan was to hold the event in November, which would have been a more appropriate month, but we were forced to delay."

The fact that it was staged just a few weeks before the San Remo Festival, an event of massive importance in Italian music, led some observers to wonder whether

FIMI was trying to upstage it. In fact, the timing was coincidental.

To judge the 12 categories, nine of which were Italian, FIMI devised an Oscar-like academy of 400 experts, including managers, DJs, music journalists, record-shop owners, and record buyers. The voting system—both for the nominations, which were announced in January, and the awards themselves—was officially audited by PricewaterhouseCoopers. Jurors voted for artists who had records on the Italian charts from Dec. 1, 1999, to Nov. 30, 2000.

In addition to giving Italy its own version of the Grammys, another major objective of the awards, according to Sugar label head of Italian records Marco Giorgi, "was to create a television

(Continued on page 15)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Russell is promoted to senior VP of Sony Music Entertainment in New York. He is also chairman of Sony/ATV Music Publishing.

Razor & Tie Entertainment promotes Lyle Preslar to senior VP of marketing and Sebouh Yegparian to VP of sales in New York. They were, respectively, VP of marketing and senior director of sales and marketing.

Etoile Zisselman is promoted to VP of adult formats for Arista Records in New York. She was senior director of adult contemporary promotion.

Marilyn Batchelor is promoted to VP of strategic marketing for MCA Records in Santa Monica, Calif. She was senior director of marketing.

Nick Bedding is named senior director of adult formats for Hollywood Records in Burbank, Calif.



RUSSELL



PRESLAR



YEGPARIAN



ZISSELMAN



BATCHELOR



BEDDING



BORDEN



SMITH

He was adult alternative editor for Hits magazine.

Theola Borden is promoted to senior director of press and artist development for the Elektra Entertainment Group in New York. She was director of publicity.

Jim Moreno is promoted to senior director of music licensing for BMG Special Products in New York. He was director of marketing for PolyGram Music Publishing.

Jackie Marushka Smith is named senior director of public

relations for Provident Music Group in Nashville. She was director of publicity for the Benson Label Group.

Jive Records promotes David Stamm to director of A&R, Toi Green to director of A&R, and Jennifer Sabba to associate director of national singles sales/sales administration in New York. Jive Records names Micki Boas director of teen marketing in New York. They were, respectively, manager of A&R, associate director of

A&R, manager of national singles sales, and marketing insight manager for Fusion 5.

Lauren Schneider is promoted to manager of media and artist relations for the Island/Def Jam Music Group in New York. She was assistant to the media and artist relations department.

PUBLISHERS. Mandy Reilly is promoted to coordinator of writer/publisher relations for SESAC in Nashville. She was a receptionist.

RELATED FIELDS. Ted Greene is promoted to senior VP of Dreamcatcher Artist Management in Nashville. He was VP.

Maggie Wang is promoted to account executive for the Mitch Schneider Organization in Sherman Oaks, Calif. She was a senior publicist and tour press director.

David Votta is named director of events for the Gospel Music Assn. in Nashville. He was regional director of Helms Briscoe.



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Spaniard Sanz A Unique Grammy Pick

BY LEILA COBO

MIAMI—The inclusion of boxer Oscar De La Hoya's singing debut in the Grammy Awards' best Latin pop album sweepstakes may have raised eyebrows, but the real surprise in the category is Alejandro Sanz's "El Alma Al Aire."

That's not just because the 32-year-old Sanz is the first Spaniard in recent memory to be included in a category frequently dominated by artists from the U.S. and Latin America. It's because his Warner Music album—a complex, esoteric creation in a lineup of facile, if well-crafted, pop—might actually win.

If Sanz were to garner the Latin pop album trophy, it could signal a new direction in the Grammy's Latin categories—a direction more international in scope and taste and less driven by stateside crossover appeal.

That a truly thoughtful, sometimes hard-to-digest album should win the Latin pop album Grammy wouldn't be a first. Just last year, Rubén Blades took the prize for the experimental "Tiempos," an album that had no radio single and sold poorly in the U.S. But Blades, a Latin music institution, was a known quantity to Grammy voters.

Sanz, instead, is a relative newcomer to this market, even though "El Alma" has sold 2.3 million copies since its release last September, according to Warner Music. While 1.2 million discs were sold in Sanz's native Spain, only 200,000 copies have been tallied in the U.S.

No matter, says Iñigo Zabala, president of Warner Music Latin America. "His last album ["Más"] sold more than 600,000 copies in the U.S. It's very unusual for an artist to do that in the Latin market. And with this album, we've already had two singles in the top 10 [of the Hot Latin Tracks chart]."

Still, Zabala says, "he's an artist who needs exposure at a more popular level."

In aiming for this heightened exposure, especially to a non-Latin audi-

ence, Warner has paired Sanz with hit Irish pop act the Corrs in a duet that will have them singing a Spanish version of "One Night" and an English version of "Me Iré," produced by David Foster.

"When they [Warner] proposed doing this," Sanz says, "I spoke with the Corrs, because I truly wanted to know their opinion on the matter. If it was only a marketing ploy, if there wasn't music and understanding behind it, then I wasn't going to do it. And they wouldn't [have] either."

"Sometimes we think people want easy music," Sanz adds. "But we have



SANZ

to give them good music. We're the ones making the music, and we're responsible. If there's bad music out there, it's [our] fault."

With Sanz's high-minded thoughts and often high-minded music—a blend of highly personalized pop with a subtle flamenco base—he is an artist thought to be geared toward a sophisticated listenership.

If that is indeed the case, then his massive sales would seem to indicate a considerable audience of sophisticated listeners. It also might lead an academy of connoisseurs to hand him a Grammy, especially in a year in which heavy voting is expected from Spain and Latin America, markets where Sanz is hugely popular.

In Spain, Warner released "El Alma" four days prior to its original due date, under pressure from retailers who feared pirate copies would flood the market. The album sold

200,000 copies its first day and 1.5 million copies in its first week.

The expectations surrounding the album stemmed from Sanz's previous set, "Más," which sold 6 million copies worldwide. Artistically breathtaking, the album cemented Sanz's growing reputation at home as an accomplished songwriter.

Sanz was no prodigy, though. At the start, says Zabala (who signed the singer to Warner Spain in 1991), Sanz "wrote straightforward pop songs with juvenile lyrics: motorcycle accidents, a boy leaves a girl, a boy has an affair with an older woman." Still, Zabala adds, the way Sanz told his stories hinted at a future "great author."

As Sanz evolved, his lyrics became more metaphorical, and his melodies revolved elaborately instead of being resolved simply. And in Spain, his following grew. By the time he released "Más" (his fourth album, in '97), he was hugely popular there. But it was thanks to "Corazón Partío," an upbeat single from that album, that he was finally able to break into the overseas market.

"In Miami, at least, that song opened the door for him," says Tony Campos, PD for WAMR (107.5 FM) Miami. "He sings his songs in such a personal manner. Each song is part of his life. And his voice is uncommon as well. But 'Corazón Partío' was fundamental. Had it not been for that song, it would've been harder for him to get onto radio."

Sanz himself has acknowledged that the flamenco-influenced "Corazón Partío"—which has been covered by numerous artists, including Julio Iglesias—was a breakthrough both for his music and his career. But instead of penning a "Corazón" clone for "El Alma," Sanz took a more intimate route, one demanding concentration from his listeners.

Sanz, who mounts a tour of the U.S. and Latin America in the spring, is represented by Madrid's Rosa Lagarrigue Management. His songs are published by EMI Music Publishing.

J.J. Johnson, 77, Dies

Jazz Trombonist Had Grammy-Winning Indian Summer

BY BILL HOLLAND and BRADLEY BAMBARGER

Father of the modern jazz trombone, James Louis "J. J." Johnson could look back on a half-century of achievement as an instrumentalist and composer as he recovered from prostrate cancer over the past few years. But the jazz totem's road came to end Feb. 4, when he died at age 77 at his Indianapolis home. Facing a new muscular-skeletal disorder, the artist apparently took his own life with a self-inflicted gunshot.

The last decade had served as an Indian summer for Johnson, whose recent series of Verve albums was capped by 1999's Grammy Award-winning "Heroes." This continued the acclaim that began with the very birth of modern jazz, as Johnson was a regular Down Beat

critics' and readers' poll winner from the early '50s onward for his rare prowess on the trombone. Over the years, he helped recast his instrument's role from that of gut-bucket accompaniment to a virtuosic, mellifluous front-line voice.

As a young man, Johnson played with the orchestras of Benny Carter and Count Basie. With the late-'40s rise of bebop, the Indianapolis native joined pioneers like Charlie Parker in New York's 52nd Street club scene. One of the key sessions Johnson contributed to in these years yielded Miles Davis' epochal 1949 Capitol album "Birth Of The Cool."

By the early '50s, Johnson was the bright new solo star on his instrument, cutting albums for Savoy, Blue Note, Prestige, and Bethlehem. He earned further plaudits as

co-leader of the popular Jay & Kai combo with friend and fellow trombonist Kai Winding. In '55, Johnson inked with Columbia, for whom he recorded a long line of lauded discs. After his stay at Columbia, Johnson also recorded for Impulse! and RCA Victor, among other labels.

Johnson earned high regard as a composer following the debut of several longform compositions, including the "Poem For Brass" featured on a much-discussed '56 Columbia album heralding the classically minded



JOHNSON

Third Stream movement in jazz. High-profile extended commissions from the Monterey Jazz Festival and Dizzy Gillespie followed.

Touring and recording regularly until he hit a career lull in the late '60s (along with many other veteran jazzers),

Johnson moved to Los Angeles in the early '70s at the urging of Quincy Jones. There, he succeeded in a second career as an arranger/composer for TV and such popular films as "Barefoot In The Park" and "Sea Of Love."

Although recently retired due to ill health, Johnson had recorded for Verve throughout the past decade, along with returning occasionally to the jazz stage. Beyond the Verve discs, his remarkable golden years included the 1990 Concord quintet set "Vivian," an album named for his first wife that showcased his ever-mellow tone in a set of ballads.

Johnson is survived by his second wife, Carolyn, as well as two sons.

Assistance in preparing this story was provided by Steve Graybow.

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DMB's 'Everyday' Turns A Page

Band's Fifth RCA Album Sees Matthews Go Electric

BY JONATHAN COHEN

NEW YORK—Dave Matthews Band's fifth studio effort, "Everyday," turns yet another new page in the famed quintet's sonic storybook.

The set, due Feb. 27 on RCA, finds Dave Matthews playing primarily electric guitar for the first time, infusing the material with a renewed urgency and texture. The new sound is evident on the first single, "I Did It," which hit No. 10 on Billboard's Modern Rock Tracks chart in just three weeks.

Sessions for "Everyday" began last summer in DMB's Charlottesville, Va.-based studio with producer Steve Lillywhite—who helmed the group's past three studio efforts, including 1998's triple-platinum "Before These Crowded Streets." But while pausing to embark on its usual summer tour, the South African-born Matthews and his band—Carter Beauford



MATTHEWS, LEFT, AND BALLARD

(drums, percussion), Stefan Lessard (bass), LeRoi Moore (saxophone, flute), and Boyd Tinsley (violin)—began to re-evaluate their progress.

"We all felt we needed an injection of freshness," Matthews admits, adding that he felt hampered by what

he perceived as pressure "to write music that would please the industry." At the suggestion of Bruce Flohr, RCA's VP of A&R, producer Glen Ballard (Aerosmith, Alanis Morissette)

met with the band during a tour stop in Hartford, Conn. The band soon agreed to switch gears and bring Ballard on board.

Matthews then journeyed to Los Angeles, planning simply to tighten up the arrangements of eight songs from the earlier sessions and complete four unfinished compositions. But what resulted was a nine-day flurry of songwriting by Matthews and Ballard that both

describe as astonishing.

"We walked in the room on that first day, and we were having fun together," Matthews says. "By the end of the day, there was a song done. And on the second day, there were two songs done, and so on."

"At the end of the nine days, we had 10 new songs," Ballard enthuses. "I was still prepared to cut whatever David wanted to cut. But he just said, 'Man, let's just go fresh with all of this.' It was a radical decision for him

(Continued on page 17)



Spice With Soul. Victoria Beckham, aka Posh Spice of Spice Girls, was recently in Los Angeles working on tracks for a solo record. The project, due on Virgin later this year, will feature the tunes "I Wish" and "What You Talkin' 'Bout," which were produced by Soulshock and Karlin. Pictured in the studio, from left, are Karlin, Beckham, and Soulshock.

The Kadane Brothers Return With 'Newness' On Touch & Go

BY WENDY MITCHELL

NEW YORK—Brothers Matt and Bubba Kadane, now in their early 30s, have been writing and playing music together since they were teenagers.

So it should be no surprise that even though their last band, Bedhead, dissolved in 1998, the brothers never stopped playing together. Even though Bubba lives in Dallas and Matt lives in Boston, they still collaborate in a variety of ways—either working on songs when they see each other or trading tapes through the mail.

"Our process varies, and we think it's nice that

we don't have a set formula," Bubba explains. "We can listen fresh to what each other does and sort of be the audience."

Now they have a new band, the New Year, to showcase their songwriting evolution since Bedhead's breakup. Chicago's Touch & Go will release the act's debut album, "Newness Ends," Feb. 20.

The Kadanes aren't the only indie-rock luminaries involved in the New Year. They are joined by drummer Chris Brokaw (who plays guitar in Come and played drums for Codeine), bassist Mike Donofrio (Saturnine), and third guitarist Peter Schmidt (who used to work with Bedhead).

The Kadanes used a similar musical lineup in Bedhead. "With Bedhead we thought we hit on something when

we hit on that setup of three guitars, bass, and drums with accent instruments," Bubba says. "It felt like something really substantial to us, something more powerful."

Speaking of power, fans of the languid songs from slowcore pioneers Bedhead may be somewhat surprised by the New Year. The music isn't radically different—it's still emotional with intricate instrumentation—but some songs have more gusto. "It's different in its overall feel," Kadane says.



THE NEW YEAR

Corey Rusk, president of Touch & Go, was a big Bedhead fan (the band was

actually signed to now-defunct Touch & Go affiliate Trance Syndicate), and he immediately was interested when the Kadanes shared demos of their post-Bedhead material with him. "Matt and Bubba are doing something new and interesting, but without losing sight of their Bedhead roots," he says.

Touch & Go will service college radio and commercial specialty shows with the album, and the label will work with Web sites such as Epitaph to post an MP3 file of the track "Gasoline." That track will also appear on a promotional compilation for the Local Independent Network of CD Stores in California. The New Year will also tour the U.S. in late March and April in support of the project.

After 15 Years, Go-Go's Have New Album; Jackie Jackson Launches Jesco Records

DRAMA QUEENS: Given that it's been more than 15 years since the Go-Go's released a new studio album, it should come as no surprise that the quintet had plenty of experiences to examine when it came to making "God Bless The Go-Go's."

"Between the five of us and 15 years of being away, we call it '75 years of drama to draw on,'" jokes lead singer **Belinda Carlisle**. "We've had babies, gotten married, divorced, we've been through rehab, we've had lives, and hopefully matured into smart women."

The album, out May 15 on BMG-distributed Beyond Records and produced by **Paul Kolderie** and **Sean Slade**, features longtime Go-Go's Carlisle, **Charlotte Caffey**, **Gina Schock**, **Jane Wiedlin**, and **Kathy Valentine** and is preceded by first single "Unforgiven." **Green Day's Billie Joe Armstrong**, who co-wrote the track, is featured on guitar and background vocals.

Carlisle, who lives in France with her 8½-year-old son and husband, didn't participate in the songwriting process with the rest of the L.A.-based band. "I only have credit on two of the songs," she says. "It was sort of good for me to come in with an objective point of view and say, 'Ewww, that sounds horrible' or 'That sounds good,' whereas the other people at that stage may have lost their perspective."

Perhaps the hippest title, if not song, on the album is "Vision Of Nowness," which came from Carlisle's close encounter with **Sammy Davis Jr.** "I went up to him and drooled all over him in Chasen's. It was a few years before he died," she recalls. "He knew everything about me and the Go-Go's. On the way out, he came up to my table, snapped his fingers, looked at me, and said, 'Baby, you're a vision of nowness.' I just about died. That was the best line I'd ever had from anybody!"

The album's release will be followed by a summer amphitheater tour in the U.S., as well as international gigs. "I used to love touring when I had no responsibilities, but with being a wife and mother, it's very difficult," says Carlisle. "I hate the tour bus and the traveling. I love doing the shows, and that makes it worthwhile. This is such a gift—I don't take it for granted."

Those who want to see even more of Carlisle can catch her in the June issue of Playboy, where she's featured in what she calls "a classic '50s kind of pinup" pictorial. "I'm really fed up with this whole media thing where you have to be 20 years old, a size 0, and blond with plastic tits," she says. "I'm proud of who I am. I think there are a few women who inspire women to accept themselves, and I want to be one of those women."

STUFF: Trip-hop artist **Tricky**, previously on Island Records, has signed with Hollywood Records. Guests on his July label debut include the **Red Hot Chili Peppers**, **Alanis Morissette**, and **Live's Ed Kowalczyk**. The deal is worldwide, except for the U.K., where he is signed to Epitaph.

1996 Billboard Century Award winner **Carlos Santana** and **Mary J. Blige** will receive Rock the Vote's 2001 Patrick Lippert Award at the organization's Feb. 20 event in Los Angeles. Set to perform are **Foo Fighters**, **Jill Scott**, and **Black Eyed Peas**. The Lippert Award is given to artists for their activism.



by Melinda Newman

JACKIE JACKSON HAS a dream: "I want to get all my brothers and sisters on my label. There's nothing wrong with dreaming, is there?" asks **Jackson**, who has just launched Jesco Records, one of several entities under his new umbrella company, Beverly Hills, Calif.-based Futur-

ist Entertainment.

While such a goal may take years and a gaggle of lawyers, Jackson's first signings to Jesco are teen-oriented artists, including 17-year-old Las Vegas-based R&B/pop singer **Daën** and Thousand Oaks, Calif.-based teen **Lauren Evans**. "I wanted to give them a shot like someone gave us a shot when we were kids," says Jackson. He's also looking at signing "established artists. There are a lot of them out there who still have followings but no longer have deals because of all the mergers."

The label, which takes its name from the first letter of Jackson's name paired with his middle name, is shopping for distribution. Among the contenders, according to Jackson, are WEA (through Atlantic) and Universal.

Other Futurist Entertainment divisions include a publishing company, an animated division, and J5Family.com, the official **Jackson 5** site, which will launch in March. While **Michael** and **Janet Jackson** will keep their official sites as well, information about them and links will be included on J5Family.

Jackson owns 85% of the company, while Seattle entity Networkcommerce owns 15%.

In the meantime, Jackson is beginning work on a new record featuring all his brothers, including Michael. Jackson says the album, which has been talked about for three years, is still in the early stages, with the Jacksons reviewing material and writing. Jackson adds that the brothers are talking to different labels but that the album will not be on MJJ/Epic, as previously reported (Billboard, April 11, 1998).

REPRISE'S NICKS RETURNS

(Continued from page 1)

And with good reason. "Trouble In Shangri-La" shows the sometime Fleetwood Mac siren in her finest musical form since her 1981 solo breakout, "Bella Donna."

"In many ways, this album brings me full circle," Nicks notes. "There are a couple of songs I've been holding on to since that era, waiting for the right context to bring them out. Also, there was an accumulation of time and life experiences—and songs—reminiscent of that period."

Despite a diverse roster of producers—including Sheryl Crow, John Shanks, and Pierre Marchand—"Trouble In Shangri-La" boasts cohesion in style and structure as it strikes a balance between Nicks' signature rock poetry and concise, radio-conscious pop hooks. The artist credits a renewed confidence in her songwriting as the driving force in the album's direction.

"I remember asking my dear friend Tom Petty to work with me on some songs," Nicks says. "I wasn't feeling my best; I was unsure about a lot of things. He said, 'No. You're a premier songwriter. You don't need anyone to help you with your songs. Do it yourself.' It was the jolt I needed."

Petty isn't the only musical figure with such high regard for Nicks. "Trouble In Shangri-La" is brimming with high-profile guests. Dixie Chick belter Natalie Maines harmonizes on the twangy midtempo rocker "Too Far From Texas," while Macy Gray weaves her distinctive purr into the atmospheric shuffler "Bombay Sapphire." Sarah McLachlan lends her voice to the lilting, set-closing ballad, "Love Is." The common denominator among such seemingly disparate guests? Each cites Nicks as a prime musical influence—something that tickles her.

"OK, so now I'm 'Mama Rockstar,'" Nicks says with a giggle. "It's cool. Actually, it's great. I take pride in knowing that people have benefited from the road I've traveled. We've had a wonderful time bonding."

No recent bond has been deeper or stronger than the one Nicks has forged

with Crow. The pair has been gradually developing a friendship for several years, but Nicks says the ties have become "unbreakable" since the two collaborated on five "Shangri-La" songs.

"First, Sheryl's brilliant," Nicks says. "She's an amazing songwriter, singer, and musician. But she's also someone who gets it. She understands the life of a woman in rock'n'roll. There's no room for playing games with her or saying, 'You don't understand what I'm going through.' She understands, and that's brought us closer than I can explain."

For Crow, connecting with Nicks is something she tries not to "get too deep into my head about," she says. "She represents such a huge chunk of my life that it's almost unreal to be in the same room with her."

Still, Crow notes that there was an instant ease in their relationship—both in and out of the studio. "Stevie's just so real, so completely open as a person," she says. "And as an artist, she continues to work hard. Sometimes you meet your heroes, and you discover they've stopped growing or have gone past caring about what they do. Stevie's still so vital. She's still looking to try new things."

Nicks and Crow both point at the "Shangri-La" highlight "Sorcerer"—a song the pair co-wrote and on which Crow lends guest vocals and guitars—as an example of their successful experimentation.

"Sheryl challenged me to explore different areas of my voice," Nicks recalls, noting the soulful falsetto that she reaches during the song's initial verses. "It was fun to do, and it wound up working so well within the song's arrangement."

Adds Crow, "Stevie's an incredible singer. She approaches music in a such a unique manner. It would be easy for her to just stick to the same old thing, but she's clearly not content to do that."

In addition to "Sorcerer," Nicks notes the Crow composition "It's Only Love" as a personal favorite. "It's a song that I love to sing," she says. "I'm hoping that it will be part of the set for the tour."



Stevie Nicks, left, shares the stage with Sheryl Crow, who collaborated with Nicks on her new Reprise album, "Trouble In Shangri-La."

Touring is a key component of the "Shangri-La" marketing strategy. But don't expect Nicks to drench the set with songs from the new album. "I learned an important lesson back during the first 'Rumours' tour with Fleetwood Mac," she says. "You can't shove new songs down your audience's throat. You can do three or four at the most."

"On that 'Rumours' tour," Nicks adds, "we did most of that album, and people didn't want any part of it. They want familiarity. They want the comfort of songs that feel like old friends. You can't exploit your fans by forcing

them to embrace songs they don't know yet."

Nicks may offer a blend of classics and new material on her U.S. tour planned to run from mid-June through September (booked by the Howard Rose Agency). But in a "fair trade-off," she is planning to perform much of "Shangri-La" during a showcase in Los Angeles shortly before the set's release.

Although Reprise is considering additional showcases, label executive VP Rich Fitzgerald says the label will host playback-listening parties for the album in New York and Chicago in the coming weeks.

"This record is clearly from the heart—and it shows her as a fresh, vital artist," Fitzgerald says. "It's the record her die-hard fans waited for, but it has the potential to draw new admirers."

Reprise will begin working two singles from the project at radio in early April. Triple-A, mainstream rock, and classic-rock formats will be served the guitar-charged "Planets Of The Universe," while pop and modern AC will be offered the sweet, string-laden "Everyday." A videoclip for the latter cut is being planned for production in March.

Beyond radio, the label looks to explore Internet avenues by assembling a Nicks page within the Warner/

Reprise site. The artist also maintains her own well-constructed site, nicksfix.com, which will offer streaming samples of "Everyday" in late February/early March.

TV will also be a prime outlet for Nicks. Spots on "Late Show With David Letterman" and "The Rosie O'Donnell Show" are confirmed to air around the album's release, while other shows—along with several "special" tie-ins with VH1—are soon to be locked in.

Label enthusiasm seems to be running high, but Nicks admits that she isn't the most competitive artist. "I'm not willing to kick and scratch to win," she says. "That doesn't mean that I don't want to reach the largest possible audience. I'm one of the hardest-working people you'll meet, but I'm just not driven by commerce. I make music and want people to hear it. It's that simple."

Nicks—who is managed by Cheryl Louis at the Howard Kauffman Agency and whose songs are published by Welsh Witch/Sony Songs (BMD)—is philosophical about releasing an album at a time when the music business continues to be dominated by teens.

"If you're in it for real, then that's what counts," she says.

RY COODER RECORDS IN CUBA, BUT ONLY AFTER POLITICAL HASSLE

(Continued from page 6)

Warren Christopher promised Berman that he would make sure the full exemptions would be facilitated if Berman would shelve his amendment. He did. Then, "when State went back on Christopher's promise last year," says a source, "it really pissed Berman off."

Cooder is not one of Berman's constituents, nor has he contributed to the lawmaker's campaign war chest, according to federal records.

Under pressure, the State Department modified its stand last summer and said Cooder would be granted a license to travel to Cuba—but only if he agreed to forgo all proceeds from any resultant albums. Cooder rejected the terms.

On Aug. 18, 2000, an upset Berman wrote to President Clinton for help. "Now for the first time, the State Department is allowing an American musician to create a record album with a Cuban musician . . . but only if the American musician agrees to forgo all profits. This is not only absurd . . . but it violates the 50% of the Berman [cultural exchange] amendment that the State Department adopted back in 1988," he wrote.

"What Ry Cooder is asking for is a fraction of what the Berman amendment, as enacted, sought to provide—i.e., he merely seeks authorization to preserve a historic cultural genre before the musicians pass on," Berman continued, "thereby acquainting Americans and the world with pre-Revolution music that was shunned by the Castro regime. Yet, the State Department seeks to shut down those efforts and make it extremely undesirable for Ry to proceed. Mr. Presi-

dent, this case needs your attention, and it needs it quickly."

Cooder reapplied for a license in November, and he wrote to Samuel Berger, Clinton's national security adviser, about his problem with the State Department and OFAC. Cooder's application was approved Jan. 17. According to a Feb. 2 story on the Cooder matter in The Baltimore Sun, Berger had called Albricht during the Clinton administration's final days, and both agreed that the application should be approved.

According to a letter obtained by Billboard, President Clinton also wrote back to Berman, thanking him for his "continued involvement" and confirming that OFAC "has decided to grant Mr. Cooder's application and to allow him to retain any proceeds that may be generated as a result of his work."

"In my view," wrote Clinton, "this is precisely the sort of exchange between Americans and Cubans that our people-to-people policy was designed to achieve, [which is] to expand the links between our two peoples without strengthening the Cuban government."

Yet sources report that earlier this month a State Department official circulated the fact that Cooder made a \$10,000 campaign contribution to Sen. Hillary Clinton, D-N.Y., at a fundraiser this fall, raising questions about a possible link between the approval and the contribution. A State Department spokesman had no comment.

According to federal records available on the [opensecrets.org](http://www.opensecrets.org) Web site, which gives information about campaign contributors and recipients,

Cooder indeed made the contribution. But the data also show that he and his wife contributed to the campaigns of a number of Democratic candidates (including Feinstein), though not nearly as much.

Karen Dunn, Sen. Clinton's press secretary, says there was no connection between Cooder's campaign contributions and the Treasury Department's approval of a new Cooder trip. "The senator was not involved in this matter."

The suggestion that President Clinton intervened as a result of the contribution to his wife's campaign seems a far stretch, say insiders here—especially in light of remarks by an administration official to The Baltimore Sun that Berger and Albricht had acted on Cooder's behalf without knowledge of a contribution.

Correspondence also clearly shows that the former president and his chief of staff, John Podesta, were aware of Berman's request for intervention four months before the contribution to the Hillary Clinton campaign.

Cooder's lawyer, Candice Hanson, says that neither she nor her client wants to discuss the contribution because they don't want "to give any credence to this smear attempt."

Reflecting on the long, hard road, Cooder tells Billboard, "Sometimes you have to deal with another kind of reality [other than music]. It's taken us 13 months of hard work to finally acquire this license, which should have been guaranteed under the Berman amendment. We very much appreciate everything that was done for us during this long process."

DOTCOM 4TH-QTR. RESULTS ARE DISAPPOINTING

(Continued from page 6)

InterTrust Technologies.

Liquid Audio reported a net loss of \$10.6 million, or 47 cents per share, on revenue of \$1.8 million in the December quarter, up from a net loss of \$8.2 million, or 38 cents, on revenue of \$1.3 million a year earlier.

RealNetworks posted a fourth-quarter net loss of \$33.3 million on revenue of \$58.2 million, compared with a profit of \$6 million on \$43.5 million in revenue in the same period of 1999. InterTrust's net loss in the December quarter increased to \$18.1 million on revenue of \$1.8 million, compared with a loss of \$9.1 million on revenue of \$282,000 a year earlier. And MP3.com reported a quarterly net loss of \$35.6 million on revenue of \$22 million, compared with a net loss of \$14.9 million on revenue of \$15.3 million the year before.

Launch Media, which reported that its quarterly loss increased to \$7.9 million from \$7.8 million, laid off 12 employees from its technical support department Feb. 6. The company had already fired about 20 staffers in January.

Buy.com was one of the few Web companies to actually cut its losses, from \$49.6 million to \$36 million, in the December quarter, but it was beset by other problems. The company experienced a drop in revenue during the period, from \$200.6 million to \$196.7 million, and failed to meet the expectations of some Wall Street forecasts. Coinciding with its earnings announcement, the online retailer of consumer electronics, music, and DVD/video disclosed the firing of 25 staffers and said it plans to sell its U.K. operation and shutter its Canadian business in an effort to cut costs.

Ben Harper And The Innocent Criminals Go 'Live From Mars' On Virgin

BY WES ORSHOSKI

NEW YORK—Ben Harper's got some decisions to make. He's nearly through listening to the tapes of almost every show he and his Innocent Criminals have performed over the past three years. And now it's time to decide which songs—from that stack of more than 500 shows—will go on his first live album, "Live From Mars."

Harper, like many artists before him, could simply pick one of those shows, put it out, and be done with it. But his legion of fans deserves better, he says. He and the Innocent Criminals put in the time listening to all those tapes so they could give those fans something special.

But still, exactly what will go on the record—slated for a March 27 release on Virgin—hasn't yet been decided. Harper's talking about including a version of "Faded" that segues into Led Zeppelin's "Whole Lotta Love." There's his acoustic rendition of the Verve's "The Drugs Don't Work." Maybe "Forgiven," off "Burn To Shine," or "Mama's Got A Girlfriend Now," from his first record. Most likely, the set will include Harper's cover of Marvin Gaye's "Sexual Healing."

Despite such uncertainty, the singer/songwriter says the live album is something he and the band want to get out of their system now. "If we don't do it now," he says, "we will amass an insurmountable amount of material to go through. I mean, we've recorded every show for the last

five years. It's daunting the amount of listening we've had to do and even still do."

And it makes sense to put a live album out now, after four studio albums, he believes. "You don't really want to make a live record with more than four records out, because four records' worth of material is just so much to go through," he explains. "Once you start getting into five, six, or seven records, it will water down that live record because you'll take so little off each one. This way, we can take a chunk off each record and have it represent the records respectably and still be autonomous."

Well aware of the relative ease with which his fans can obtain bootlegs of his shows—either through Napster or select brick-and-mortar retailers—Harper is doing his best to ensure that "Live From Mars" is a must-have for fans. The package will include two CDs; the first an electric set with the Innocent Criminals, the second a collection of solo acoustic performances culled from radio station appearances and other sources.

"I want people to go, 'You know what? This band is on,'" he says. "I want people to go, 'I wanna see these guys.'"

Though the band has five years' worth of tapes to pick from, the tracks will probably come from shows that took place over the past two years, during which the band—Harper, bassist Juan Nelson, drummer Dean Butterworth, and percussionist David Leach—

recorded its best live performances, Harper says.

The album's first single will



BEN HARPER & THE INNOCENT CRIMINALS

most likely be "Sexual Healing," says Ray Cooper, co-president of Virgin Records America. "We think it's got opportunities to continue to broaden the audience, eventually in the way that 'Steal My Kisses' did off the last album," he points out, adding that the label has yet to determine which formats will be serviced the song. All major music-video networks will be sent live footage of Harper and the Innocent Criminals performing the song in Paris and Denver, two of his biggest markets.

"I think, inevitably, you look at there being a ceiling, as far as live records are concerned. And Ben's audience is such a wide audience these days, and a growing audience, and a loyal audience, that we're thinking this record could do very, very well," Cooper says. "We're hard-pressed at this stage to put any definite numbers on it, but we'll probably be shipping somewhere in the region of at least 100,000 for a double album, which is quite strong."

Based on the sales of Harper's catalog, "Live From Mars" will no doubt do well at Amoeba Music in San Francisco, says head buyer Roxanne Pettersen. "The 'Burn To Shine' album, which came out in '99, sold 545 copies this past year. So, I anticipate doing those numbers, if not more," she says. "All his other stuff just continues to sell. We don't have to advertise, we don't have to put it on an endcap; people just come in looking for Ben Harper. It really kinda surprises me. I'm not really sure what it is, but people find him mesmerizing. They are drawn to him."

Some fans got a taste of a Harper live album in 1997, when Virgin bundled a free live EP with 50,000 copies of the "The Will To Live" album. Many more will have a chance once a documentary of the band—shot by photographer Danny Clinch—is released later this year.

Harper says he's thinking about releasing another live album after his eighth studio release. But that could change quite quickly. "At the same time, we may take the Pearl Jam route," he says. "After this is out for a few months, six months maybe, we may release every show we've ever done

online or something."

The L.A.-based act is now playing secondary markets in the U.S. That tour will extend, hitting larger markets, through the summer. Harper is also set to perform on ESPN's first action sports and music awards show, airing April 10. After the tour, he and the band plan to take a break and then head back into the studio to record their next album, which Harper hopes to finish recording in December or January.

"We've got a couple of albums' worth of material, man. We've got material for days," Harper says. "It's just a matter of sitting down with it and working out each others' parts, playing it over, and just really familiarizing ourselves with it and bringing the best out of the studio from it." A likely candidate for the next album is a

new song called "Blessed To Be A Witness," and another, older number entitled "Touched By Your Lust."

For both Harper and his fans, "Live From Mars" has been a long time coming. He says it will be nice to finally have a live album in stores. "After every show, two times, minimum—if not four—I hear, 'You guys should put out a live record,'" he says. "I hear that often enough to know that I want to do this so that it can be done. It's been brought up so many times that it's an obvious. This band, I think, is known as a live band. And it seems to me that it is. And I think, why not put out a representation of that? Why not make that move? You know, again, because that is much of what this band is known for; it's just time to do it."

amusement

business TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, NELLY	Georgia Dome Atlanta	Jan. 27	\$2,371,433 \$58.50/\$49.50	42,153 56,432	SFX Music Group
BACKSTREET BOYS	National Car Rental Center Sunrise, Fla.	Jan. 22-24	\$1,962,179 \$58.50/\$49.50	40,456 43,351	SFX Music Group three shows
BILLY JOEL & ELTON JOHN	Delta Center Salt Lake City	Jan. 29	\$1,686,470 \$175/\$85/\$45	16,538 sellout	United Concerts
BACKSTREET BOYS	Charlotte Coliseum Charlotte, N.C.	Jan. 26	\$945,253 \$58.50/\$49.50	19,054 sellout	SFX Music Group
STING, SOPHIE B. HAWKINS	Teco Arena Fort Myers, Fla.	Jan. 27	\$378,862 \$59.75	6,723 sellout	Fantasma Productions
STING, EVAN & JARON	Veterans Memorial Coliseum Jacksonville, Fla.	Jan. 24	\$372,803 \$58.75/\$48.75	6,815 sellout	Fantasma Productions
ALAN JACKSON, SARA EVANS	Mellon Arena Pittsburgh	Feb. 2	\$361,920 \$40	9,040 11,000	Varnell Enterprises
ALAN JACKSON, SARA EVANS	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 3	\$315,917 \$34.50/\$27.50	13,760 14,642	Palace Sports and Entertainment Inc.
STING, SOPHIE B. HAWKINS	Stephen C. O'Connell Center Gainesville, Fla.	Jan. 26	\$285,411 \$59.75/\$34.75	6,815 sellout	Fantasma Productions
STING, EVAN & JARON	Pensacola Civic Center Pensacola, Fla.	Jan. 23	\$279,841 \$58.75/\$48.75	5,205 6,000	Fantasma Productions

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ITALIAN MUSIC AWARDS

(Continued from page 8)

event for music, which has an increasingly hard time getting air-play in Italy."

Giorgi believes that this second objective was achieved. In fact, the organizers were unable to persuade the state-owned station, RAI 2, to broadcast the event live, which was just as well, because proceedings started an hour late. (The show began at 8 p.m.; it was broadcast at 11 p.m.) Its audience share was 10.19%, an average total of 986,000 viewers.

According to Mazza, "We had been told that a share of 8% would have been reasonable. Given that this was our first time out, we're pretty pleased."

But the audience figures are small when compared with the 18-million strong audience of the San Remo Festival, which could be even higher if, as rumored, former President Clinton gets to blow his sax.

The FIMI Awards did not make for riveting TV viewing, observers say. Live performances by acts like Shivaree and Morcheeba received praise, as did Italian artists Max Gazzé and Bluvertigo, who jammed together, and Carmen Consoli, who was accompanied by innovative orchestral group Quintorigo. Yet the off-the-cuff interviews, which lacked the teleprompter slickness of the Oscars, only seemed to hold up the proceedings, which took more than two hours.

The Milan daily, *Il Corriere Della Sera*, described the show as "a bit boring," while British DJ Grant Benson of the RTL 102.5 network confessed to having "switched off after about 10 minutes. Dollybirds in bras asking inane questions. Sometimes I wonder whether Italian TV, or at least RAI, actually try and make a potentially great event as bad as possible."

The pop group Lunapop, which dominated the Italian charts in 2000, swept the event with four awards (best Italian group, new act, album, and single), and the event was pretty much its show. That was ironic, since the poor ratings of the band's pre-Christmas concert, which TV critics nicknamed "Lunaflop," had reportedly prompted RAI to stage the awards show on late-night TV.

Sicilian singer/songwriter Consoli won two awards (best Italian female artist and video), Luciano Ligabue won best Italian tour, and Eiffel 65 was best Italian dance act. Adriano Celentano (best Italian male artist) didn't show up to collect his award, nor did the three international winners: Carlos Santana (best international male artist) had nothing to say; Bono sent a video message on behalf of U2, which was voted best international group; and Anastacia (best international female artist) told her Italian fans in a video, "See you in San Remo," which suggested that her marketing people had done their TV-audience homework.

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'Music Of Hope' Gives Cancer Society A Hand

BY JIM BESSMAN

NEW YORK—Spiritually uplifting new compositions and orchestrations from Paul McCartney and Billy Joel are included on "Music Of Hope," a collection featuring the New York Philharmonic and the London Symphony Orchestra that is designed to benefit the American Cancer Society.

Due Tuesday (13), the set will be available via the Koch-distributed Tim Janis Ensemble Records. It features Ray Charles; pianists André Previn and Emanuel Ax; solo violinists Glenn Dicterow and Carmine Lauri; and conductors Kurt Masur, John Wilson, and David Snell. It was produced by Matt Singer, who had previously worked with contemporary classical composer Tim Janis on a benefit CD on behalf of the People's Princess Charitable Foundation.

"Fighting cancer is such a universal cause, and we wanted to do all we could to help out," says

Singer. "But another part of the concept was to create music to uplift people's spirits, inspired by some of the work I've done with Tim. He has an amazing track record for music that heals the

'[Music] uplifts people's spirits to give them hope and strength to fight diseases'

- MATT SINGER -

spirit. Many in the medical community rely on it to help people through chemotherapy and other such treatments.

"From [Tim], I've learned how music really can help people," Singer continues. "It doesn't cure diseases but uplifts people's spirits enough to give them hope and strength to fight diseases like cancer."

Noting the death of his aunt

from cancer last year, Janis says he's honored to support an organization like the American Cancer Society, which receives 100% of the album's royalties.

"I get hundreds of E-mails from people who use my music to help them through difficult periods in their lives and from clinics which play it for their patients," he says. "When I compose a piece, I try to soak up the beauty around me at home in Maine, to help open a window to a better place for listeners—and transport them out of their difficult situations."

On "Music Of Hope," Janis points to the title track, his composition recorded by the New York Philharmonic, as an anchor for the set's overall direction.

"Once the theme is developed, it bursts out, and it just pulls you in. It can really transport you to a better place," he says. "The whole orchestra helps create a powerful and uplifting sound that brings out the emotion of the piece."

Singer adds that each composition was recorded specifically for this project. "I was so impressed with Billy Joel's piece [“Elegy: The Great Peconic,” performed by the London Symphony Orchestra] and the way the remarkable spirit of his pop composition shined through," he says. "Also, it was thrilling the way Ray Charles combined his classic soul singing on 'Amazing Grace' with the huge sound of the London Symphony."

McCartney's "Nova," also performed by the London Symphony Orchestra, was another standout for Singer. "Everyone knows he has a remarkable gift for melody, and 'Nova' is so moving and emotional, with a striking clarinet theme in the middle that really sets the tone," Singer says.

The benefit nature of "Music Of Hope" should be a boon to its sales prospects, according to Michael Rosenberg, senior VP at Koch International, which also distributes Janis' other recordings.

"Unlike some benefit projects, there's nothing controversial about the American Cancer Society," says Rosenberg, who notes Koch's previous experience in distributing benefit albums. The key, he says, is publicity, "and this is a natural for a major publicity campaign."

The album is also being featured on the society's Web site (cancer.org), as well as a "Music Of Hope" Web site (musicofhope.com). "We're working closely with the society to get the word out through their 3,200 chapters and 2 million volunteers," says Rosenberg, who notes that 100,000 posters are available, along with promotional CDs.

The label is also looking for
(Continued on page 18)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	TOTAL CHART WEEKS
1	1	11	No. 1 CREED WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 44 weeks at No. 1	175
2	8	1	MILES DAVIS LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	94
3	2	10	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	158
4	6	12	METALLICA ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	495
5	5	9	KID ROCK TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	110
6	7	18	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	170
7	10	10	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	606
8	11	11	GODSMACK REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	109
9	9	15	PINK FLOYD CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1244
10	12	12	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (10.98/15.98)	GREATEST HITS	328
11	4	4	GEORGE HARRISON APPLE 30474/CAPITOL (24.98 CD)	ALL THINGS MUST PASS	40
12	14	19	AC/DC EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	338
13	—	9	AEROSMITH COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	324
14	21	13	BRITNEY SPEARS JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	108
15	15	2	KENNY ROGERS ONQ 0371/MADACY (2.98/5.98)	WITH LOVE	6
16	20	2	ENYA REPRISE 46835/WARNER BROS (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	47
17	18	11	JAMES TAYLOR WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	532
18	19	2	DEF LEPPARD MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	217
19	3	3	VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	BODY + SOUL: LOVE SERENADE	13
20	23	23	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	82
21	—	1	JOHN COLTRANE IMPULSE! 050155/VG (17.98)	A LOVE SUPREME	1
22	28	11	MATCHBOX 20 LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	201
23	17	17	U2 ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	51
24	39	3	ANDREA BOCELLI PHILIPS 539207 (12.98/18.98) HS	ROMANZA	166
25	27	27	SADE EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	165
26	16	16	NIRVANA DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	280
27	43	10	'N SYNC RCA 67613 (11.98/18.98)	'N SYNC	150
28	—	16	AEROSMITH Geffen 424148/INTERSCOPE (12.98/18.98)	BIG ONES	148
29	45	45	AL GREEN HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	123
30	41	3	AC/DC EASTWEST 92215/EEG (11.98/17.98)	LIVE	142
31	25	15	GUNS N' ROSES Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	475
32	38	3	MAXWELL COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	19
33	22	22	ABBA POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	197
34	32	3	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	113
35	33	33	QUEEN HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	391
36	—	1	MILES DAVIS LEGACY/COLUMBIA 65142/CRG (5.98 EQ/11.98)	SKETCHES OF SPAIN	1
37	37	6	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	6
38	36	27	EAGLES ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	305
39	13	5	THE BEATLES APPLE 46441*/CAPITOL (11.98/17.98)	REVOLVER	24
40	42	4	BON JOVI MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	81
41	24	12	THE BEATLES APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	153
42	50	2	DAVE BRUBECK QUARTET LEGACY/COLUMBIA 65122/CRG (7.98 EQ/24.98)	TIME OUT FEATURING "TAKE FIVE"	166
43	34	34	JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	THE BEST OF JIMI HENDRIX	47
44	—	4	JUVENILE CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	102
45	—	7	METALLICA ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	549
46	—	11	DR. DRE DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	102
47	49	4	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	373
48	40	9	TOM PETTY AND THE HEARTBREAKERS MCA 110813 (12.98/18.98)	GREATEST HITS	350
49	26	5	THE BEATLES APPLE 46440*/CAPITOL (11.98/17.98)	RUBBER SOUL	32
50	30	7	DAVE MATTHEWS BAND RCA 66904 (11.98/17.98)	CRASH	239

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 (Gold). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2001. Billboard/BPI Communications, and SoundScan, Inc.

Billboard.

FEBRUARY 17, 2001

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	11	No. 1 A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS. 11 weeks at No. 1	ENYA
2	3	18	IF I COULD TELL YOU VIRGIN 79893	YANNI
3	4	10	POEM NETTWERK 30165 HS	DELERIUM
4	5	24	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
5	6	17	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
6	7	17	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
7	8	3	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
8	9	40	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
9	13	2	ETERNAL KNOT: VOLUME 4 HIGHER OCTAVE 49965/VIRGIN	ADIEMUS
10	12	24	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
11	10	95	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
12	16	45	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
13	11	4	SACRED SPIRIT: VOL. 2 HIGHER OCTAVE 50383/VIRGIN	SACRED SPIRIT
14	14	71	PLAINS WINDHAM HILL 11465/RCA	GEORGE WINSTON
15	15	14	ANTHEM DECCA 159403	RONAN HARDIMAN
16	18	19	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
17	19	15	COUSTEAU'S DREAM REAL MUSIC 4114	VARIOUS ARTISTS
18	17	11	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
19	21	52	RIVER OF STARS REAL MUSIC 8802	2002
20	23	2	SOUL MATES REAL MUSIC 5500	DANNY WRIGHT
21	20	4	EAST/WEST HIGHWAY: BEST OF SHAHIN & SEPEHR HIGHER OCTAVE 50348/VIRGIN	SHAHIN & SEPEHR
22	22	23	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
23	25	3	ARAL HIGHER OCTAVE 49858/VIRGIN	LARA
24	NEW	7	LOVE SONGS NARADA 50694/VIRGIN	DAVID LANZ
25	2	7	ALL MY LOVE DAYSTAR 0022	ESTEBAN

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

DMB'S 'EVERDAY' TURNS A PAGE

(Continued from page 12)

to make. He felt that something had been unlocked, and he really wanted to shine the light in on that."

All of the songs from the Charlottesville sessions were shelved, and when the entire band joined Matthews to record the material, two additional tracks were finished to round out the entirely revamped album. For a band whose material has traditionally been shaped by an ethic of "Play it live first, record it later," the new approach signals what Flohr describes as nothing short of a total reinvention.

"The motto 'If it ain't broke, don't fix it' applied here," he says. "The band decided not only to fix it, but to totally dismantle and rebuild. It became an even stronger foundation than it was before. To me, that's true greatness. They looked themselves in the mirror and said, 'We can do better,' and went after it, rather than succumbing to the pressure of just putting a record out."

Due in no small part to Matthews' willingness to embrace the electric guitar as his primary instrument, "Everyday" brings out an edge in DMB's sound that may surprise some longtime fans. No song runs past the five-minute mark, and stridently uptempo, melodically memorable cuts such as "So Right," "Dreams Of Our Fathers," and "Fool To Think" mark

an evolution from the earthy sound of earlier hits such as "Satellite" and "Crash Into Me."

"I think the music has a lot of movement," Matthews says. "It's got a lot of push. It's driving. It's really fresh."

The band took to this new approach rather quickly, experimenting with everything from tricky time signatures to unusual instrumentation. Moore employed a 6-foot-tall contrabass clarinet on the tear-jerking "The Space Between," which is tapped as the next single, while Lessard often utilized a bass made out of timber from a shipwreck that had been buried for 200 years under silt in Lake Superior.

And while "Before These Crowded Streets" often seemed weighed down by an abundance of guest musicians, "Everyday" puts the spotlight back on the band's signature instrumental interplay. Aside from Ballard's keyboard work, the only notable outside additions come from South African vocalist Vusi Mahlasela on the title track and Carlos Santana on "Mother Father," a rumination about social responsibility that Matthews wrote with the Latin guitar legend in mind.

As usual, touring will be a crucial part of the marketing plan, according to the band's manager, Coran Capshaw. In 2000, DMB was the third-

highest-grossing touring act in the world, bringing in nearly \$59 million in 52 dates (14 of them at stadiums), according to Billboard's sister publication Amusement Business. Another 11 arena shows in December that missed the Amusement Business deadline brought the band's total for

'We walked in the room on that first day, and we were having fun together'

- DAVE MATTHEWS -

last year to just under \$68 million.

This time around, the venues will generally be larger, with the tour swinging toward an even split between stadiums and outdoor amphitheaters. A five-month North American trek will begin April 21 in Charlottesville and will hit such storied stadiums as Los Angeles' Dodger Stadium (May 22), Atlanta's Turner Field (June 6), Chicago's Soldier Field (July 6), and Dallas' Texas Stadium (July 15), which is the final stop of the tour's first leg.

To maximize pre-release interest in the project, the band will be extremely visible around street date, says

Hugh Suratt, RCA's VP of marketing. "I Did It" will see its live debut Feb. 24 on "Saturday Night Live." Two days later, the band will play on "The Late Show With David Letterman." A PBS special, hosted by Charlie Rose, will air that same week (Rose also profiled the band on "60 Minutes II" in January). A video for "I Did It," shot in Miami by director Dave Myers ('N Sync, Kid Rock) will premiere Feb. 15 on MTV, MTV2, and VH1.

In a move that turned a few heads in January, the band pacted with controversial music-file-swapping company Napster to make "I Did It" available as a legal, free download. "Napster: It is the future, in my opinion," Matthews says. "That's the way music is going to be communicated around the world. The most important thing now is to embrace it, and that was the spirit by which we did this co-promotion."

RCA is sponsoring a pre-order campaign at the Web site dmb-everyday.com, where fans can download sound clips from the album and view behind-the-scenes and interview footage. The site is mirrored on the band's official Web site (dmband.com), which is due to relaunch with a brand-new look prior to street date, according to Capshaw.

To reinforce the band's core follow-

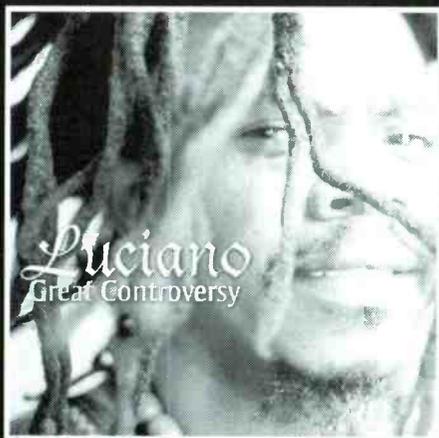
ing in the college marketplace, Suratt says a TV ad campaign has been designed to impact during key college basketball games leading up to the NCAA tournament in March.

RCA is banking on the strength of "Everyday" to translate DMB's mass appeal in North America to the rest of the world. The North American tour includes dates in Mexico, and the band is expected to tour internationally later this year. DMB got an advance taste of worldwide enthusiasm for its music when it played in front of more than 150,000 people at the Rock In Rio festival in mid-January.

Capshaw reports that the next in the act's immensely popular series of live concert releases is already "in the pipeline" but will not hit stores until late this year at the earliest. Prior live releases have sold a combined 3.85 million copies in the U.S., according to SoundScan.

With only bigger and better things in his band's future, Matthews is excited by the prospect of presenting his music to new audiences, be they big or small. "Right now, it makes sense for us to play in bigger venues," he says. "We've made the presentation more extravagant, but we haven't lost any of the spontaneity, because we're working with the same people we always have. We're growing together."

REGGAE'S BIG RELEASES OF THE YEAR

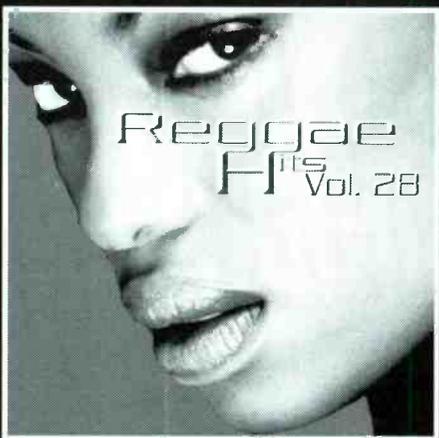


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JET STAR

'MUSIC OF HOPE' GIVES CANCER SOCIETY A HAND

(Continued from page 16)

heavy retail visibility. "Our field marketing staff is very aggressive in getting displays up in stores and in-store play," he says. "Musically, this is such an appealing project: The more people who hear it, the more successful it will be. We're booking a lot of listening-station promotions."

Koch hopes its customers at retail will do their share in providing free or reduced-cost ads and is supplying point-of-purchase materials, including album flats, posters, and bin cards. "An E-mail campaign hit up every account we could think of, asking if they wanted us to put up their Web addresses for pre-orders, etc.," says Rosenberg. Koch has also serviced the CD to 300 classical stations and set up "Win before you buy" campaigns at radio with preview broadcasts in key markets.

Discussions are in progress with PBS-TV for a fourth-quarter special, and there's a possibility for a "Music Of Hope" concert with the New York Philharmonic, adds Rosenberg.

"Any time something like this comes up it's a good thing," says Eric Davidson, buyer for

the Woodland, Calif.-based Valley Media distributor. "We'll add it in our street-date publication gratis, and hopefully other dealers will, too. It's time

for people in the industry to step up and be part of it, without thinking about sales so much as the human element."



Everclear Strikes Platinum. Capitol act Everclear recently received platinum certification awards from the Recording Industry Assn. of America (RIAA) for its album "Songs From An American Movie, Vol. One: Learning How To Smile." The set has spawned the successful singles "Wonderful" and "AM Radio." The band is promoting the companion collection "Good Time For A Bad Attitude," which features the rock radio hit "When It All Goes Wrong Again." Pictured, from left, are Roy Lott, president/CEO, Capitol; Darren Lewis, Everclear's manager; Everclear members Greg Eklund, Art Alexakis, and Craig Montoya; and Perry Watts-Russell, senior VP at Capitol.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

DIGGING FOR GOLD: Ari Gold is about to hit pay dirt. After relentlessly plying his musical wares in nearly every club within his New York home base, he's getting his first big break—thanks to a fruitful connection with famed tunesmith **Desmond Child**.

Gold caught Child's eye during a recent gig. A fast friendship led to Child offering Gold a sterling (and hit-worthy) new composition, "Review My Kisses," to add to his set. In fact, Child is expected to briefly join Gold onstage when the singer begins a month-long stint at New York's famed Fez nightclub Feb. 18.

"It's such an exciting time in my life and career," the artist says with a smile. "Things are taking off. It's a great time for me, creatively."

"Review My Kisses" fits nicely into Gold's repertoire, which is steeped in sticky pop melodies, sing-along hooks, and butt-shakin' funk rhythms. His self-made, eponymous disc is rife with accessible material—most notably "See Me Through" and "Don't Come For Me."

"I enjoy performing ["Review My Kisses"] because there's a lot of pain in that song," he says.

Besides mining solid, radio-ready material, Gold is intent on cultivating his image as an openly gay artist. He says that he takes immeasurable pride in being able to "make a CD with complete freedom . . . to say what I want and to make a CD that I did not have when I was growing up."

For more information, visit Gold's Web site, arigold.com, or E-mail him at arigold@arigold.com.

It's such an exciting time in my life and career. Things are taking off. It's a great time for me, creatively'

—ARI GOLD—

RIDIN' THE TRAIN: The strong suits of Washington, D.C.'s **Eric Brace** and **Last Train Home** are front man Brace's easy-going, heart-on-his-sleeve tunes and his lopsided-grin onstage delivery. He and LTH are certainly the most popular band in town with the white college-age caps-on-backward crowd, as well as with post-grads and listeners in their 30s.

His growing fan base underscores his belief that at least some listeners in the country today might be hungry for what he and LTH offer, which, at its base, is a kind of heightened normalcy—no angst or alienation; jes' groovin'. Offhand yet confident, Brace is a kind of latter-day alt. country **Crosby—Bing**, not **David**. As the old Schwepps' ad put it, he's "curiously refreshing."

Generally, the band builds on the singer/songwriter's main foundations: country-rock and '80s power pop. But Brace doesn't think of himself as retro. He just puts great stock in the timeless power of strong melodies, solid arrangements, and hooks the size of the QE2's anchors.

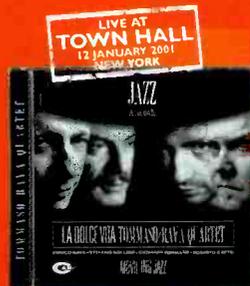
He draws most of his lyrics from the endless deep-blue well of the ditched and detached, but he serves up the tearjerkers (some with happy endings) with a smile. A few are confections, like the irresistible "Donut Girl," drawn from his second and latest album, "True North," (Adult Swim Records), which does for Krispy Kremes 'n romance what **Willis Alan Ramsey's** tune did for muskrats and love more than 25 ago. Think **the Mavericks** doing **Poco's** "Crazy Love." (Hey, it works.)

He knows the chances of breaking into the mainstream via a major label deal are slim—as in most other markets, no vocal artist from the D.C. area more than 28 years old has been signed for 15 years (**Mary Chapin Carpenter** was exactly 28 back in '86 when Sony signed her.) But it doesn't seem to worry him. Contact: Adult Swim Records, P.O. Box 1535, Arlington, Va. 22210-0835, or lasttrainhome.com.

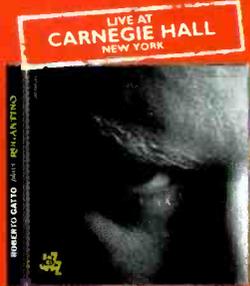
Assistance in preparing this column was provided by Bill Holland in Washington, D.C.

THE CAM JAZZ COLLECTION

Stay tuned for more



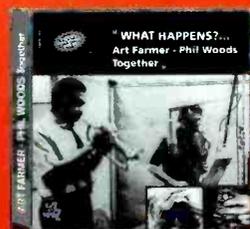
LA DOLCE VITA
Tommaso-Rava Quartet
(Movie-ing Jazz)
CAM 497541-2



ROBERTO GATTO PLAYS RUGANTINO
CAM 499613-2



KONITZ-SOLAL
Impressive Rome
CAM 498376-2



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



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'S HEATSEEKERS ALBUM CHART

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

FEBRUARY 17, 2001

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	3	24	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	No. 1 LIVE IN LONDON AND MORE...
2	1	17	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
3	2	14	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
4	6	14	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
5	8	40	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
6	5	21	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
7	10	6	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
8	7	35	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
9	9	24	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
10	19	13	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
11	14	11	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
12	16	15	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
13	24	6	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
14	20	12	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
15	NEW		MICHAEL FEINSTEIN CONCORD JAZZ 4901 (19.98/24.98)	ROMANCE ON FILM, ROMANCE ON BROADWAY
16	12	29	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
17	11	8	PRU CAPITOL 23120 (6.98/9.98)	PRU
18	29	11	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
19	18	8	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
20	15	7	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
21	13	11	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
22	21	18	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
23	17	79	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
24	36	10	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
25	26	15	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER

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	33	2	LARUE REUNION 10068 (16.98 CD)	TRANSPARENT
27	27	38	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
28	25	9	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
29	30	23	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
30	4	2	GODHEAD POSTHUMAN 27289/PRIORITY (9.98 CD)	2000 YEARS OF HUMAN ERROR
31	23	11	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
32	31	5	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
33	28	14	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
34	35	13	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
35	NEW		DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)	LOYALTY
36	32	23	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
37	40	9	INTOCABLE EMI LATIN 23730 (8.98/12.98)	ES PARA TI
38	49	6	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	I WILL SING
39	43	2	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
40	22	2	THE DONNAS LOOKOUT! 255* (14.98 CD)	THE DONNAS TURN 21
41	39	3	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98)	GOOD TIME
42	45	31	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
43	RE-ENTRY		DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98)	SHOW UP & SHOW OUT
44	RE-ENTRY		LIL' KEKE RELIANT 2001 (11.98/16.98)	FROM COAST TO COAST
45	NEW		OLD FRIENDS QUARTET SPRING HOUSE 42321 (11.98/16.98)	ENCORE
46	42	4	DEXTER FREEBISH CAPITOL 20464 (16.98 CD)	A LIFE OF SATURDAYS
47	34	6	DUST FOR LIFE WIND-UP 13060 (16.98 CD)	DUST FOR LIFE
48	41	17	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
49	37	17	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
50	RE-ENTRY		PASSION WORSHIP BAND SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE

POPULAR UPRIISINGS

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

TAKING R&B BY STORM: Los Angeles-based R&B singer **Tank** is off to a promising start for his debut album,



DJ Tong. Several DJ-driven compilations have been hits on the Heatseekers chart, and one that has the potential of being a Heatseekers hit is Pete Tong's "Essential Mix," due March 27 on London-Sire Records. The British DJ has been the host of BBC Radio 1's "Essential Selection" show for the last several years, and he is the founder of record label FFRR, whose roster includes Goldie and Orbital. Tong, who says he doesn't "want to be pigeonholed," is expected to tour around the time of the album's release.

"Force Of Nature," due March 13 on Blackground/Virgin Records, home of **Aaliyah**.

The album's second single, "Maybe I Deserve," is moving up the Hot R&B/Hip-Hop

Singles & Tracks chart, where it stands this issue at No. 33. The song is No. 31 on the Hot R&B/Hip-Hop Airplay chart. The video is currently getting medium-rotation airplay on BET.

The album's first single, "Freaky," was released last September and helped bring awareness about Tank, as the single was serviced to R&B radio.

Tank, whose image is described by his record company as a cross between **R. Kelly** and **DMX**, is expected to do a promotional tour around the album's release date.

KRISTIN LETS GO: Tony Award-winning Broadway singer **Kristin Chenoweth** may be on the verge of major stardom: She will star in her own prime-time NBC sitcom, "Kristin," set to debut sometime this year as a mid-season replacement. The arrival of her new TV series will probably help boost sales for her latest album, "Let Yourself Go," set for release Feb. 27 on Sony Classical. The set consists of vocal classics from the '20s to '40s, and she duets with for-



Henry's R&B. Carl B. Henry describes the music on his album "RNB" (due April 7 on Madison/CMC/Beyond Music) as "a new, vintage R&B sound." The album's first single is "Gimme Love." The Montreal-based Henry has shared concert bills with such acts as TLC, Mary J. Blige, and Next.

mer "Seinfeld" star **Jason Alexander** on the album track "Hangin' Around With You."

In 1999, Chenoweth won a Tony Award and Drama Desk Award for best actress in a musical for her role in "You're A Good Man, Charlie Brown." She also appeared in ABC-TV's version of the musical "Annie." Sony plans to advertise "Let Yourself Go" during "Kristin" when the show is on the air.

native Finland with "Don't Turn Back." The single, which was released Feb. 6 in the U.S., received advance airplay last year on Radio Disney. Tik

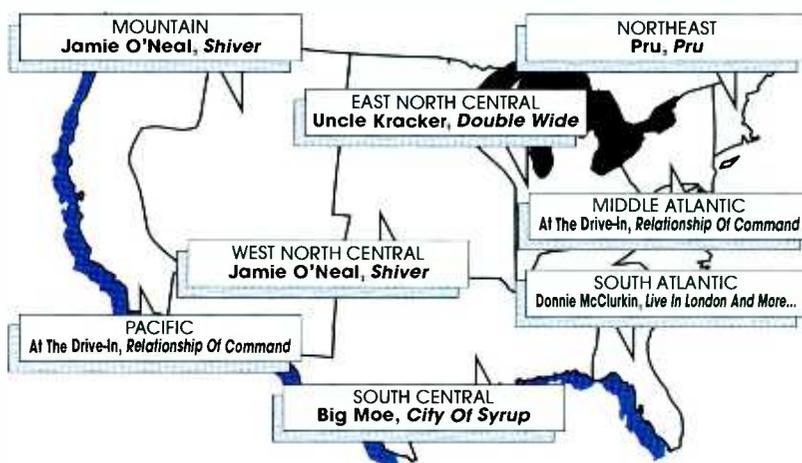


Satcher Steps Out. Country songstress Leslie Satcher, a noted songwriter/backup singer, makes her solo album debut with "Love Letters" (Warner Bros. Nashville). Satcher says she "didn't plan to be a writer. I've always wanted to be an artist." Satcher has written songs for such artists as Vince Gill, Lee Ann Womack, Pam Tillis, and Reba McEntire.

N'Tak was also part of last year's Radio Disney tour:

Tik N'Tak's debut album, "Friends," is set for a U.S. release April 10 on MCA Records. The group is currently on tour with **Aaron Carter**. Tour dates include Feb. 20 in Boston, Feb. 25 in Detroit, Feb. 28 in Chicago, and March 4 in Cleveland.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. At The Drive-In Relationship Of Command	1. Big Moe City Of Syrup
2. Paulina Rubio Paulina	2. Lil' Keke From Coast To Coast
3. Vicente Fernandez Historia De Un Idolito Vol. 1	3. Intocable Es Para Ti
4. Jamie O'Neal Shiver	4. Jamie O'Neal Shiver
5. New Found Glory New Found Glory	5. Lil' Flip The Leprechaun
6. Juan Gabriel Abrazame Muy Fuerte	6. Uncle Kracker Double Wide
7. Doggys Angels Pleezbaleevit!	7. Keith Urban Keith Urban
8. St. Germain Tourist	8. Lil' O Da Fat Rat Wit Da Cheeze
9. Delerium Poem	9. Donnie McClurkin Live In London And More...
10. The Donnas The Donnas Turn 21	10. Paulina Rubio Paulina

OUTKAST CREW MEMBER: Feb. 27 is the release date for "The Skinny" (Aquemini/Elektra Entertainment), the solo album debut from **OutKast** crew member **Slimm Calhoun**. He has appeared on OutKast's albums, and Calhoun's first single, "It's OK," features **André 3000** of OutKast. The video for the song has received significant airplay on BET, and Calhoun will be featured on OutKast's U.S. and European tours set for later this year.

TICKING POP BOMB: Female teen pop group **Tik N'Tak** had a No. 2 hit in its

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

► **GLORIA ESTEFAN**
Greatest Hits, Volume 2
 PRODUCERS: various
 Epic 05396

Estefan's endurance as a consistently high-quality performer is affirmed on her second compilation of hit singles. As evidenced by sophisticated fare like the sleek "I'm Not Giving You Up," she has come a long way from the earthy belter who made top 40 noise as front woman of Miami Sound Machine on "Conga" (here in an underground house version remixed by her son, Nayib, and "Little" Louie Vega). "Volume 2" also asserts Estefan's pop credentials via such uptempo dance hits as "Turn The Beat Around." The real draw of this set, though, is the trio of new tunes that suggests a vibrant creative future. "You Can't Walk Away From Love" (featured in the upcoming film "Original Sin") is a dramatic slow jam, while "I Got No Love" is a sultry R&B shuffler. The true standout is "Out Of Nowhere," an anthemic dance track that demands radio and turntable support. It could have the juice to catapult Estefan into a new phase, one conceivably leading to "Volume 3."

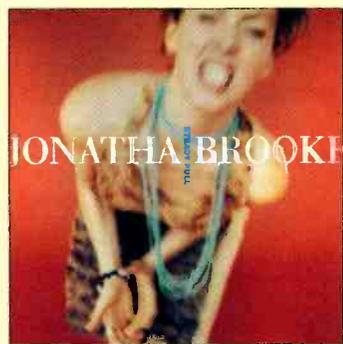
★ **STEPHEN MALKMUS**
Stephen Malkmus

PRODUCER: Clarence Skiboos
Matador 0LE-444
 It should come as no shock to those well-versed in Pavement's modus operandi—catchy tunes steeped equally in sarcasm and sincerity—that the solo debut of the defunct band's front man, Stephen Malkmus, is as witty as it is melodic. For those not familiar with Pavement's early-'90s indie-rock pioneering of a sub-genre pundits dubbed "slacker rock," one listen to Malkmus' solo debut will make the attitude immediately tangible. Lines like "I'm not what you think I am/I'm the king of Siam/I've got a bald head/My name is Yul Brynner/And I am a famous movie star" (from the track "Jo Jo's Jacket") exemplify the glib non sequiturs Malkmus tends to voice. Beyond the bookish lyrics, Malkmus has composed an album of brilliant songs, with creative intros, off-kilter arrangements, and well-placed effects. Highlights include "Church On White," "Discretion Grove," "Vague Space," and "Deado."

★ **TRAM**
Frequently Asked Questions

PRODUCER: Neal Avron
Jetset Records TWA035
 One could label Tram's sophomore album "hopeless," but only if that person is alluding to the fact that it's hopelessly beautiful. Consisting of British mates—Paul Anderson and Nick

SPOTLIGHT



JONATHA BROOKE
Steady Pull
 PRODUCERS: Bob Clearmountain, Jonatha Brooke, Ryan Freeland

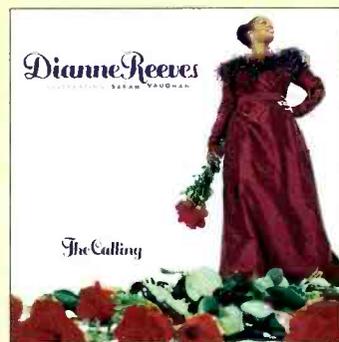
Bad Dog/Koch International 60701
 On the first studio effort for her new indie label, Bad Dog, venerable folkie Jonatha Brooke has decided to crank up the electric guitars and pump up the rhythms. It's not a complete departure, but "Steady Pull" shows the artist at her most playful and unabashedly sexy. She doesn't abandon the acoustic, introspective tone that has garnered her an ardent cult following. Rather, Brooke bolsters her tried-and-true sound with some contemporary (and commercially competitive) sonics. It's a complementary blend that works best on the standout cuts "How Deep Is Your Love"—with its rich harmonies and hip-hop-flavored beats—and the title track, an anthemic stomper with guest rhymer Michael Franti of Spearhead. Added star power comes courtesy of former Crowded House leader Neil Finn, who harmonizes on the elegantly sensual "New Dress." Triple-A programmers are now nosing on "Linger," a safe single selection that should inspire further investigation into this highly satisfying collection.

Avery—and originally a punk band, Tram ably makes mellow, mellifluous pop/rock masterpieces. While the band's latest album, "Frequently Asked Questions," is a sullen work, its wistful elegance separates it from the rest of the "modern life is rubbish" pack. Soft drums, slight horns, pretty guitar work, unobtrusive string sections, gradual basslines, light pianos, and ethereal lyrics are the elements that inject this set with a precise, lo-fi, Nick Drake-like appeal. Most-treasured cuts include "Now We Can Get On With Our Lives," "He Walks Alone," and "Folk." Contact 212-625-0202.

SPOTLIGHT

DIANNE REEVES
The Calling—Celebrating Sarah Vaughan
 PRODUCER: George Duke
Blue Note 27694

Reeves can wrap her voice around a melody like few other current jazz singers, hitting the high notes, the low notes, and everything in between as she caresses every phrase with palpable warmth and joy. Proving that her voice can work its magic in august company, Reeves playfully navigates 10 songs associated with the legendary Sarah Vaughan (plus one original tribute), channeling the classic melodies with grace. Although paying homage, Reeves puts her own dramatic stamp on the material, from her inspired scat on the swinging "Lullaby Of Birdland" to her sterling reading of



the lushly orchestrated "If You Could See Me Now." The arrangements, mostly by long-time Reeves cohort Billy Childs, put the singer's voice out front, surrounding her with some of the best players in jazz—including pianist Mulgrew Miller, guitarist Russell Malone, saxophonist Steve Wilson, and trumpeter Clark Terry, who duets charmingly with Reeves on "I Hadn't Anyone 'Til You."

★ **JIM WHITE**
No Such Place

PRODUCERS: various
Luaka Bop 2438-49911
 Three years after White's astonishing debut album, "Wrong-Eyed Jesus," we have a worthy successor: "No Such Place." Beyond the oddly buoyant opening track, "Handcuffed To A Fence In Mississippi," it is "The Wound That Never Heals" that sees White wringing out his Southern gothic vibe like a bloody bandanna. The song is about a murderer who knows exactly what it is she does—but when it comes to the why, well, "it's just a condition she picked up as a child." The sense of alienation is palpable, and the notion that

SPOTLIGHT



VÄRTTINÄ
Ilmatar
 PRODUCER: Hughes De Courson
NorthSide 6054

"Ilmatar"—the goddess of air—finds Finnish folk artisans Värttinä delivering one of the group's most innovative, refreshing releases to date. The opening track, "Itkin," begins hauntingly enough, but midway through, it evolves into a euphoric burst of energy—and then moments later, the same haunting rhythms return. This seamless (and effortless) yin-and-yang musical alchemy permeates the act's adventurous eighth album, which finds Värttinä further updating the Karelian *rano* tradition of its past two albums ('97's "Kokko" and '98's "Vihma"). Throughout, the sparkling settings—which mix traditional and modern instruments—form a postcard-perfect foundation for the celestial voices of Susan Aho, Mari Kaasinen, Kirsi Kähkönen, and Riikka Väyrynen. Contact 612-375-0233.

the human heart is dark and inexplicable is the ruling perception. The one certainty here is that this is a thoroughly engrossing collection. "No Such Place" features sharp contributions from Morcheeba, Sweetback co-founder Andrew Hale, DJ/producer Q Burns Abstract Message, and Sohichiro Suzuki, formerly of Yellow Magic Orchestra and now with Japanese underground outfit World Standard.

DAVID LASLEY
Back To Blue-Eyed Soul—Collected Works/1966-1999

PRODUCER: not listed
Zacoda 001
 You may not instantly recognize David Lasley's name, but you certainly will recognize the enduring tunesmith's repertoire of hit songs. Over the past 30-plus years, he has written such gems as "Lead Me On" (for Maxine Nightingale), "Jojo" (Boyz n the Bows), "One Fine Day" (Carole King), and "Roll Me

Through The Rushes" (Bette Midler's the Harlettes). Now, Lasley delves through his vast catalog, breathing new life into 21 of his finest tunes. Perhaps the most engaging aspect of this project is that Lasley neither mimics the original versions of his hits nor succumbs to the temptation to recast his material with trendy rhythms. Rather, he slides into a plethora of classic funk and old-school soul grooves, which perfectly suit his candy-sweet falsetto. Lasley's stylistic choices may not make for the most competitive pop recording in the marketplace, but they certainly render this one of the more refreshing collections you're likely to hear in the coming months.

TANTRIC

Tantric
 PRODUCER: Toby Wright
Maverick 2034

Three former members of the band Days Of The New have pooled their resources—and recruited singer Hugo Ferreira—for a collection that strives to walk a tightrope between the sullen demeanor that modern rock tastemakers require and the pop vibrancy necessary to score a mainstream hit. It's a tough task that Tantric handles reasonably well, thanks in large part to the firm direction of producer Toby Wright (Korn, Alice In Chains). He does a fine job of harnessing the band's apparent raw energy without watering down its intensity. Cuts like "Mourning" and "Live Your Life (Down)" are fine showcases for Ferreira's guttural growls, while "Breakdown" and "Frequency" illustrate deft musicianship. Solid as this album is, one leaves it convinced that you're not getting the full Tantric story until you experience it live. Something to keep in mind as the band embarks on a tour this spring.

R & B / HIP-HOP

SELF SCIENTIFIC

The Self Science
 PRODUCERS: DJ Khalil, Jade Tiger
S.O.L. Music Works/Landspeed 1007
 Self Scientific scores one for the West Coast underground with its debut, "The Self Science," which arrives via the act's own label, S.O.L. Music Works. It's a melodic, thought-provoking set as Chace Infinite and DJ Khalil take it back to the basics. The duo is a well-oiled machine: Infinite drops lyrical jewels with precise focus over well-crafted, sample-driven tracks courtesy of Khalil, who produced all but one of the selections. Unlike many of their contemporaries, Self Scientific takes the lyrical high road on such tracks as "The Long Run." "The Self Science" is also a family affair, with guest spots from fellow left-coast underground hip-hoppers Kombo MC, Kron-Don, Stark Marshall, and Planet Asia. Contact 323-857-1565.

PUBLIC ANNOUNCEMENT

Don't Hold Back
 PRODUCERS: various
RCA 69310
 Public Announcement has decided to let it all hang out on its latest disc, "Don't Hold Back." Following up 1998's "All Work, No Play" (Unhoo!/A&M), the Chicago-based quartet—Earl Robinson, Felony Davis, Glen Wright, and "Ace" Watkins—blends old-school harmonies and hip-hop breakbeats on its RCA bow. "Mamacita," the set's leadoff single, is a Latin-laced party track. The foursome returns to a similar formula on the sexy, midtempo "Papi." Those desiring a peak into the act's freaky side should investigate "Rithickulous." Tracks like "Man Ain't Supposed To Cry" and "Slow Dance" showcase the quartet's softer
 (Continued on next page)

VITAL REISSUES

BABYFACE
Lovers
 PRODUCERS: L.A. Reid, Babyface
Epic Associated/Solar ZK 66088

Tender Lover
 PRODUCERS: L.A. Reid, Babyface
Epic Associated/Solar ZK 66091

For The Cool In You
 PRODUCERS: Babyface, L.A. Reid, Daryl Simmons
Epic EK 66090

The Day
 PRODUCERS: Babyface, Gerald Baillergeau, Bradley, LL Cool J
Epic EK 66089

Back in the '60s and '70s, singer/songwriter Smokey Robinson wore the crown of R&B's poet laureate of love.



There have been many credible aspirants since then but only one true ascendant to the throne: Kenneth "Babyface" Edmonds. In the late '80s

and into the '90s, you couldn't—and still can't—turn the radio on without soon hearing such top 10 hits as "It's No Crime," "Whip Appeal," "Never Keeping Secrets," and "Every Time I Close My Eyes." Currently represented on the R&B charts with the single "Reason For Breathing," Babyface (who has since signed as a solo artist with Arista) proves he is still a force to be reckoned with as he builds on the foundation of these four now classic albums. These essential pop/soul sets bear witness to Babyface's enduring talent; besides the aforementioned hits and other choice cuts, aficionados will relish the addition of three bonus tracks on each reissue.

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 Bamberger (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)

side. Although PA has the pipes and solid production, "Don't Hold Back" lacks the more sophisticated pop elements needed to make a good album great. With competition from the R&B boy bands getting thicker, Public Announcement may get lost in the pack.

BARRETT STRONG Stronghold 2

PRODUCER: Barrett Strong
Blarritt Records 76127 1310
For those who aren't familiar with Motown lore, Barrett Strong is the singer who helped put the Detroit label on the musical map with his 1960 hit "Money (That's What I Want)" and who went on to greater acclaim as a songwriter (with collaborator Norman Whitfield) of such classics as "I Heard It Through The Grapevine" and "Just My Imagination." Following solo stints with such labels as Epic and Capitol, Strong returns with an album on his own Detroit-based label. Titled as a sequel to a 1975 Capitol set, "Stronghold 2" couples Strong's life-honed tenor with both the old (a churchy cover of the Temptations' "I Wish It Would Rain") and new (the country-influenced "In My Dreams"). Another must-listen is the soulful bonus track "Man Up In The Sky," initially released in the '70s. Contact 248-557-5305 or Blarrittrecords.com.

COUNTRY

DANNI LEIGH A Shot Of Whiskey & A Prayer

PRODUCERS: Emory Gordy Jr., Richard Bennett
Monument 37203
Danni Leigh's swan song at Monument is a rather rowdy affair, filled with swaggering country rockers such as "Chain Gang" and barroom laments like "Long-necks, Cigarettes." Kevin Welch's smoldering "What'cha Gonna Do" benefits from strong studio musicianship, but Leigh never quite sells the lyric. The gently swaying "Shiver Of Lonesome" works much better, as does the reverberated ballad "Can't Build A Better Love." Leigh, who has been saddled with the label "a female Dwight Yoakam," doesn't exactly run away from the comparison on this disc. In fact, she does nothing stylistically to distance herself from the Dwightster here. While that's not necessarily a bad thing, and she remains an artist of considerable flair and style, Leigh has failed to catch on at radio or retail so far. Without the aid of a promotion staff, it will be a tough row to hoe now. A shot of whiskey and a prayer might indeed help.

JAZZ

★ **FLORA PURIM**
Perpetual Emotion
PRODUCER: Airtó Moreira
Narada Jazz 70876-15289
Brazilian jazz vocalist Flora Purim first gained critical attention not in her own backyard but in the U.S. when she joined Chick Corea on his Return To Forever project. And while frequently associated with Antonio Carlos Jobim's bossa nova sound, Purim was, in fact, never as involved in that scene the way her contemporary Astrud Gilberto was. Purim certainly has the almost-sub-rosa sensuality of a bossa nova singer, but she's always been more than that. "Perpetual Emotion," her first album for Narada Jazz (and her first U.S. set in 13 years), places her in a straight-up jazz setting. Never sounding better, her voice still has the clarity of a bell, and her wonderfully nuanced phrasing shines. A couple of tracks, like "Saudade," do indeed reference bossa nova, but the only thing truly tropical about most of this material is Purim herself. Highlights include her original "Airtó's Jazz Dance," the cool sensibility of "San

Francisco River," and her captivating tones on "Escape."

LATIN

AFRO-CUBAN ALL STARS PRESENT FÉLIX BALOY

Baila Mi Son
PRODUCER: Juan de Marcos González
Ahora/Tumi Music LC 3885
The latest offering from the Afro-Cuban All Stars family features the band's vocalist, Félix Baloy, in his first solo outing. Following in the Buena Vista Social Club vein, "Baila Mi Son" is a collection of traditional Cuban dance rhythms—*cha cha chá*, bolero, and, naturally, *son* and *son montuno*—superbly produced, full of swing, and held together by Baloy's distinctive voice. Turns out that Baloy is quite the writer as well, as evidenced on the yearning bolero "Después De Esta Noche." Other cuts, like "Ven A Bailar El Cha Cha Chá," are delightful in their lyrical/instrumental ripostes. The arrangements and improvisation heard throughout this album are far more modern sounding, demanding, and exploratory than Buena Vista's predecessors. Still, we're back to the old *sonero* album—done with charm and soul—but done so many times in the past few years that we can't help but wonder how many more encores can be welcomed.

WORLD MUSIC

★ JACK COSTANZO

Back From Havana
PRODUCER: Bobby Matos
CuBop 028
Conguero and bongo player Jack Costanzo has been hard-wired into Latin music since the 1940s. With the level of popular interest in Afro-Cuban music at an unprecedented high, an album the caliber of "Back From Havana" demands to be heard. The phrase "some like it hot" is germane in dealing with this disc. The opening tunes, "Descarga.com" and "La La La," bring all the heat anyone could desire. The former rides fierce sax and trumpet solos, while the latter features Marilu's heated vocal and a bad-assed Jorge Camberos guitar solo, complete with an up-to-the-minute Carlos Santana feel. When this fire-eating collective backs off its hell-bent tempo, it delves into a seductive mambo or samba. With Costanzo and drummer Mike Holguin ruling the groove, every measure radiates Afro-Cuban rhythmic lust.

BLUES

► BIG BILL MORGANFIELD

Ramblin' Mind
PRODUCER: Dick Shurman
Blind Pig 5068
Big Bill Morganfield's second set for Blind Pig is a vital step toward the blues credibility he seeks. The artist's first release, "Rising Son," dealt with the fact that he is none other than the son of the giant of the genre, Muddy Waters. The blues die-hards needed "Ramblin' Mind" to be about Morganfield the man, and that's what they get. The album opens with "Mellow Chick Swing," a jump-blues number that, intentionally or not, puts some distance between Waters' classic postwar Chicago sound and Big Bill. The following tracks offer a good measure of stylistic variety, with the consistent thread being Morganfield's excellent vocal work. Taj Mahal does a sharp duet with the artist on the three-chord gut-bucket tune "Strong Man Holler." Morganfield's originals are sturdy, particularly "Troubles" and "What's The Matter." A cover of his dad's country/blues nugget "You're Gonna Miss Me" is especially evocative. Working with some seasoned players, Morganfield shows that his blues have their own depth.

CONTEMPORARY CHRISTIAN

★ REIGNING MERCY

Reigning Mercy
PRODUCER: Mick Lloyd
Q Records 92949
QVC enters the Christian music market

with the release of this impressive album on Q Records. What sets these women apart from some of the other "girl groups" in contemporary Christian music is their obvious seasoning. Consisting of sisters Shari Rowe and Marybeth Gareis and sister-in-law Jalann Marshall, the trio has been performing in the Phoenix area for years. Along the way, they've developed a warm, confident vocal presence. The threesome is also adept at songwriting, having penned 10 of the 14 cuts here. Mick Lloyd's production is vibrantly pop, but there's a muscular undercurrent that makes this project sound more substantive than other female pop acts. Among the project's highlights are "Your Love Never Changes," "The Wind Reminds Me," and a cover of the Mister Mister hit "Kyrrie." A tepid cover of Lee Ann Womack's "I Hope You Dance" is somewhat less inspiring than the original, though.

GOSPEL

► VARIOUS ARTISTS

Wow Gospel 2001
PRODUCERS: various
Verity 43163
Another year, and another "Wow" anthology that renders superlatives superfluous. The 32-song collection brings together last year's biggest gospel hits. Gospel/top 40 crossover phenom Mary Mary lead with the relentlessly hooky hip-hop vibe of "Shackles (Praise You)." Hezekiah Walker, assisted by B.B. Jay and David Hollister, delivers the major, in-your-face funky "Let's Dance." The venerable New Life Community Choir featuring John P. Kee stirs its own formidable fire on the kicking "Right Here." Modern gospel master Fred Hammond shows he hasn't lost his Midas touch, as he smolders on the alternately smooth and kicking "My Destiny," while CeCe Winans slows things down with the lavishly orchestrated, classic-in-waiting ballad "Alabaster Box." Both aficionados and first-timers will be blown away by this music, which still holds true to its gospel message while wisely including elements of pop, R&B, and hip-hop.

NEW AGE

★ RONU MAJUMDAR

Hollow Bamboo
PRODUCER: Kavichandran Alexander
Waterlily Acoustics WLA-CS-71
A few years ago, before hooking up with the Buena Vista Social Club, guitarist Ry Cooder explored more meditative atmospheres on the album "Meetings By The River," recorded with vina player V.M. Bhatt. "Hollow Bamboo" follows the East/West improvisational formula of that CD, teaming Cooder up with Indian bansuri flute player Ronu Majumdar. The moods they explore range from the buoyant refrains of "African Bamboo," with Cooder on oud, to the tremolo-drenched guitar atmospheres of "Krsna Kntha Kandam." Apparently emerging from the sessions that produced Jon Hassell's "Fascinoma" set, "Hollow Bamboo" shares the same musicians. Hassell also appears on a couple of tracks, with his muted, slurred trumpet lines transcribing the arc of Majumdar's sensual bansuri melodies. Majumdar takes a more traditional approach on several duets with tabla, yet they retain the same haunting atmosphere and mood. More of that sound can be heard on the simultaneous release of "Lady Astride The Tiger," his album of Indian ragas.

FOR THE RECORD

In the Feb. 10 issue, a gospel album review of Michael Speaks' "Praise At Your Own Risk" on Epic failed to list the artist's name.

ON ★ STAGE

DOWNHEARTED BLUES: THE LIFE AND MUSIC OF BESSIE SMITH

Starring and written by Jennifer Holliday
Directed by Donna Drake
Musical direction by David Brunetti
Illyria Theatre, Chelsea Playhouse, New York

THE DEVIL'S MUSIC: THE LIFE AND BLUES OF BESSIE SMITH

Written by Angel Parra
Directed by Joe Brancato
Starring and musical arrangements by Miche Braden
Melting Pot Theatre, Theatre Three, New York

No, you aren't seeing double. There are two Bessie Smiths on the New York stage. The first took up residence at the Chelsea Playhouse in the musical play "Downhearted Blues." The second was spotted about 20 blocks north at Theatre Three in "The Devil's Music."

And there is more than one similarity between these two shows about the iconic blues singer who took the music world by storm in the '20s. Both open with a scene revolving around a performance given during the last hours of her troubled life. Both are mostly monologues, although secondary characters appear occasionally. When it comes down to it, each play is just an excuse for an evening of Smith's music, which includes standards like "T'Ain't Nobody's Business If I Do." And judging from all the hooting and hollering in response to such numbers, that's exactly what audiences want.

The key difference between the shows is in their interpretations of the Deep South woman renowned as the Empress of the Blues. Jennifer Holliday plays Smith in "Downhearted Blues" as someone beaten down by life but with a little fight left. Miche Braden, in "The Devil's Music," plays the singer as a brawler whose tough-talking, hard-drinking demeanor hides the fact that she has already thrown in the towel.

Braden (who physically more closely resembles Smith) is nearer to the artist we've come to know from the current mix of fact and fiction. Holliday strips away the façade to reveal Smith's battered heart. Braden's portrayal feels right at first, but ultimately it is Holliday's that rings truest.

Anyone who has seen Holliday in shows like "Dreamgirls" knows she reigns as one of Broadway's biggest belters. In the tiny Chelsea Playhouse, she shows remarkable restraint, reining in her brassy voice and sticking to her lower register to suggest Smith's trademark growl. Yet even with both hands tied behind her back, she still manages to stop the show with nearly every number. She nails songs like "St. Louis Woman," while also finding all the

humor in such tunes as "Give Me A Pigfoot And A Bottle Of Beer" and "You've Got To Give Me Some."

Braden, on the other hand, often seems overwhelmed by the music. It doesn't help that she can be drowned out by the three-piece backing combo. (Holliday makes do with only a piano.) Braden, whose strength lies in an earthiness that Holliday lacks, fares best in numbers like the sizzling "I Ain't Got Nobody."

The shows hit the boards at the same time because a third play about Smith failed to materialize. Illyria Theatre originally planned to showcase Holliday in Edward Albee's seldom-seen drama "The Death Of Bessie Smith." But when that revival was shelved (after Albee refused to add sever-



SMITH

al songs to his spoken drama), Holliday penned her own play about the singer.

Truth be told, "Downhearted Blues" isn't much of a drama. Holliday stumbles into the pitfalls that bedevil first-time playwrights, from flat dialogue to rambling scenes. "The Devil's Music," which focuses more on Smith's unhappy family life, is better constructed; still, it leaves you with little more than the feeling of having read an interesting article about Smith. "Downhearted Blues" is preferable, for at its best—when Holliday sings—it's the next best thing to hearing Smith's own haunted, heartfelt voice on those timeless records made so long ago.

MARK SULLIVAN

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

PYT Same Ol' Same Ol' (3:25)

PRODUCER: Beau Dozier
WRITER: B. Dozier
PUBLISHERS: Like Father Like Son/Havana Brown, BMI
Epic 16458 (CD promo)
When we first heard from female quartet PYT in 1999, it was working its way into the pop youth explosion via the highly appealing "Something More Beautiful." It was a great beginning for an act that showed spirit and the potential to break out if it could only tickle the collective fancy of top 40 radio. Unfortunately, on the first track from its sophomore effort, "PYT (Down With Me)," songwriter/producer Beau Dozier travels a lazy path, simply tossing out another Destiny's Child knockoff with the hope that its familiar stop-and-start rhythm will stick to the wall. As a result, the four girls that make up PYT are ultimately stripped of personality. The track is as generic as paste—well, almost. There's an aggressive shout-out bridge that's actually more annoying than anything else. It's sad to see an endless array of baby-pop/R&B acts being generically produced in accordance to what their A&R teams must see as the easiest—yet by now the riskiest—route to stardom. We can only hope that PYT's album shows the breadth of originality hinted at in the group's debut. Otherwise, PYT may be DOA.

R & B

Lil' MO Superwoman (3:38)

PRODUCER: Bryan-Michael Cox
WRITERS: C. Loving, B. Cox
PUBLISHERS: Mo Loving Music, ASCAP; Babyboy's Little Publishing Co./Noontime South, SESAC
EastWest 7457 (CD promo)
Lil' Mo has weathered months and months of pushbacks for her yet-to-be-released debut, "Based On A True Story." What a shame, because on this second single, the 22-year-old songstress again proves herself to be a tremendous writer with the pipes to back it up. As with the previous "Ta Da," Lil' Mo identifies well with her young-leaning demographic and therefore pens tales that hit home. On "Superwoman," a midtempo jaunt produced by Bryan-Michael Cox, she takes on the role of the "super" girlfriend who is always there for her man. Cox isn't reinventing the wheel, but she does a fine job executing her mission here. Let's hope EastWest gives this talent the shot she deserves and releases "Based On A True Story" while there's still a story to tell.

COUNTRY

HAL KETCHUM She Is (3:48)

PRODUCER: Rodney Crowell
WRITER: H. Ketchum
PUBLISHERS: Mike Curb Music/Hal Ketchum Music, BMI
Curb 1588 (CD promo)
There's no denying that Hal Ketchum has one of the most enigmatic voices to grace the format in the last decade, and it's a shame he hasn't been heard on country radio much in the past couple of years. He

SPOTLIGHT



AMANDA GHOST Cellophane (3:38)
PRODUCER: Lukas Burton
WRITERS: Ghost, Burton, Dench, Skarbak
PUBLISHERS: Three4Music/Bucks Music/Reverb America Music, BMI; Warner-Chappell Music/Copy-right Control

Warner Bros. 100528 (CD promo)
Amanda Ghost's debut album, "Ghost Stories," garnered some serious kudos last year. Justifiably so, since singles "Filthy Mind" and "Idol" illustrated the artist's finesse with gritty, downtown-bred lyrics and a voice that seems to have had its share of long-neck beers and dangling smokes. Despite the less-than-appreciative response for these songs at radio, Warner Bros. knows the treasure it has in this standout singer/songwriter, and the label is pushing for a third sling-out with radio via "Cellophane." This haunting release walks the line between raucous barroom rock and the more sophisticated, polished efforts that find their way to adult top 40 radio. With a bounty of instrumental and melodic hooks, the track is as far from formula as they come. If radio can't find a place for Ghost, who is among the most obvious great talents in the arena today, then what's the business for? Look for the track on the soundtrack to the Keanu Reeves/Charlize Theron flick "Sweet November."

resurfaces with this pretty ballad, written by the performer and produced by Rodney Crowell. The lyric is a simple, eloquent ode to the woman he loves. Ketchum performs it in a way that is warm and passionate without letting it disintegrate into a syrupy love fest. For the most part, the production has an appealing organic quality that underscores the integrity of Ketchum's delivery. But the background vocals are more of a distraction than a complement. They make the track sound a little too sweet, detracting from the overall vibe. All in all, though, it's an engaging performance. But it remains to be seen if it has enough punch to get Ketchum back on country airwaves.

ROCK TRACKS

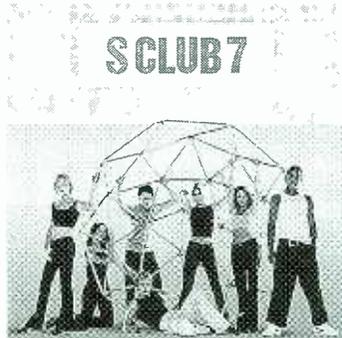
BT Shame (3:38)

PRODUCER: BT
WRITER: BT
PUBLISHERS: Embrace the Future Music/Warner-Tamerlane Publishing Corp., BMI
REMIXER: Ben Grosse
Warner Sunset/Reprise 100521 (CD promo)
It's always refreshing to see musicians transcend genre lines, simply making music regardless of categories. And it's even better when such a move succeeds. This single marks a few milestones for Brian Transeau: It's his first downtempo single and his first to feature organic vocals from Mr. BT himself. Previous single, "Never Gonna Come Back Down," made inroads at modern rock, a transition taken further with this remix of "Shame," featured on the soundtrack to "Sweet November." The song finds Transeau in a darker tone than most of his dance tracks, with a melody that's just as catchy. And he's got a great voice—which sounds all the better without the massive processing heard in some of the previous cuts—and

SPOTLIGHT

S CLUB 7 Never Had A Dream Come True (4:00)

PRODUCER: Cathy Dennis
WRITERS: C. Dennis, S. Ellis
PUBLISHERS: EMI Music Publishing/19 Music/BMG Music
Polydor/A&M/Interscope 10299 (CD promo)
While its weekly TV series is a sensation around the world—including the U.S.—U.K.-bred teen act S Club 7 has not been able to achieve similar success on the pop charts here. A lot of that has to do with the super-youth-oriented output on the act's two albums. But that's about to change, thanks to a keen flip-flop in direction with "Never Had A Dream Come True," a gorgeous, adult-appealing ballad that sounds more like Exposé than the Olsen twins. The magic behind the



music was conjured by co-songwriter/producer Cathy Dennis, a star in her own right in the early '90s with hits like "Touch Me (All Night Long)" and "Too Many Walls." After she fell from favor here, Dennis continued to make albums in her U.K. homeland—and each was richer and savvier than the previous. Those skills radiate in this tender love song, flavored by a delicate, emotional vocal and production that guides the song through a series of glorious highs. This is a bona fide hit, a song likely to carry us into the spring. "Dream" is going to heat up to those top 40 phones like a blow torch.

the passion in his vocals cuts through here. The artist also flexes his songwriting prowess, with a tune that will fit right in at modern rock.

ORGY Opticon (2:57)

PRODUCERS: Josh Abraham, Orgy
WRITERS: J. Gordon, A. Derakh, B. Hewitt, R. Shuck, P. Haley
PUBLISHERS: WB Music Corp./Vision X Music/Amircol Music/New Static Music/Exer Sapien Music/Splizz Music, ASCAP
Elementree/Reprise 100491 (CD promo)
After scoring with the top 10 modern rock track "Fiction (Dreams In Digital)," electro-loud quintet Orgy pumps out "Opticon," from the gold album "Vapor Transmission." Of course, the challenge in releasing a great single like "Fiction" is following it up with a cut of comparable caliber. While "Opticon" is as loud as the rest and continues the hip, futuristic lyrical concept from the album, the track just sounds less inspired. The simple drum-beat introduction comes across more like a cover of Billy Squier's 1981 kitsch classic "The Stroke," until the band's dark, electronic sound envelops the beats. The elements are all pretty decent—Ryan Shuck's guitar solo, Jay Gordon's vocals, the synths—but somehow, the parts don't add up. The group's cover of "Blue Monday" was such a winner, maybe an actual take on "The Stroke" wouldn't have been such a bad idea.

TRANSMISSION OK That Kind Of Girl (2:49)

PRODUCER: Blues Saraceno
WRITER: B. Saraceno
PUBLISHER: Blues Tunes Inc., ASCAP
Beyond 78177 (CD promo)
By the time he was old enough to vote, guitar prodigy Blues Saraceno had

SPOTLIGHT



TONI BRAXTON Maybe (3:08)

PRODUCER: Keith Crouch
WRITERS: T. Braxton, K. Crouch, J. Smith, M. Jamison, S. Gause
PUBLISHERS: Braxtoni Music/Dango Music, BMI; Edwardfunkhandz Music/Gloria's Boy Music/SS Class Music, ASCAP
LaFace/Arista 4530 (CD promo)
The latest release from Golden Globe winner Toni Braxton's double-platinum—and Grammy-nominated—album "The Heat" is another R&B-centric tune that works the contemporary edge, with a jittery, fast-talking series of verses and a sensual, highly atmospheric chorus that hints at this song's midnight-romance setting. The credible production comes courtesy of Keith Crouch, with Braxton serving as co-producer/co-writer. There's no doubt that "Maybe" hits with what's popular now at urban radio, though it's disappointing to see an artist with such extraordinary chops sing a song that one could hardly deem a rousing vocal showcase. Even so, Braxton has managed to make the transition from adult-leaning diva to a leading lady of soul. And she has certainly never looked better, which won't hurt the campaign. All in all, another successful outing for this enduring, endearing talent. Radio action is a no-brainer. Look for this one to continue her hot streak.

already released a critically acclaimed solo album and been featured on the cover of Guitar magazine. Starting in his teenage years, he worked with artists from the rock realm (Dweezil Zappa, Cream's Jack Bruce and Ginger Baker) and the pop mainstream (Taylor Dayne, Cher), eventually joining hair-metal act Poison. His latest project, the quartet Transmission OK, brings the retro sounds of the '60s and '70s together with a current alternative feel on its debut disc, "The Sky, The Stars, And The Great Beyond..." Lead-off single "That Kind Of Girl" is surprisingly light on the guitars; this catchy ditty combines a surfing feel (featuring a '60s-vintage Hammond organ solo) with a contemporary pop chorus. Unlike with some of his earlier solo work, Saraceno's voice isn't distorted, so you can hear him slide around with his falsetto. This could work well at some lighter rockers, as well as at modern/hot AC.

CHRONIC FUTURE The Majik (2:47)

PRODUCERS: Jay Lean, Chronic Future
WRITERS: Chronic Future
PUBLISHER: Name Under Cake Publishing, administered by BMG Entertainment, ASCAP
Retrograde/Beyond 78176 (CD promo)
Hmm, another middle-American rap/metal act... But before you throw this on the pile with the others in the overactive genre, Chronic Future is worth a listen. The Midwestern band actually got into the game before the movement had snowballed to its current saturation: Its self-titled debut in '96 and its '97 album, "Chronic," date back to when Kid Rock had a flattop. Compared with others in the rap/rock movement, these guys seem to have been around long enough to have been stamping out 78s. This tune, from the new album "4 Elements," is deeper than most other screamin'-rap ditties.

There's plenty of manic, shrieky rapping through the verses, with almost pop-your-top crazy vocals. But just when you're ready to call an ambulance for the poor lead singer, the chorus pulls a 180, gearing into a mellow, singable melody—lending some present value to Chronic Future.

TANTRIC Breakdown (3:10)

PRODUCER: Toby Wright
WRITERS: Tantric
PUBLISHERS: WB Music/CFT Publishing/Oglirfrica/Cloud 29 Publishing/Jolene Cherry Music, ASCAP; Warner-Tamerlane Publishing/Eight Inches Plus Publishing/Cherryworks/Mavenck Recording, BMI
MCA 100456 (CD promo)
Apparently, hard-rock quartet Tantric knows all about the "Breakdown" that we are told about in its latest release. The four-piece band from Louisville, Ky., consists of three former Days Of The New members with a new singer. "Breakdown," the first single from Tantric's self-titled debut (due Feb. 13), begins with a fluid acoustic guitar lick, accompanied by two penetrating bass kicks and a biting snare—all of which make way for the captivatingly dark vocal of Hugo Ferreira. In his "I sing with a cigar in my mouth" Eddie Vedder-like voice, the man tells of someone's seemingly happy life that could—at any minute—fall victim to a "Breakdown." Instrumentally, the tune is tightly arranged and produced by Toby Wright (Korn, Alice In Chains). Although the band may not reveal the sexual secrets of the ancient Buddhist sect it's named for, Tantric does offer a model hit that could become a potent force on rock radio.

RAP

LUDACRIS Southern Hospitality (no timing listed)

PRODUCERS: the Neptunes
WRITERS: Ludacris, Pharrell
PUBLISHERS: ASCAP/BMI
Def Jam South 15213 (CD promo)
On the heels of his enormously popular "What's Your Fantasy," Ludacris returns to show a little "Southern Hospitality." As with his prior success, he keeps things much the same, offering another booty-shakin' tune for the masses. The former radio personality from Atlanta has a real ear for what's hot on the streets, enlisting producers-of-the-moment the Neptunes to create a bass-heavy track with an unforgettable hook. It's a club-oriented jam that keeps the formula simple and sweet—one part platinum, two parts party. Ludacris' flow is nondescript, but the infectious track more than makes up for it. R&B radio has already begun to show love to one of its own, especially in the South.

KOOL G RAP Streets (no timing listed)

PRODUCER: Buckwild
WRITERS: N. Wilson, A. Best
PUBLISHERS: lilvii/Still Diggin Music/BMG Songs, ASCAP
Rawkus (CD promo)
After a three-year hiatus, Kool G Rap returns to business as usual on "Streets." Mr. Rap, who first made his name as half of the hardcore hip-hop duo Kool G Rap & DJ Polo, has been making reality-based music for the streets for more than a dozen years. Rap leads off with this no-holds-barred, Buckwild-produced track from his eighth album, which serves as his Rawkus debut. From the rugged lyric to the methodic production, "Streets" is vintage Kool G Rap. The chorus speaks for itself: "The streets, where it happens at/The streets, it's where they clappin' at/It's where the action's at/The streets, it's where they packin' at/The streets, it's where it's crackin' at/The streets, bring it back to that." It will be a return to yesteryear for some, an introduction for others, and an example of true hardcore hip-hop for all.

FOR THE RECORD

Shawn Colvin's "Whole New You," reviewed in the Feb. 10 issue, was issued by Columbia Records. The catalog number for the promo single is CSK16441.

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.)



Girl Talk. Slip-N-Slide/Atlantic rapper Trina, right, joins the ever-widening circle of music artists who have made guest appearances on the "Jenny Jones" show. The rapper—pictured with host Jones—performed the song "Pull Over" for a segment on makeovers.

112's Story Continues With 'Part III'

Bad Boy/Arista Act Takes Up Songwriting/Producing Duties

BY JEFF LOREZ

NEW YORK—For a change of pace, male R&B quartet 112 opted not to record in its native Atlanta or in New York. Instead, the four-some trekked to Nashville.

"We went there to get away from the record label, our families, friends, girlfriends, and managers," explains member Mike Keith. "We needed that space to become more unified as a group and to really create. We just recorded and chilled."

The end result can be heard when the group's third Bad



112

Now in their early 20s, the 112 members—who also include Quinees Parker (aka Q), Marvin Scandrick III (aka Slim), and Daron Jones—are school friends who grew up singing in church and were discovered in a local Atlanta club called 112.

The group is currently managed by Courtney Sills for Sills Entertainment and Free Maiden for Free For All. And all four members are signed to Bad Boy chief Sean "Puffy" Combs' publishing company, Justin Combs Publishing/EMI-April Music (ASCAP), via their own Da Twelve Music.

Since the release of its first album, the group has focused on crossing over from its R&B base to pop.

"It's very fickle in R&B," notes Slim. "You're only as hot as your last record. But in rock and alter-

(Continued on page 25)

Boy/Arista album, "Part III," is released March 20. And unlike its earlier albums—1996's "112" and 1998's "Room 112," "Part III" was mostly written and produced by the foursome, with additional producers including Tim and Bob (Sisqó's "Thong Song") and Bad Boy's in-house man Mario Winans.

Dupri's So So Def, Columbia Renew Deal; Thump Records Crosses Over To TV

SO SO DEF RE-ENLISTS: Despite rumors to the contrary late last year (Billboard, Nov. 11, 2000), **Jermaine Dupri's** So So Def imprint has re-upped with Columbia Records. The re-signing marks the continuation of an eight-year relationship between the two labels. Dupri, who is responsible for discovering acts such as **Kriss Kross**, **Da Brat**, and **Jagged Edge**, has found recent success with 13-year-old rapper **Lil' Bow Wow**. Upcoming So So Def projects include new albums from Jagged Edge, newcomer **R.O.C.**, and Dupri himself.

TV GOES THUMP: Drawing upon its specialization in hip-hop/rap, Latino, dance, and funk music, party label Thump Records crossed over into TV land Feb. 9 with the debut of "Thump!" Syndicated nationally on the WGN Network, the half-hour dance show is taped live from Club Rio in Las Vegas' Rio Hotel. Open to the public, the show is produced in English and Spanish for international distribution. Signing on as the first sponsor: retailer Warehouse Music.

DJ **A.L.3** mans the "Thump!" music booth, joined by personalities **Leon Aaryn**, and **Lisa**. To help kick off the program, Thump is giving away free trips to Las Vegas through a lineup of West Coast stations that includes Los Angeles' KPWR and KCMG and Phoenix's KPTY. The label, which recently marked its 10th anniversary, was founded by president **Bill Walker** and **Alberto Lopez**.

BEAUTIFUL MUSIC: Last year (The Rhythm & The Blues, Billboard, Oct. 7, 2000), I chatted with **Patrice Rushen** and **Sheree Brown** about their then-pending musical project: **Sisters Being Positively Real** (SBPR) and their debut release, "Beautiful Woman, The Album." The fruits of that labor were unveiled recently with the Valentine's Day launch of the pair's new Web site (bweg-co.com), through which the 12-track album and video for the title tune are available.

The Brown Baby Entertainment Group album—which streets Feb. 28—is an aural treat containing soothing, feel-good music featuring R&B, jazz, pop, and folky leanings accented with eloquent spoken-word passages by **Juliana Jai**. Of particular note are the title track (of which there's also a reggae version) "I Got A Good Man," "Sisters Being Positively Real," and "Ego Flight."

ALL ABOARD: Reps from 15 to 20 of the country's top R&B stations will be flying into Los Angeles to broadcast live back to their respective hometowns from the Shrine, site of the 15th annual Soul Train Music Awards. Sponsored by Soul Train, Sprite, and Premiere Radio Networks, the noon-4 p.m. artist-interview marathon takes place Feb. 27-28. For more information, contact Premiere VP of talent relations **Barry Krutchik** at 818-377-5364.

THE B-BALL BEAT: The NBA is bouncing to the beat at the 2001 All-Star Jam Session, the predecessor to its annual All-Star Game Sunday (11) at Washington, D.C.'s MCI Center. **Shaggy**, **Jagged Edge**, **Lil' Bow Wow**, **De La Soul**, **Silk The Shocker**, **Avant**, **Dave Hollister**, **Lil' Zane**, **Dream**, **O-Town**, **the Transitions**, and **VP-215** are booked for Club NBA Feb. 8-11 for the Fleer-sponsored Jam Session, which also features interactive basketball games.

SHORT SHORTS: Bankroll Entertainment Group act **Ram Squad**, formerly on Universal, has now signed with

JCOR/Interscope to release its debut album, "Random Access Money." The original project has been revamped with four new songs featuring **Nelly**, **Cam'Ron**, and **Sticky Fingaz**. Later this year, Philly-based Bankroll—co-owned by **Stephen "Eppy" Epstein** and **Tommy Hill**—is planning to issue the "Bankroll Indictments" compilation and its second film/soundtrack, "Bachelor Party," through independent channels... Nashville-based Squint Entertainment—headed by GM **Dave Palmer**—is releasing its first hip-hop project, an upcoming album by **L.A. Symphony**, a collective of eight hip-hop producers/MCs... Producer/artist **Timbaland**, who's cut his soundtrack teeth on "Romeo Must Die" and "Dr. Doolittle," has co-executive-produced his first movie, "30 Years To Life." He's also scoring the film and executive-producing its soundtrack. Shown at the recent Sundance Film Festival, "30 Years" addresses the realities of turning 30 and is the feature film debut of director/screenwriter **Vanessa Middleton** ("Cosby," "Sister, Sister")... Grammy nominee **Steve Harvey** is this year's NAACP Image Awards' entertainer of the year.

Assistance in preparing this column was provided by **Rashaun Hall** and **Marci Kenon** in New York.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



Rapper Tow Down Records Debut, 'By Prescription Only,' On Elektra

BY MARCI KENON

NEW YORK—Believing that a lot of hip-hop is creatively bankrupt, rapper Tow Down has recorded an antidote, "By Prescription Only," his debut album. It drops March 13 on D.I.M.E./Elektra Entertainment.

The 22-year-old Houston native (aka Brian Theriot) infuses his diverse musical tastes throughout this 13-track set. First single "Country Rap Tune" was sent to R&B, rap, and crossover radio Jan. 12 and features local rappers Hawk and Big Pokey.

"I'm into everything from Run-D.M.C. to Led Zeppelin to George Strait," says the M.O.E. Publishing (ASCAP) songwriter. "I like to take bits and pieces of every genre. I baked the pie so everybody can have a slice: rockers, the real hip-hop ghetto thugs, and the Hispanic market."

Dope House/Universal rapper South Park Mexican is featured on "Slant Eyes." Tow Down also exchanges rhymes with C-Note of the Botany Boys on "The Virus" and Houston rappers Lil' Flip and Lil' Flash on "We Shinin'." Another notable track is the Tow Down-penned "Emotions," which has strong pop potential.

He says he earned his street credibility as the only white rapper in the Screwed Up Clique. The local ensemble of hip-hop talent was headed by the late DJ Screw, who assisted local rappers with their national aspirations.

"I don't try to project something I'm not," says the rapper, who is managed by Houston-based Ram Management. "I don't try to 'act black' on the hip-hop scene. I'm just Tow Down on the hip-hop scene."

"I was one of the first people to play 'Country Rap Tune' before he got signed. It was an instant hit," says Luscious Ice, music director/PD at KBLZ, which is simulcast on 102.7 and 106.9 in Tyler and Longview, Texas, respectively. "The phones were ringing immediately with people wanting to know who the artist



TOW DOWN

was... The album is also very tight with different [musical] flavors. He's not just an artist making novelty records. He can actually rhyme."

Tow Down began rapping in the school cafeteria around the time he was in eighth grade and eventually turned his hobby into a career. He joined local group Thugs Of Another Kind, who released a self-titled album in 1998 on D.I.M.E. (Dedication, Innovation, Motivation, and Education). The label is owned by Tow Down's brother, Bernard Theriot. When the group later disbanded because of creative differences, Tow Down resurfaced as a solo act and spent nine months recording "By Prescription Only."

Elektra is launching a promotion campaign with street teams initially blanketing the Southeast and Southwest regions, says Al Branch, Elektra's senior director of marketing.

The "Country Rap Tune" video—directed by Jeff Byrd—goes to BET this month and MTV the first week in March. Tow Down will also make guest appearances on BET's "106 & Park" and "Rap City" and on MTV.

The Beatnuts Keep Squeezin' It On Loud

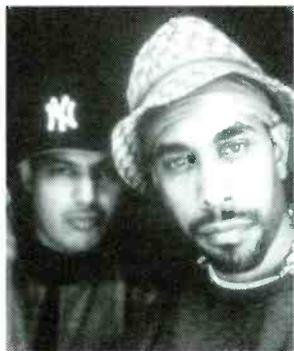
BY RASHAUN HALL

NEW YORK—When it comes to the career-building concept of paying dues, the Beatnuts are well-versed. With eight years in the business and five albums (“Intoxicated Demons,” “Street Level,” “Stone Crazy,” remix EP “The Spot,” and “Musical Massacre”) to their credit, Psycho Les and Ju-Ju know what it takes to maintain hip-hop longevity. The New York-based duo remains consistent on its latest set, the March 6 Loud Records release “Take It Or Squeeze It.”

The new album—the Beatnuts’ first on Loud after a stint on Relativity—follows the simple musical approach that has earned the act its dedicated following.

“The beats definitely come first,” says Ju-Ju (né Jerry Tineo). “Les and I bring a whole bunch of beats together. We choose what we want to work with and what direction we want the album to go in. Then we sit down and write. On this album we were more organized. With the others, we wasted a bunch of time tracking a bunch of songs and ended up only using 13 or 14.”

“Every cut is bananas on this album,” continues Ju-Ju, who is pub-



BEATNUTS

lished by 6 Deep Publishing (ASCAP). “We only picked the cuts that had that kind of an impact on us.”

“We planned every joint as a single,” adds Les (né Lester Fernandez), who is published by Psycho Les Publishing (ASCAP). “We don’t have any album cuts because that was the problem with the last album. The label thought the last album only had one single. So with this album we decided to

give them 12.” Although Les and Ju-Ju went into the studio wanting to create a singles-driven album, they didn’t lose sight of what was most important to them—making quality music. “When it comes to creating music, it’s about making ourselves happy,” says Les. “When you say ‘radio,’ don’t think [the song] has to be all happy and corny. It can be hard. It’s just how you do it, and we’ve proven that.”

Loud director of A&R Che Harris agrees. “With Loud, it’s never about being something you’re not,” says Harris. “Les was adamant about taking it back to the beginning, back to the sound of their first album. Artists have to be able to stay true to their style, and the Beatnuts are known for those obscure, hard-to-find samples. They have a broad and dedicated audience who expects that.”

With an eye on the business side of things, the Beatnuts have branched out to a broader audience via video-gaming. “We produced some tracks for the ‘Madden 2001’ video game,” says Les. “It’s just another market to touch. You have all these young kids and people who don’t even like hip-hop up on the Beatnuts because they play the game.”

Loud is looking to expose the group to other audiences as well. “We want to maximize their fan base on all levels,” says Loud product manager, special projects Kyessa Bennett.

To that end, the Beatnuts will be performing at the Los Angeles Dragon Festival, as well as doing spot dates in New York. Loud will also be placing outdoor advertisements and TV and radio spots to increase visibility.

The Beatnuts, who have produced tracks for Mos Def, Fat Joe, Big Pun, and Ghostface Killah, insist that “Take It Or Squeeze It” is unlike anything else in hip-hop right now. And therein lies its strength.

“There’s a lot of stuff on the radio that sounds similar,” says Ju-Ju. “But we always try to wake people up from the daze of all that other stuff. If you cop this album, we will give you your money’s worth—and guarantee your satisfaction.”



STEPHANIE LOPEZ'S
RHYTHM SECTION

BEYOND THE TOP: Joe’s latest single, “Stutter” (Jive), makes it to new heights on this issue’s Hot R&B/Hip-Hop Singles & Tracks. It gained the No. 1 position last issue over **OutKast’s** “Ms. Jackson” (Arista) by a spread of almost 800 points, but this issue “Stutter” moves even further ahead of the pack. Gaining the Greatest Gainer designation for both sales and airplay, “Stutter” pulls ahead of the pack by close to 3,000 points. This lead is in part a result of the 7% increase in sales at retail overall and the release of the radio remix featuring multi-platinum artist **Mystikal**. Mystikal has had a tremendous amount of exposure lately; his current solo single, “Danger (Been So Long)” (Jive), sits at No. 4 on Hot R&B/Hip-Hop Singles & Tracks, its sixth week in the top five of this chart.

Mystikal’s current album, “Let’s Get Ready,” which has spent 19 weeks on Top R&B/Hip-Hop Albums, moves 13-10 this issue with a 31% gain in sales. Joe’s “My Name Is Joe” moves 51-49 on Top R&B/Hip-Hop Albums, with a 26% gain in sales over last issue.

LEGEND RETURNS: This issue marks the first production by **Clive Davis** to chart on Hot R&B/Hip-Hop Singles & Tracks since his departure from Arista Records, as J Records’ debut R&B artist, **Olivia**, is the chart’s Hot Shot Debut at No. 60 with “Bizounce.”

Doubling its total points, “Bizounce” gains ground at radio. As there is no commercial single scheduled for release to date, Olivia will have to work her way up the chart via radio points only. On Hot R&B/Hip-Hop Airplay, Olivia debuts at No. 56, gaining early support from WBLS and WRKS New York, WGCI Chicago, and WPRW Augusta, Ga.

THE BEST OF TIMES: Life constantly ebbs and flows. Things change, and people move on. Thus, change creates a new opportunity for me at J Records. I have had the honor over the past year to be a part of the R&B community in the best of ways. I have been a part of the continuance of many careers and participated in the birth of new ones. I have been the eyes and ears of the community and have tried to hold a candle to those before me without making it too hard for those who will follow after me. I am going to miss being such an integral part of the pulse of the industry.

I would like to thank all those here at Billboard who have made my stay educational, meaningful, and the most worthwhile endeavor in my career to date.

To those of you who read this column, please know that there is music ahead from various labels that will restore your faith in music and the business. For those of you whom I leave behind, know you will always hold a special place in my life and career. Finally, for those of you whom I will join on the road of life, I look forward to the wondrous things we will create and be a part of.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan®					
◀ No. 1 ▶					
1	1	1	11	MS. JACKSON (D) (T) (X) LAFACE 24525*/ARISTA †	OUTKAST 3 weeks at No. 1
2	2	—	2	DOLLAZ, DRANK & DANK (C) (D) (T) HEAVYWEIGHT 2152/TVT †	MR. SHORT KHOP FEATURING KOKANE
3	3	—	2	THE WOOD (C) (X) NEW MILLENNIUM 0003*/KMU	PAPA SEVILLE
4	4	2	3	THE BLAST (T) RAWKUS 294* †	TALIB KWELI & HI-TEK FEATURING VINIA MOJICA
5	6	6	17	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
6	8	3	16	WHERE I WANNA BE (C) (D) (T) BABY REE 35058/LONDON-SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
7	5	5	3	UHHNNHH (T) J GRAND 299*/RAWKUS	THE BAD SEED
◀ GREATEST GAINER ▶					
8	19	18	10	IT WASN'T ME (T) (V) MCA 155782* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
9	14	—	2	GET UP (T) RAWKUS 295*	COCOA BROVAZ
10	20	20	9	ALL GOOD? (T) (X) TOMMY BOY †	DE LA SOUL FEATURING CHAKA KHAN
11	15	11	4	POKE IT OUT! (C) (D) (T) WINGSPAN 0009	TRACK SQUAD
12	16	21	22	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
13	11	17	8	PUT IT ON ME (T) MURDER INC./DEF JAM 572751*/IDJMG †	JA RULE FEATURING LIL' MO & VITA
14	13	7	10	NO! NO! NO! (C) (D) (T) KING PIN STATION 197 †	SUNNI BLACK FEATURING MOTHER SUPERIA
15	9	4	10	OH NO (T) RAWKUS 289* †	MOS DEF & PHAROAE MONCH FEATURING NATE DOGG
16	7	10	14	BABY IF YOU'RE READY (C) (D) (T) DOGGY STYLE 2132/TVT †	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA
17	22	13	11	\$#!* ON YOU (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D-12
18	25	14	9	PEACE OF MIND (D) LEGIT BALLIN' 25014 †	DARKSIDE BALLAZ FEATURING TWISTA
19	12	9	8	SOUTHERN HOSPITALITY (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG	LUDACRIS
20	27	29	14	DA BRIDGE 2001 (T) ILL WILL/COLUMBIA 79522*/CRG †	QB FINEST
21	21	19	4	CHANGE THE GAME (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †	JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK
22	10	8	4	SUICIDAL FAILURE (T) EASTERN CONFERENCE 287*/RAWKUS	CAGE
23	24	22	5	R.E.S.P.E.C.T. (C) (D) (T) LOOKALIVE/RAWKUS 497459*/INTERSCOPE	4TH AVENUE JONES
24	18	15	18	BIG DOE (C) (D) (T) FUTURESCOPE 3331 †	SUICIDE
25	17	16	9	DANGER (BEEN SO LONG) (T) JIVE 42860* †	MYSTIKAL FEATURING NIVEA
26	28	24	15	SOULJAS (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
27	29	25	23	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
28	26	26	10	IS THAT YOUR CHICK (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT
29	23	12	12	THAT SMUT (T) EASTERN CONFERENCE 273*/RAWKUS	SMUT PEDDLERS
30	NEW ▶	1	1	PROJECT CHICK (T) CASH MONEY 860919*/UNIVERSAL †	CASH MONEY MILLIONAIRES
31	37	23	26	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
32	NEW ▶	1	1	BLAZE RHYMEZ (T) HIGHRISE 474*/MATADOR	THE LARGE PROFESSOR
33	RE-ENTRY	20	20	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
34	30	30	15	I JUST WANNA LOVE U (GIVE IT 2 ME) (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	JAY-Z
35	RE-ENTRY	30	30	CALLIN' ME (C) (D) (T) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
36	40	45	24	SHAKE IT LIKE A DOG (C) (D) (T) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
37	33	37	19	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
38	32	35	18	IT'S OK (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
39	46	40	34	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
40	NEW ▶	1	1	HOT (T) FRONT PAGE/IN THE PAINT/KOCH 8242*/FAT BEATS †	KRS-ONE
41	35	—	5	ESCALADES & NAVIGATORS (C) (T) (X) SOLO 529*	BEN HATED FEATURING REE REE AND AX
42	45	—	2	GHETTO LAWS (C) (D) (T) BIV 10 158504/UNIVERSAL †	THE TRANSITION
43	41	46	30	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
44	47	—	24	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
45	NEW ▶	1	1	LIKE THAT (C) (D) GETTO JAM 1041/BIG WHALE †	DOMINO FEATURING DIAMONIQUE
46	NEW ▶	1	1	TAKE IT TO DA HOUSE (T) SLIP-N SLIDE 85063*/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
47	RE-ENTRY	28	28	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
48	49	—	105	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/IDJMG †	2PAC FEATURING KC AND JOJO
49	RE-ENTRY	2	2	AIN'T GON' DO (D) TEN SIX 1318	RICHIE RICH
50	RE-ENTRY	9	9	GRAVEL PIT (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †	WU-TANG CLAN

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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	2	1	26	SHAGGY ▲ ³ MCA 112096* (11.98/17.98)	HOTSHOT	1
Greatest Gainer						
2	4	5	17	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
3	6	4	13	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
4	7	7	16	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
5	3	2	7	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
6	5	3	7	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
7	8	6	12	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	4
8	1	—	2	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
9	9	8	29	JILL SCOTT ▲ WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS		8
10	13	14	19	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
11	10	9	12	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
12	12	11	15	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
13	18	16	9	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
14	14	13	11	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
15	15	12	8	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
16	20	18	15	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
17	17	21	11	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
18	19	15	19	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
19	25	22	32	NELLY ▲ ⁵ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
20	23	23	17	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	20
21	22	20	15	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
22	16	10	4	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
23	21	17	9	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
24	11	—	2	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
25	24	19	7	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
26	26	24	10	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
27	27	27	9	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
28	29	26	55	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
29	28	25	8	QB FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		18
30	34	28	12	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
31	30	30	43	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
32	31	32	11	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
33	35	36	11	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
34	33	31	9	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
35	38	41	39	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
36	40	35	12	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
37	41	39	72	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
38	32	29	10	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
39	39	40	21	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
40	37	33	12	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
41	36	34	38	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
42	44	44	16	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
43	52	56	20	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
44	54	47	18	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
45	45	43	44	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
46	48	57	12	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	46
47	50	53	22	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	47
48	47	50	13	PRODIGY OF MOBB DEEP ● INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
49	51	51	42	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
50	43	38	12	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
51	42	37	8	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35

52	57	59	40	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
53	49	42	8	FIELD MOB MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY	35
54	55	52	64	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
55	63	—	15	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
56	61	69	20	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
57	53	45	41	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
58	64	63	32	KELLY PRICE ▲ DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	3
59	46	46	12	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
60	56	48	80	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
61	58	61	24	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
62	60	62	41	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
63	59	54	15	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
64	65	49	16	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
65	69	65	69	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
66	67	67	33	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
67	76	76	60	DMX ▲ ⁵ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
68	83	72	12	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
69	84	96	60	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
Pacesetter						
70	95	—	2	DAZ DILLINGER & JT THE BIGGA FIGGA D.P.G./GET LOW 2141/BLACK MARKET (10.98/15.98)	LONG BEACH 2 FILLMOE	70
71	62	66	22	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
72	89	60	10	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98) HS	[GIRL DIRECTOR]	50
73	72	—	2	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	72
74	88	79	9	MONIQUE MOSEE KNR 1237 (15.98 CD)	GIRL LIKE ME	74
75	90	—	41	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
76	68	58	21	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
77	85	75	32	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
78	82	81	34	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
79	77	86	14	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
80	87	82	16	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
81	100	—	37	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
82	86	84	38	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
83	78	71	21	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
84	98	—	12	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	9
85	80	89	30	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
Hot Shot Debut						
86	NEW	1	1	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER	86
87	81	87	11	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!	35
88	70	70	21	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
89	71	68	9	SOUNDTRACK EDMONDS/DEF SOUL 548156/IDJMG (12.98/18.98)	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	60
90	66	55	13	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
91	74	90	6	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	74
92	NEW	1	1	SOUNDTRACK UNIVERSAL 013436 (12.98/18.98)	THE QUEENS OF COMEDY	92
93	94	—	10	TRIPLE 6 MAFIA SMOKE OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
94	93	88	8	SPM DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	49
95	RE-ENTRY	11	11	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	15
96	RE-ENTRY	66	66	MARY J. BLIGE ▲ ² MCA 111929* (11.98/17.98)	MARY	1
97	92	—	22	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
98	91	85	55	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
99	79	73	3	LIL' KEKE RELIANT 2001 (11.98/16.98) HS	FROM COAST TO COAST	73
100	RE-ENTRY	13	13	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 list prices. 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.

112'S STORY CONTINUES WITH 'PART III'

(Continued from page 23)

native, the fans are more loyal. You have 60-year-old Rolling Stones fans. That group can still come out right now and sell out an arena." "As an R&B act, what we have to show is our ability as singers, songwriters, and performers/dancers," adds Keith. "We want to corner the same market as 'N Sync, the Backstreet Boys, and Christina Aguilera. What we're trying to do now is broaden our horizons. We've gone as far as we can go as an urban group without taking it to

the next level, so now we need that push to cross us over to pop." With that in mind, setup for the 112 project began last November. That's when the vinyl version of first single "It's Over Now" was serviced to mix shows and clubs. Additional mixes of "It's Over Now" feature Bad Boy artists Shyne and G-Dep. "This first step helps separate them from other R&B groups," says Bad Boy VP of marketing Tracey Waples, "because their uptempo songs have

mix-show sensibilities." CD promos were then serviced to radio, followed by a video/photo shoot staged in Atlanta. Behind-the-scenes footage was shot for the group's Web site and a future electronic press kit. A second single, "Peaches & Cream," was sent to radio Feb. 6. A radio promo tour is scheduled for 13 cities, beginning March 2. Print ads are scheduled to run in Honey, Upscale, Fader, Inner City Magazine (a publication from New

York radio station WBLS), Vibe, Right On!, Source, Essence, and Showcase, with additional strips in mainstream teen publications. Internet marketing will encompass E-greetings, online chats, and virtual street teams, as well as Webcasts of in-stores, album release parties, and TV performances. "We will market this band across the board," says Waples, "from the mix-show level to college to urban radio to top 40." The response thus far from the

urban retail and radio sectors is definitely positive. "It's a hot single, no doubt," says Dwight Fuller, co-owner of Vision Quest Records in Westchester, New York. "There's great anticipation behind the album. If they follow it up with another strong cut, then the album should do very well." WKYS Washington, D.C., PD Daryl Huckaby agrees. "It's Over Now" is a solid R&B hit," he says. "It's a familiar-sounding track that will re-establish them well."

Billboard *spotlights*

RAP HIP HOP

rap hip hop I



So, what's next?

Billboard looks at Rap/Hip Hop's continued growth and evolution with a review of the success of indie labels, the global Rap-Reggae connection, and Rap/Hip Hop artists' continued expansion into Film/TV. We also look at the genre's hottest new acts, up and coming executives and producers, and the biggest rap/hip hop tours planned for summer 2001. And, as always, Billboard reviews upcoming releases and takes a year-to-date look at the Rap/Hip Hop charts.

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Three New Partnerships Form Among Dance Labels

SYNERGY: For the past eight years, the San Francisco-based Spundae organization has been hosting parties at various clubs in its hometown, as well as in Los Angeles. In the process, Spundae helped introduce global DJs such as **Sasha, Dave Seaman, Carl Cox, Paul van Dyk, and Timo Maas** to a wildly appreciative West Coast crowd.

With an eye on the future, Spundae has formed a partnership with Mute Records to release a dance/electronic compilation series; it bows Apr. 24 with "Spundae Presents Interpretations II." Handling the two-disc set's beat-mixing chores is Spundae resident DJ **Jerry Bonham**. (Three years ago, Bonham's first mixed disc, "Interpretations," arrived via Spundae Recordings.)

Spundae is an obvious match for a



by Michael Paoletta

label like Mute, which has, over the years, achieved much success with such cutting-edge artists as **Laurent Garnier, Christian Vogel, Luke Slater, Westban, Speedy J., Prodigy, Richie Hawtin/Plastikman, and Van Dyk**, among others.

In a similar move, Los Angeles-based Pioneer Entertainment USA aligned itself with **John Digweed's** influential British imprint, Bedrock, late last year. Under the agreement, the Koch-distributed Pioneer has exclusive rights for all Bedrock material throughout North America and Asia. Last November, the label issued "Foundations," a compilation spotlighting music from Bedrock's catalog.

Forthcoming Bedrock-certified titles from Pioneer include **Moonface's** "Between Worlds" (March 27); "Bedrock," which will feature new music from Digweed and **Nick Muir** (who together record under the name **Bedrock**), as well as mixes of Bedrock faves (May 8); a two-disc mixed set from **Jimmy Van M.** (May 22); "Foundations 2" (June 26); an artist album from Jimmy Van M. (Sept. 25); and "Foundations 3" (Oct. 23). And beginning March 27, the label will issue one "Foundations"-related 12-inch single per month.

Also joining forces are Nettwerk America and Nettwerk Canada for the formation of a new imprint, Nutone Records. According to Nutone founder and Nettwerk Productions CEO **Terry McBride**, the imprint will spotlight artists who are interested in pushing the boundaries of electronic music.

"Nutone releases are symbolic of Nettwerk's earlier days when we

helped pioneer the currently diverse electronic music scene," McBride explains. "Nutone releases will encompass all styles of this now expansive genre." The label's first three albums—the South Asian flavors of **NatarajXT**, the ambient pop of **Izdatso**, and the Eastern techno of **Le Duc**—street March 27.

NEWSY NEIGHBORS: Effective immediately, **Danny Coniglio** (more commonly known as **Danny C.**) has resigned from his post as senior director of club/crossover promotion at Arista Records in New York. Only time will tell what this means for Arista's once-incredibly-active dance music department.

Joe Berinato, formerly of Rampage Music, is now director of promotion/A&R at New York-based King Street/Nite Grooves. Berinato says to expect a flurry of release activity in the coming months. First up are **GTS Featuring Lolatta Holloway's** "What Comes Around Goes Around" (with mixes by **Junior Vasquez, Mind Trap, Jason Jinx, and Matthias Heilbronn**), **Anthony Nicholson Featuring Charlotte Hunt's** "Sunshine," and **DJ Pierre's** "Switch 2001," which are scheduled to be in stores Tuesday (13). Berinato says DJ Pierre is also confirmed to mix the next volume in the label's "Mix The Vibe" series; a street date is planned for April.

Industry veteran **Harry Towers** has formed dance/pop label Cetacean Records, which will be distributed by New York-based Ample Entertain-

ment. Working alongside Towers are **Paulie "D" Cigliano** and **Scott Mahia**, who handle publishing/sales and A&R duties, respectively. Cetacean's first release, "Stronger" by the **Davila Takeover Project Featuring Eric**, is now in stores. Expect producer-driven Latin house and filtered-disco fare to arrive via the label's Cetacean Trax imprint.

Chris "The Greek" Panaghi has opened the doors to DJG Records in Malverne, N.Y.; distribution is handled by Ample Entertainment. The label makes its formal debut Feb. 20 with two singles: **Christian Giorgio's** filtered-disco jam "I Can Feel The

Beat" (with a remix by Panaghi and **KC**) and **Omega III's** "Mastermind." Assisting Panaghi are **Chris Anderson** (national director of promotion) and **Dave Gadbois** (director of retail).

British artist **Andrea Parker** has also started a new independent label, Touchin' Bass. Expect the U.K.-based label to debut in June with the single "Freaky Bitches" by **Andrea Parker Featuring DJ Godfather and DJ Assault**. Both Godfather and Assault will handle vocal duties on the ghetto-tech track. Additionally, Parker is confirmed to deliver a track to Assault's next compilation on West Bloomfield, Mich.-based Intuit-Solar Records.



Groove Is In The Heart. In addition to playing one-off dates in various West Coast clubs, Los Angeles-based dance/pop duo T.H.E.M. (aka Thee Human Ego Maniacs) is currently shopping a six-track demo. With infectious, self-penned songs such as the downtempo "The Lonely One" and the energetic "Live For Today," as well as a smart cover of Animation's "Obsession," T.H.E.M. effortlessly bridges the gap between acts like Deee-Lite, Depeche Mode, and Daft Punk. The songs were co-produced by T.H.E.M. vocalist Justin Nylander and pop/rock veteran Arthur Barrow, who also handled all guitar, keyboard, and programming duties. Shown at the Sony Music Studios in Los Angeles, from left, are Nylander, engineer Stephen Marsh, and T.H.E.M. vocalist Christiana Eastman.

The Dance Trax HOT PLATE

•**Ultra Naté**, "Get It Up (The Feeling)" (Strictly Rhythm single). Culled from the singer's incredibly winning (and forthcoming) new album, "Stranger Than Fiction"—and following in the footsteps of her recent No. 1 club hit "Desire"—the **Isley Brothers**-sampling "Get It Up (The Feeling)" finds Naté in top form, singing about the trials and tribulations of contemporary love. Take a glimpse at the song's reality-based opening lines: "How many of you out there have noticed that lovers today/Seem to have their own agenda/Making all the rules fit their games." Uplifting house, sinewy 2-step, and hard-rockin' electro mixes courtesy of **Full Intention, Tru Faith, and Headrillaz**, respectively, make this one essential double-pack. A March release date is planned.

•**MJ Cole**, "Crazy Love" (Island single). With "Crazy Love," the U.K.'s most refreshing and sexy dancefloor sound (2-step) makes further inroads into the U.S. Spotlighting the vocally gifted **Elisabeth Troy**, this infectious track is awash in kinetic hip-hop-styled beats, house rhythms, and lovely string spikes. Also included are three previously unreleased remixes by **Todd Edwards** (pay special attention to his Discofied 2000 Vocal mix!). FYI: "Crazy Love" is one of many, many highlights on Cole's debut, "Sincere," which (finally) makes its stateside appearance March 20.

•**Mirwais**, "Naïve Song" (Epic single). **Madonna** collaborator and Grammy nominee Mirwais makes his U.S. debut with this **Daft Punk**-style funk/rock/electronic hybrid. If the original mix is a lil too "real" for ya, give a listen to **Olav Basoski's** very friendly disco-looped remix. Also on board are **Dave Clarke** and **Les Rythmes Digitales**, who each deliver very **Human League**-hued restructurings. Be on the lookout for the artist's album, "Production," which streets Feb. 27.

•**Prospect Park**, "Surrender" (Z Records U.K. single). Those who can't get enough of wailin' diva party anthems like **Joey Negro Featuring Taka Boom's** "Must Be The Music" need to immediately snag a copy of "Surrender," which finds **Dave Lee** (aka Negro) delivering yet another solid slab of female-fronted (is that Boom on the mic?), peak-hour house music. This needs a U.S. home, pronto!

Billboard. Dance Breakouts

FEBRUARY 17, 2001
CLUB PLAY

1. **THE POWER** ROSABEL FEAT. JEANIE TRACY TOMMY BOY SILVER LABEL
2. **MINE TO GIVE** PHOTEK FEAT. ROBERT OWENS ASTRALWORKS
3. **HOUSE SOME MORE** LOCK 'N' LOAD JIVE ELECTRO
4. **IT'S A GOOD LIFE** CEVIN FISHER WONDERBOY IMPORT
5. **LET ME LOVE YOU** DA BUZZ EDEL IMPORT

MAXI-SINGLES SALES

1. **OBSIDIAN** BANCO DE GAIA SIX DEGREES
2. **NOT SEVENTEEN** MANDALAY V2
3. **CLOUDS BLUE** HARVEST JELLYBEAN
4. **BAD ACID** JESUS ADAM STAR RADIKAL
5. **HARD PETTING** TIPSYP ASPHODEL

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

Burgess Makes 'Sweet' Return On Rip-A-Dip

BY JOHANNA OLOFSSON

STOCKHOLM—"I'm back, and I wanna know if you've been missing me," sings veteran club singer **Leroy Burgess** on "Sweet Thing." The track, recorded by Sweden's house quartet Slippery People, features the vocally talented Burgess on the microphone. With "Sweet Thing," the Harlem, N.Y.-bred singer/keyboardist/songwriter/arranger/producer—who's been a vital, if underrated, member of New York's music scene for the past three decades—is poised for a much-anticipated comeback.

Scheduled to street later this month via Sweden's Rip-a-Dip Recordings (under the name Slippery People Featuring Leroy Burgess), "Sweet Thing" marks Burgess' return to the forefront and to good health (he recently had a bout of pneumonia).

Last November, Burgess treated clubgoers in Stockholm to a live show at the house club Jack! According to the singer, this was his first performance since a mid-'90s tour with former associates **Stuart Bascombe** and **Russell Patterson** of '70s disco/R&B outfit **Black Ivory**.

In addition to working with **Black Ivory**, Burgess has collaborated with many revered dance and R&B acts over the years. Inner Life's "Moment



BURGESS

Of My Life," Universal Robot Band's "Barely Breaking Even," Logg's "I Know You Will," Conversion's "Let's Do It," Venus Dodson's "Shining," Phreak's "Weekend," Bumblebee Unlimited's "Everybody Dance," Aleem's "Release Yourself," and the Fantastic Aleems' "Hooked On Your Love," among many, many others, were showcases for the multitalented Burgess.

"When my new projects drop, my friends will know that I'm back in the marketplace," says Burgess, who's currently laying down the foundation for a new album. "Hopefully, the second album I work on will incorporate many of my friends, including **Stevie Wonder, Luther Vandross, Jocelyn Brown, and other people like that.**"

Although Burgess retains a studio in Harlem, he has been spending

much time in Paris of late. He recently recorded three songs with Virgin-signed act **Cassius** for its upcoming album. Burgess says he's currently collaborating with **Taharqa** and **Tunde-Ra Aleem** (of '80s dance act **Aleem** aka the **Fantastic Aleems**) on their new album, "Back At Da Crew," which will be released on Burgess' own New York-based **BE** (Burgess Entertainment) Records.

"It's got a little bit of hip-hop and a little bit of R&B," Burgess notes. "It also has that signature Aleem sound—along with some ballads. It also introduces a rap group that I've developed, **Da Drew Crew.**"

Burgess says **Da Drew Crew** comprises people he grew up with who have "been around me pretty much all my life. It's really cool working with younger people."

"It's my hope to continue sharing my music with the rest of the world, to have them share their love with me, and to share my love with them," adds Burgess. "And as long as that's part of God's plan, for that to continue to happen, then I'll gladly be a part of it."

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	4	9	BOY REPRISÉ 44928 1 week at No. 1	BOOK OF LOVE
2	3	5	9	BY YOUR SIDE EPIC PROMO †	SADE
3	4	9	6	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
4	6	10	6	ME DREAMWORKS PROMO	KINA
5	7	8	10	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SUREAL
6	12	16	5	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
7	1	3	9	LOVIN' YOU RCA 60400	KRISTINE W
8	14	24	4	STRANGER IN MY HOUSE ELEKTRA PROMO/EEG †	TAMIA
9	11	11	9	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA
10	15	27	4	NEEDIN' U II DEFINITY 010 DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS	
11	8	1	11	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
12	10	6	12	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
13	5	2	12	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
14	9	7	11	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	MADONNA
15	13	14	8	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
16	16	21	6	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
17	26	37	4	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
18	24	35	4	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
19	17	20	8	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
20	22	30	8	CHANGIN' WEST END 1003	LINDA CLIFFORD
21	25	33	5	ABOVE THE SEA JELLYBEAN 2615	PARADIS
22	18	22	8	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
23	31	41	3	STAR 69 (WHAT THE FU*K) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
24	33	38	3	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
25	34	36	4	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
◀ Power Pick ▶					
26	41	47	3	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
27	36	46	3	STAND UP TOMMY BOY SILVER LABEL PROMO/TOMMY BOY	THUNDERPUSS FEATURING LATANZA WATERS
28	21	18	9	IDOL WARNER BROS. 44887 †	AMANDA GHOST
29	20	17	8	ALL GOOD? TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
30	37	40	5	OBSDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
31	40	—	2	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
32	42	43	3	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
33	38	39	3	ON THE BEACH RADIKAL 99041	YORK
34	28	15	10	NIGHT IN THE CITY REPRISÉ PROMO	PM DAWN
35	30	19	11	TESTIFY EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
36	19	13	13	ONE MORE TIME VIRGIN 38758	DAFT PUNK
37	39	34	9	OPEN MY HEART ELEKTRA 67118/EEG †	YOLANDA ADAMS
38	35	31	8	HOLLER VIRGIN PROMO †	SPICE GIRLS
◀ Hot Shot Debut ▶					
39	NEW ▶	1	1	PASS IT ON MOONSHINE 88474	KEOKI
40	27	23	13	GLORIOUS KINETIC 44860/REPRISÉ †	ANDREAS JOHNSON
41	46	—	2	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
42	32	26	11	DO YOU LOVE ME JELLYBEAN 2613	JOE T. VANNELLI PROJECT FEATURING MIJAN
43	NEW ▶	1	1	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
44	29	29	12	U TURN ME NERVOUS 20435	BYRON STINGILY FEATURING LEE JOHN
45	45	48	3	WHATCHA GONNA DO HARLEQUIN 1214	SHAUNA SOLOMON
46	NEW ▶	1	1	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
47	NEW ▶	1	1	NOT SEVENTEEN V2 27680	MANDALAY
48	NEW ▶	1	1	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
49	23	12	14	THE UNDERGROUND STAR 69 509	CELEDA
50	44	28	13	RISE IN NERVOUS 20447	STEVE LAWLER

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

MAXI-SINGLES SALES

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

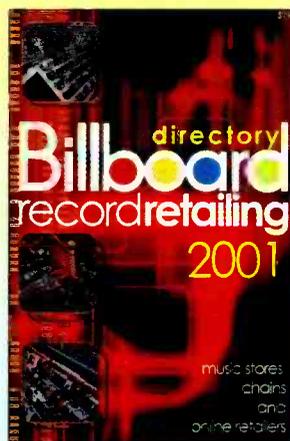
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	4	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
2	4	7	10	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
3	3	4	9	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
4	2	2	19	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
5	5	5	8	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
6	6	3	9	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
7	7	12	7	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
8	8	6	25	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
9	9	8	21	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
◀ Greatest Gainer ▶					
10	11	10	41	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
11	10	9	8	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
12	12	13	10	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
◀ Hot Shot Debut ▶					
13	NEW ▶	1	1	BOY (T) (X) REPRISÉ 44928/WARNER BROS.	BOOK OF LOVE
14	17	18	14	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	14	15	30	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
16	15	17	15	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
17	16	14	8	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
18	18	19	40	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
19	13	11	3	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
20	23	26	44	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
21	20	22	5	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
22	24	25	37	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
23	19	23	33	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
24	31	30	25	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
25	26	27	4	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
26	29	29	27	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
27	25	24	28	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
28	21	21	3	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
29	27	33	4	CASTLES IN THE SKY (T) (X) ANTLER SUBWAY 72046/ROBBINS	IAN VAN DAHL FEATURING MARSHA
30	22	16	3	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
31	30	35	48	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
32	28	20	3	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
33	35	—	2	SOMEONE TO LOVE ME (T) (X) BADD KAT/AUREUS 433/WARLOCK	LA RISSA
34	32	32	43	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
35	34	28	9	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
36	38	34	9	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
37	33	31	11	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
38	36	37	14	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
39	37	38	39	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
40	NEW ▶	1	1	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
41	RE-ENTRY	21	21	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
42	41	40	41	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
43	40	43	42	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
44	46	45	4	IT'S GONNA BE OKAY (T) (X) STREETBEAT 080	ROBIN FOX
45	39	41	3	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
46	42	42	40	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
47	NEW ▶	1	1	DOOMS NIGHT (T) (X) EDEL AMERICA 007096 †	AZZIDO DA BASS
48	48	50	59	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
49	RE-ENTRY	4	4	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
50	43	44	28	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE

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Bellamy Bros. Celebrate 25 Years With Two CDs, New Deal

BY DEBORAH EVANS PRICE

NASHVILLE—After 25 years, 26 top 10 singles, and countless performances in venues from Texas to Germany to New Caledonia, no one could fault the Bellamy Brothers if they decided to kick back on their Florida ranch. However, Howard and David Bellamy have other ideas.

The duo will celebrate a quarter of a century in the music business this year with two new CDs, a Great American Country (GAC) TV special, and a new affiliation with Nashville-based DeltaDisc Records, which will distribute their Bellamy Brothers Records (Nashville Scene, Billboard, Feb. 10).

"There was a bunch of different people talking to us," says David.

"But no one put their money where their mouth was like DeltaDisc," finishes Howard. "They made us the best deal."

Having launched Bellamy Brothers Records in 1992, Howard and David were the front-runners in the trend toward artist-owned labels that now include Charlie Daniels' Blue Hat label, Kenny Rogers' Dreamcatcher, and the multi-artist-owned Dead Reckoning Records, among others.

During the past decade, the Bellamys have forged distribution/marketing partnerships with other labels, first with Intersound, and most

recently with Blue Hat, which handled the release of their last project, "Lonely Planet." The brothers say the split from Blue Hat was amicable.

They opted to go with DeltaDisc because they'd previously worked with Ken Woods, the label's newly named director of sales and distribution, and they liked label founder/president Frederick Clark.

The initial project released under the new agreement is "The Bellamy Brothers 25 Year Collection." The first CD streets April 3, with a second volume to follow in late August. Each CD will contain 20 cuts, among them two new songs and three live recordings of previous hits. Of the four new songs

on these anniversary CDs, David wrote two. One is a Randy Newman song, "Big Hat, No Cattle," and the first single, "What'll I Do," was written by George Terry, a veteran writer/musician whose songwriting credits include the Eric Clapton hit "Lay Down Sally." Terry also co-produced the four new tracks with the Bellamys.

The set opens with "Let Your Love Flow," a song that became a multi-format hit for the duo in the spring of 1976 and is still one of the most-played classics on both country and rock stations.

Each CD will feature a 12-page booklet filled with photos chronicling the Bellamys' career. "The photos are us when we were kids, us in the early days, and us traveling," says David. "There's a picture of us chasing camels in the desert in Saudi Arabia and posing with Robin Hood's statue in Nottingham [England], all these goofy things. We didn't put much bio in them, mostly photos. I thought it was a lot more interesting than re-hashing the bio again. We also have charts in there from Germany where we were No. 1 and [Paul] McCartney was No. 2. We're proud of that."

The Bellamys opted to release the two CD collections separately to make them more affordable to fans. "It's a pricing thing," Howard says. "To do the double, you have to charge so much more. This gives people a choice. You can price them the same as other CDs."

"And we wanted it to be in the rack with regular CDs. We didn't want it to go in boxed sets," adds David. "We still have our name and a rack space in most country sections. We wanted it to be something you could put in that space and people could find. We also thought if we did two volumes in one year, it will give us the whole year to celebrate the 25-year thing. Then at the end of all this, we can take the two CDs, slide them into a sleeve, and it can be a boxed set if we want it to."

In addition to the new 25th anniversary CDs, the Bellamys are licensing 15 albums in their catalog to DeltaDisc. "It wasn't just a matter of making a deal for the 25-year thing," David says. "We were trying to make a home for the whole catalog."

The Bellamys are self-managed. Judy Seale at Refugee Management International books them internationally, and they are booked domestically by Rob Battle at the Agency for the Performing Arts.

The Bellamys continue to tour extensively in the U.S. and in Europe. "One of the things that has kept us alive is that we are fortunate enough to have a world market," says David. "Serengeti/Start is the distributor in England. They do all of the U.K., Australia, New Zealand, the Pacific Rim, South Africa, and Scandinavia. We

just got a platinum album in Denmark. In Germany we are distributed by Jupiter/BMG. They handle all the European countries. Then there are a couple things we do direct. This Brazilian deal we're working on now is a direct deal, and we're working on a direct-TV deal for Europe."

Howard says the key to success abroad is touring. "Most acts have approached the international market by [doing] one- or two-date festivals," he says. "We do three- to four-week tours, and we've done it for 25 years. We have worked that market for so long. It's not like it just fell into our laps."

The Bellamys will be touring state-side this spring before going to Europe again in the summer. They are in discussions with CMT about taping a July 4 TV special, perhaps from Bosnia. Closer to home, they will travel to Colorado to tape a 25th anniversary special for GAC Feb. 21. They'll also be filming a video for "What'll I Do." That song will be released to country radio via CDX March 12.

"We're also going to put a postcard in," says Woods. "Then two weeks later, on the 26th, we're going to send the whole album out to all stations to make sure everyone knows they have a new album coming out."

Though most stations shy away from veteran acts, the Bellamys continue to have supporters. "We're real Bellamy-friendly," says Evan Bridwell, PD at KUZZ Bakersfield, Calif. "They are regulars here at Buck's [Owens] Crystal Palace. They have friends here. We always support their music."

Bridwell attributes the Bellamys' longevity to a combination of creativity, business savvy, and hard work. "David's songwriting is always very contemporary," he says. "He always has an ear for what is changing and what's going to work, and the business acumen to go along with it to keep them fresh and alive... The music adapts. It changes. It's remained strong, and they work very hard. They stay on the road. They don't let the fans forget about them. The fans support them, and they give it back."

DeltaDisc is distributed by Memphis-based Select-O-Hits, and Woods says they'll be working closely with the distribution company's staff to promote the new release. "We've got the one-sheets out to them, and they'll solicit sales. We're going to get together and do some powwowing and try to put things together."

Woods says the label plans to take out full-page ads in key consumer publications, which will include an 800 number that fans can use to order the album. The label will also pursue TV marketing opportunities, as well as direct mail.

"At DeltaDisc, we wanted to sign somebody that could bring us to the forefront, and they were the logical choice to sign," Woods says, "because they still do so well at the sales level... They've got a wide range of fans, and their music is timeless."



BELLAMY BROTHERS

Surprise Ending For Dreamcatcher's Kragen; Happy Ending For Conflict Over CRS Shows

KEN KRAGEN exits as president of Dreamcatcher Artist Management and splits with **Kenny Rogers**, a client for 33 years. Rogers is co-owner of Dreamcatcher Entertainment, parent of the artist management division. While Dreamcatcher is calling the split amicable, **Kragen** was taken by surprise by the news. "I don't have a clue why it was done. They never gave me a reason," he says. "I think they decided they could work without me."

All of the Dreamcatcher artists remain with the firm, including Rogers, **Sara Evans**, **Diamond Rio**, **Linda Davis**, and **Marshall Dyllon**. Kragen, who retained his Los Angeles-based Kragen & Co. management firm throughout his affiliation with Dreamcatcher, continues his relationships with clients of that company, including **3 Of Hearts** and **Mark Collie**. Meanwhile, **Ted Greene** is promoted from VP to senior VP at Dreamcatcher Artist Management. Rogers kicks off a 14-city tour of Canada Feb. 21. Labelmate Marshall Dyllon will open some of the shows.



by Phyllis Stark

of both companies' products. Music City Records president **Bob Heatherly** joins Fahrenheit's board of directors, and Fahrenheit CEO **Peter Trimarco** assumes a director position with Music City Records.

Gaylord Cable Networks' MusicCountry launched Feb. 1 in Brazil. The 24-hour channel, which is initially available to more than 1.6 million subscribers in the country, replaces Gaylord's former network, CMT International, in that region. The programming features a mix of rock, R&B, country, pop, and contemporary Brazilian music.

HAPPY ENDINGS: A conflict between Country Radio Broadcasters and record labels DreamWorks, Lyric Street, and Mercury, reported in Billboard for the last two weeks, has been resolved.

The labels had scheduled a show, Country's Class of 2000, directly against the New Faces show March 3 at the Country Radio Seminar. After first announcing that they had failed to reach a compromise, both sides have adjusted the start times of their shows, which were

to have begun at 7 p.m. Doors for New Faces will now open at 5:30 p.m. The labels have moved their show to 9 p.m.

SIGNINGS: Nashville-based Hot Schatz Public Relations has signed the **Statler Brothers** for media representation. The group will release the album "Showtime" on its own Music Box Records April 10. The label will be distributed by Pamplin Distribution.

DreamWorks act **Emerson Drive** has inked a multi-year publishing agreement with Chrysalis Music and Creative Artists Agency (CAA). Chrysalis and CAA will jointly publish the Canadian band's catalog.

ARTIST NEWS: Nashvillian **Béla Fleck** is writing songs for Disney's upcoming feature film "The Bears," the story of the rise and fall of a fictitious '70s country-influenced roots/rock band. Fleck is also in the studio working on his classical music debut album for Sony Classical, set for a fall release.

The Bastard Sons Of Johnny Cash will release a new album, "Walk Alone," March 13 on the Ultimatum Music label. The San Diego-based band is currently on a Northern California tour with San Francisco-based group **Red Meat**.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	3	26	No. 1 THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
2	3	4	18	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
3	5	9	17	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	3
4	4	6	19	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	4
5	1	1	22	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	1
6	6	5	19	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	5
7	9	10	13	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
8	11	12	15	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	8
9	12	11	23	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	9
10	13	14	14	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	10
11	8	7	27	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
12	7	2	25	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
13	15	20	6	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	13
14	14	13	20	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	13
15	10	8	34	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	1
16	16	16	16	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA (V) RCA 69019 †	16
17	17	22	12	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
18	18	21	18	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	18
19	20	23	19	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	19
20	19	17	33	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
21	21	24	18	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	21
22	24	26	8	IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	22
23	22	27	16	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	22
24	27	30	9	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	24
25	26	28	16	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	25
26	25	25	21	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	25
27	28	29	19	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN †	27
28	23	18	20	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69020 †	6
29	29	31	9	PLEASE B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	29
30	34	42	5	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY BNA ALBUM CUT †	30
31	30	32	21	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	31	33	13	THE HUNGER W. C. RIMES (B. MONTANA, D. FLUNT)	STEVE HOLY CURB ALBUM CUT †	31
33	32	34	15	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	32
34	35	40	6	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	34
35	40	48	5	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	35
36	37	39	13	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
37	42	45	4	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	37
38	38	38	15	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	38
39	39	41	6	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN LYRIC STREET ALBUM CUT †	39
40	33	35	17	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	33
41	41	43	5	SHOOT STRAIGHT FROM YOUR HEART T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172195	41
42	36	36	15	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB PROMO TRACK	32
43	48	52	4	MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN VFR ALBUM CUT †	43
44	47	54	4	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	44
45	45	49	5	BURN DOWN THE TRAILER PARK D. HUFF (P. THORN, B. MADDOX, P. MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	45
46	46	47	5	THAT'S WHAT I LIKE ABOUT YOU B. CANNON, N. WILSON, J. M. MONTGOMERY (L. ALDERMAN, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	46
47	44	46	10	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	44
48	NEW		1	Hot Shot Debut AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	48
49	58	—	2	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK MERCURY ALBUM CUT †	49
50	53	—	2	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	50
51	51	53	3	A ROSE IS A ROSE K. STEGALL (D. BRYANT, D. BERG, S. RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	51
52	NEW		1	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS RCA ALBUM CUT	52
53	NEW		1	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	53
54	59	—	2	THE MOST BEAUTIFUL GIRL B. HUFF (R. M. BOURKE, B. SHERRILL, N. WILSON)	SOUTH 65 ATLANTIC ALBUM CUT	54
55	NEW		1	BEATIN' IT IN E. SEAY, J. HOBBS (B. BEAVERS, K. GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	55
56	60	—	2	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	56
57	50	56	4	I DON'T KNOW C. HOWARD, B. CAMPBELL-SMITH (R. HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	50
58	56	59	3	I DROVE HER TO DALLAS G. BROOKS (T. MARTIN, M. NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT	56
59	54	—	2	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	54
60	NEW		1	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL	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

FEBRUARY 17, 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	4	No. 1 I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
2	2	3	25	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	2	20	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
4	4	4	17	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
5	5	5	9	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
6	7	7	15	HOW DO YOU LIKE ME NOW?!	TOBY KEITH
7	6	6	14	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
8	8	9	14	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
9	9	8	22	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
10	10	10	17	I'M IN EPIC 79496/SONY	THE KINLEYS
11	11	11	31	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
12	12	12	17	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
13	13	13	53	BREATHE WARNER BROS. 16884/WRN	FAITH HILL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	16	17	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
15	14	14	21	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
16	18	18	18	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
17	17	17	35	THAT'S THE WAY CURB 73106	JO DEE MESSINA
18	19	20	191	HOW DO I LIVE CURB 73022	LEANN RIMES
19	16	15	28	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
20	21	22	6	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
21	20	19	41	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
22	22	21	41	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
23	23	23	32	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
24	25	—	33	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
25	24	25	29	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES

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

ORDER IN THE COURT: Amid a flurry of finger-pointing and legal battles, **LeAnn Rimes'** "I Need You" scans more than 82,000 copies to snare the Hot Shot Debut award atop Billboard's Top Country Albums and a No. 10 start on The Billboard 200. It is Rimes' smallest opening-week sum. Bt contrast, her "You Light Up My Life—Inspirational Songs" bagged her biggest first-week total; it moved 186,000 copies in the Sept. 27, 1997, issue.

As a suit against her father, producer and former manager **Wilbur C. Rimes**, hangs in the balance (the elder Rimes has countersued), the artist's suit against her record company has reportedly been dropped. Nevertheless, Rimes recently posted a letter to fans on her Web site (rimetimes.com) that claims she has no connection to the new set, creative or otherwise, and was shocked to learn that it was being released (see story, page 3).

The title track from the new album, previously available on "Jesus—The Epic Mini Series" (Sparrow), peaked at No. 8 on Hot Country Singles & Tracks in the Oct. 21, 2000, issue. The retail single bowed at No. 1 on Top Country Singles Sales in the Aug. 5, 2000, Billboard, where it dominated for six weeks. On The Billboard Hot 100, "I Need You" rose to No. 11 in the Aug. 12 issue. The new set includes a remixed version of "But I Do Love You," which label sources say will be shipped to country programmers Feb 9. Early airplay is heard at nine monitored stations, including KBEQ Kansas City, Mo.; WQBE Charleston, W.Va.; WUBE Cincinnati; and WXBQ Johnson City, Tenn. Look for "I Need You" to have a sturdy second week following a Feb. 6 performance of "But I Do Love You" on "The Tonight Show With Jay Leno."

NONE DARE CALL IT NEW MEXICO: Newcomer **Jamie O'Neal** becomes the first female artist in more than four years to take a debut single to No. 1 on Hot Country Singles & Tracks, as "There Is No Arizona" (Mercury) gains 150 detections and steps 2-1.

Although sweet is the taste of victory, O'Neal came close to being the bridesmaid for a second week. Closing just 14 spins ahead of **Jo Dee Messina's** "Burn" (Curb), which gains 185 detections and moves 3-2, "There Is No Arizona" is the first debut outing by a solo female at the top of the page since **Deana Carter's** "Strawberry Wine" ruled in the Nov. 23, 1996, issue.

Elsewhere on the radio chart, **Carolyn Dawn Johnson's** "Georgia" (Arista/Nashville) and **Gary Allan's** "Right Where I Need To Be" (MCA Nashville) are allowed to remain on the chart despite our rule that removes titles below the top 20 after 20 weeks. Titles that exceed the number of chart weeks allowable under that policy may continue their ascent if they post airplay gains. Johnson's single increases 119 detections, while Allan's song grows 212 spins over the prior issue.

THE FINE PRINT: Chart listings for Virgin titles are updated this issue to reflect the reassignment of the imprint's Nashville-based artist roster to Capitol. Adjustments are made on Hot Country Singles & Tracks, Top Country Albums, and Top Country Singles Sales for titles by **Chris Cagle**, **Clay Davidson**, **Ronnie Milsap** and **Roy D. Mercer**.

Austin Is 'Followin' A Feelin' ' To WE Records

BY RAY WADDELL

NASHVILLE—When Arista Nashville was folded into the RCA Label Group last year, Sherrié Austin looked at the shakeup as an opportunity to step back and delve into her songwriting.

Now Austin, who was among the artists who exited the Arista roster during the merger, has surfaced with a new label partnership, a clutch of original songs, and a relaxed, mature record in "Followin' A Feelin'," due March 20. Her third album is the second release for WE Records, an independent label headed by Wrensong Entertainment publisher Ree Guyer Buchanan (Billboard, Nov. 18, 2000).

Austin was already a Wrensong writer, and Guyer Buchanan says the development of the WE project grew "organically" from that relationship. "When Sherrié had the choice of leaving Arista, I wanted her to get back to her roots and write," she says. "She was writing from her heart, which is something I always encourage our artists to do, and all of a sudden she had this really wonderful body of work. So we said, 'Let's do something with it.'"

Austin says a year out of the major-label limelight did her some good. Her two releases at Arista collectively sold some 450,000 records, but after several years of nonstop promotion and touring, a break was welcome.

"I feel Arista and myself as a team were successful," Austin says. "Everybody worked hard; we sold records and had success. But even before the shakeup I felt I needed a little bit of a break for what I call detoxing my soul."

The break apparently paid off, at least from a songwriting standpoint. Austin co-wrote nine of the record's 10 cuts, many with longtime collaborator/producer Will Rambeaux.

"A sort of thread runs throughout the album, and the title cut sums it up," Austin says. "I tried to analyze what would make me happy—what do I need as opposed to what do I want. I do know I want to write. I want to make records. I want to be onstage and around people."

The material on "Followin' A Feelin'" ranges from pop/country

radio-friendly uptempo to country torch songs and ballads, as well as some bluesy material. "What's interesting about this record is we never really had a beginning, but we knew when we were done," says Austin. "We didn't plan it; we just went into the studio with our favorite musicians and songs and went for it."

The title cut is a radio-ready mid-tempo tune boasting an effective performance from Austin and crisp production from Rambeaux. The lyric comes across as an anthem of self-affirmation. "I really believe in that song," says Austin. "I trust it because I know where it came from."

"Goin', Goin', Gone" is stone country, with Austin showcasing plenty of range and power. "I want to do more stuff like that, because I never had the opportunity to before," she says. "That's what this record's about. I get to explore my roots, the kind of country music I learned from people like Skeeter Davis and Dolly Parton."

Tradition gets another nod on the record with Austin's rendition of "Jolene," the Parton-penned hit from 1974 that's also the debut single from "Followin' A Feelin'." Austin says there are two ways to approach re-recording a classic. "You can either treat it like it's a precious antique not to be touched or find a way to bring it to a new audience, advance the music, and challenge the format, all with respect to Ms. Dolly Parton," she says.

Austin's singer/songwriter credentials and her status as WE's flagship artist fit into the fledgling label's philosophy, Guyer Buchanan says. "Our core business has always been songs, and great songs take on a life of their own," she says. "They're bigger than all of us if they get to the public for them to decide."

Toward that end, the goal of both label and artist is to get the songs of "Followin' A Feelin'" in front of the right people via touring, the Internet, and targeted promotion. "When we

first started formulating this idea, I looked at SoundScan reports on where she had sold the most records, where she had airplay, where she toured, where her videos were played, and studied all of that," says Guyer Buchanan. "We came up with 20 markets where she did very well, and we're really targeting those markets."

Guyer Buchanan says much of the marketing effort will be grass-roots in nature. "There's no way, dollar-wise, we can compete with the majors at radio, but we do hope that there's enough of a buzz at the secondary level where we'll get some of these stations that love her and want to play her," she says.

Early radio response to "Jolene" has mostly been positive, particularly in secondary markets. "'Jolene' was always one of my favorite songs, and I was a little skeptical about [Austin's version]," says "Dr. Bruce Nelson" Stratton, GM at KFTX Corpus Christi, Texas. "But I think she brings something new to the song, something Dolly could be proud of."

While Guyer Buchanan owns the label, Austin does have a financial stake in her own release. "I have a partnership with her on her project, much like I'm a partner with my writers," says Guyer Buchanan.

As a partner, Austin's input extends beyond the creative level to other important decisions. "This is very exciting and fulfilling, because I was always interested in both sides of the business," Austin says. "I get to contribute not only as an artist, singer, and songwriter but also in making marketing, A&R, and promotional decisions."

Expectations for the success of "Followin' A Feelin'" are relative, according to Guyer Buchanan. "I would see it as a huge success if we sold 25,000 records," she says.

Austin takes a philosophical view as to what her highest hopes for the WE project would be. "I want to be a writer and artist for as long as people care to listen," she says. "I don't want to think about things too much, because nothing comes out the way you think it would. I would like to be surprised."



AUSTIN

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

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

- 48 **AIN'T NOTHING 'BOUT YOU** (Sony/ATV Tree, BMI/Wenoga, BMI/Universal, ASCAP/Memphisto, ASCAP)
6 **ASHES BY NOW** (Tessa, BMI)
55 **BEATIN' IT IN** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Grimin' Garrett, ASCAP) HL
20 **BEST OF INTENTIONS** (Post Oak, BMI) HL
15 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
2 **BURN** (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL
45 **BURN DOWN THE TRAILER PARK** (Yo Man, BMI/Illegal, BMI/Mambadaddi, BMI)
4 **BUT FOR THE GRACE OF GOD** (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
30 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
17 **DON'T MAKE ME COME OVER THERE AND LOVE YOU** (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL
26 **GEORGIA** (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM
36 **GO BACK** (Isham, BMI/SwaydeMan, ASCAP)
14 **A GOOD DAY TO RUN** (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM
53 **HE DRINKS TEQUILA** (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM
32 **THE HUNGER** (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM
52 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
57 **I DON'T KNOW** (BMG Songs, ASCAP/Randy Howard, ASCAP) HL
58 **I DROVE HER TO DALLAS** (Starstruck Angel, BMI/Mitchelltown, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
13 **IF MY HEART HAD WINGS** (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM
38 **I'M IN** (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM
24 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
22 **IT'S MY TIME** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdown, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP) HL

- 60 **LAREDO** (Mark Hybner, ASCAP)
34 **THE LAST THING ON MY MIND** (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersons, BMI/Bluewater, BMI) HL
47 **LOOKIN' FOR LOVE** (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL
18 **LUCKY 4 YOU (TONIGHT I'M JUST ME)** (Without Anna, ASCAP/LeisenSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM
54 **THE MOST BEAUTIFUL GIRL** (EMI Al Gallico, BMI/EMI Algee, BMI) HL
21 **MOVE ON** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
43 **MRS. STEVEN RUDY** (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) HL/WBM
11 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
49 **NO FEAR** (Universal-PolyGram International, ASCAP/Teri-OOO, ASCAP/Why Walk, ASCAP)
40 **OKLAHOMA** (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM
8 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
39 **PEOPLE LIKE US** (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/NZD, ASCAP/MRBL, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Willdown, ASCAP)
29 **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
25 **POUR ME** (Warner-Tamerlane, BMI/WB, ASCAP/Rope & Whang, ASCAP) WBM
31 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI) HL
35 **ROSE BOUQUET** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL
51 **A ROSE IS A ROSE** (Warner-Tamerlane, BMI/Missoula, BMI) WBM
50 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP) WBM
59 **SHE IS** (Mike Curb, BMI/Hal Ketchum, BMI) WBM
23 **SHE MISSES HIM** (EMI Blackwood, BMI/Tim Johnson, BMI) HL
41 **SHOOT STRAIGHT FROM YOUR HEART** (Vinny Mae, BMI) WBM
37 **SOMETIMES** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
5 **TELL HER** (Almo, ASCAP/Daddy Rabbit, ASCAP) HL
46 **THAT'S WHAT I LIKE ABOUT YOU** (Milene, ASCAP/Of Music, ASCAP) HL
1 **THERE IS NO ARIZONA** (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL/WBM
44 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram Interna-

- tional, BMI/Sony/ATV Tree, BMI) HL/WBM
42 **THINGS CHANGE** (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Heart, BMI) CLM/HL/WBM
9 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emelia, SESAC) HL/WBM
27 **WHAT DO YOU KNOW ABOUT LOVE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
56 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Bamey Building, BMI/Still Standing, BMI) HL
16 **WHEN IT ALL GOES SOUTH** (Sony/ATV Cross Keys, ASCAP) HL
10 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
7 **WILD HORSES** (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
12 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP/Bughouse, ASCAP) HL
33 **WRONG FIVE O'CLOCK** (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBL, ASCAP)
28 **WWW.MEMORY** (WB, ASCAP/Yee Haw, ASCAP) WBM
19 **YOU MADE ME THAT WAY** (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM
3 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeo Tunes, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW		1	LEANN RIMES	CURB 77979 (11.98/17.98) 1 week at No. 1	I NEED YOU
▶ Greatest Gainer ◀						
2	3	6	9	SOUNDTRACK	MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?
3	1	5	27	SOUNDTRACK	CURB 78703 (11.98/17.98)	COYOTE UGLY
4	2	1	11	TIM MCGRAW	CURB 77978 (12.98/18.98)	GREATEST HITS
5	4	2	75	DIXIE CHICKS	MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY
6	5	3	65	FAITH HILL	WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE
7	6	8	19	KENNY CHESNEY	BNA 67976/RLG (11.98/17.98)	GREATEST HITS
8	8	9	37	LEE ANN WOMACK	MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE
9	10	11	66	TOBY KEITH	DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?
10	9	7	33	BILLY GILMAN	EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE
11	7	4	3	ALABAMA	RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH
12	14	—	2	DOLLY PARTON	SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
13	11	12	91	SHEDAISSY	LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG
14	13	13	27	JO DEE MESSINA	CURB 77977 (11.98/17.98)	BURN
15	12	14	13	ALAN JACKSON	ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU
16	15	16	14	JAMIE O'NEAL	MERCURY 170132 (8.98/12.98) HS	SHIVER
17	16	15	17	SARA EVANS	RCA 67964/RLG (11.98/17.98)	BORN TO FLY
18	19	18	18	TRAVIS TRITT	COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO
19	17	10	68	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD
20	18	17	88	LONESTAR	BNA 67762/RLG (10.98/17.98)	LONELY GRILL
21	22	21	53	KEITH URBAN	CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN
22	21	19	19	JOHN MICHAEL MONTGOMERY	ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME
23	20	23	35	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS
24	24	24	28	AARON TIPPIN	LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US
25	25	29	67	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK
26	28	27	12	CLEDUS T. JUDD	MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES
27	23	20	21	EMMYLOU HARRIS	NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL
28	26	25	20	GEORGE STRAIT	MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT
29	27	26	88	BRAD PAISLEY	ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES
30	36	28	23	ELVIS PRESLEY	RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
31	30	30	14	DWIGHT YOAKAM	REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY
32	32	33	43	VARIOUS ARTISTS	TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
33	35	34	48	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS
34	31	35	43	VARIOUS ARTISTS	TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
35	37	37	67	ALAN JACKSON	ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE
▶ Pacesetter ◀						
36	54	60	14	RANDY TRAVIS	WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY
37	34	42	43	VARIOUS ARTISTS	TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time 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	TITLE	PEAK POSITION
38	43	44	9	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
39	29	22	35	RONNIE MILSAP	VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS
40	39	36	92	TIM MCGRAW	CURB 77942 (11.98/17.98)	A PLACE IN THE SUN
41	44	40	50	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR
42	41	39	91	KENNY ROGERS	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
43	38	32	16	JOHNNY CASH	AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN
44	42	41	73	MARTINA MCBRIDE	RCA 67824/RLG (10.98/16.98)	EMOTION
45	48	46	63	REBA MCENTIRE	MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER
46	45	45	13	SAWYER BROWN	CURB 77976 (11.98/17.98)	THE HITS LIVE
47	46	47	20	TERRI CLARK	MERCURY 170157 (11.98/17.98)	FEARLESS
48	49	43	17	MERLE HAGGARD	ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
49	40	38	25	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD
50	50	48	16	DARRYL WORLEY	DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST
51	51	51	87	CHRIS LEDOUX	CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS
52	RE-ENTRY		13	PATSY CLINE	UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION
53	53	52	41	ROY D. MERCER	VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?
54	52	50	18	ROY D. MERCER	VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
55	63	63	16	BILLY RAY CYRUS	MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN
56	57	54	96	MONTGOMERY GENTRY	COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS
57	61	—	26	DOLLY PARTON	SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE
58	65	64	90	DWIGHT YOAKAM	REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S
59	56	53	27	STEVE EARLE	E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
60	55	55	101	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO
61	66	65	73	ALISON KRAUSS	ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT
62	RE-ENTRY		41	VINCE GILL	MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE
63	62	56	24	BILL ENGVALL	BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME
64	64	69	4	VARIOUS ARTISTS	RAZOR & TIE 89032 (10.98/13.98)	NUMBER ONE COUNTRY LOVE SONGS
65	58	—	23	HANK WILLIAMS III	CURB 77949 (10.98/16.98)	RISIN' OUTLAW
66	67	57	18	KENNY ROGERS	DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
67	71	75	67	JESSICA ANDREWS	DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD
68	68	67	25	THE KINLEYS	EPIC 69593/SONY (10.98 EQ/17.98) HS	II
69	60	70	13	CHRIS CAGLE	VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD
70	59	59	67	LEANN RIMES	CURB 77947 (11.98/17.98)	LEANN RIMES
71	RE-ENTRY		28	CLAY DAVIDSON	VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL
72	RE-ENTRY		13	BRYAN WHITE	ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS
73	74	71	71	CLINT BLACK	RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED
74	72	49	3	KASEY CHAMBERS	ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN
75	RE-ENTRY		13	TRAVIS TRITT	WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT

Billboard Top Country Catalog Albums

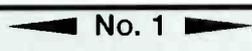
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS	MONUMENT 68195/SONY (10.98 EQ/17.98) HS 21 weeks at No. 1	158
2	2	SHANIA TWAIN	MERCURY 536003 (12.98/18.98)	170
3	4	PATSY CLINE	MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	112
4	3	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (10.98/17.98)	177
5	6	JOHN DENVER	MADACY 4750 (5.98/9.98)	137
6	9	HANK WILLIAMS JR.	CURB 77638 (5.98/9.98)	348
7	5	FAITH HILL	WARNER BROS. 46790/WRN (11.98/17.98)	146
8	7	ALAN JACKSON	ARISTA NASHVILLE 18801/RLG (10.98/16.98)	276
9	8	GARTH BROOKS	CAPITOL 97424 (19.98/26.98)	116
10	—	JOHNNY CASH	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	96
11	11	WILLIE NELSON	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	126
12	12	TOBY KEITH	MERCURY 558962 (11.98/17.98)	114
13	15	CHARLIE DANIELS	EPIC 64182/SONY (5.98 EQ/9.98)	307

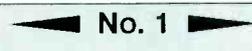
THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	—	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	23
15	14	JO DEE MESSINA	CURB 77904 (11.98/17.98)	149
16	18	TRAVIS TRITT	WARNER BROS. 46001/WRN (10.98/16.98)	245
17	13	PATSY CLINE	MCA NASHVILLE 32002 (6.98/11.98)	721
18	17	THE CHARLIE DANIELS BAND	EPIC 65694/SONY (7.98 EQ/11.98)	547
19	—	ROY ORBISON	COLUMBIA 67297/SONY (5.98 EQ/9.98)	97
20	10	SOUNDTRACK	CAPITOL 93402 (10.98/17.98)	130
21	24	MARTINA MCBRIDE	RCA 67516/RLG (10.98/16.98)	168
22	—	SHANIA TWAIN	MERCURY 522886 (12.98/18.98) HS	304
23	19	ALISON KRAUSS	ROUNDER 610325*/JDMJG (10.98/15.98) HS	217
24	23	WILLIE NELSON	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	318
25	21	THE JUDDS	CURB 77965 (7.98/11.98)	3

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

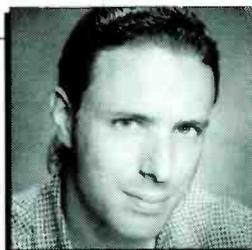
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
 COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
				
1	1	4	VARIOUS ARTISTS UTV/VERVE 520191/VG	4 weeks at No. 1 PURE JAZZ
2	2	13	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
3	3	12	VARIOUS ARTISTS ● LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
4	4	13	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
5	5	13	BILLIE HOLIDAY VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
6	6	87	DIANA KRALL ▲ VERVE 050304/VG	WHEN I LOOK IN YOUR EYES
7	7	6	SOUNTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
8	13	13	JOHN COLTRANE VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
9	8	5	CHARLIE PARKER VERVE 549084/VG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
10	9	6	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
11	15	7	MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS
12	20	5	SARAH VAUGHAN LEGACY/COLUMBIA 549088/CRG	KEN BURNS JAZZ - THE DEFINITIVE SARAH VAUGHAN
13	10	10	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
14	11	6	THELONIOUS MONK LEGACY/COLUMBIA 61449/CRG	KEN BURNS JAZZ - THE DEFINITIVE THELONIOUS MONK
15	16	11	ELLA FITZGERALD VERVE 549087/VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD
16	12	4	COUNT BASIE VERVE 549090/VG	KEN BURNS JAZZ - THE DEFINITIVE COUNT BASIE
17	23	2	JOHN COLTRANE IMPULSE! 549361/VG	COLTRANE FOR LOVERS
18	NEW ▶		JOHN SCOFIELD VERVE 549281/VG 	WORKS FOR ME
19	17	4	JIMMY SMITH BLUE THUMB/VERVE 543978/VG	DOT COM BLUES
20	14	4	BENNY GOODMAN COLUMBIA 61445/CRG	KEN BURNS JAZZ - THE DEFINITIVE BENNY GOODMAN
21	19	2	LESTER YOUNG VERVE 549082/VG	KEN BURNS JAZZ - THE DEFINITIVE LESTER YOUNG
22	18	4	DIZZY GILLESPIE VERVE 549086/VG	KEN BURNS JAZZ - THE DEFINITIVE DIZZY GILLESPIE
23	RE-ENTRY		JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
24	NEW ▶		SONNY ROLLINS VERVE 549091/VG	KEN BURNS JAZZ - THE DEFINITIVE SONNY ROLLINS
25	NEW ▶		ART BLAKEY VERVE 549089/VG	KEN BURNS JAZZ - THE DEFINITIVE ART BLAKEY

TOP CONTEMPORARY JAZZ ALBUMS™

				
1	2	20	ST. GERMAIN BLUE NOTE 25114*/CAPITOL 	1 week at No. 1 TOURIST
2	1	21	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
3	3	15	PAUL HARDCASTLE TRIPPIN' N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
4	4	17	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
5	6	16	KIRK WHALUM WARNER BROS. 47887 	UNCONDITIONAL
6	5	36	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
7	7	84	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
8	NEW ▶		BILL FRISELL NONESUCH 79615/AG	BLUES DREAM
9	9	71	DAVE KOZ CAPITOL 99458 	THE DANCE
10	8	24	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
11	10	29	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
12	11	15	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL 	THE DROPPER
13	20	7	RICHARD ELLIOT BLUE NOTE 30249/CAPITOL	THE BEST OF RICHARD ELLIOT
14	17	2	GROVER WASHINGTON JR. RHINO 76693/AG	LOVE SONGS
15	13	37	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
16	19	3	RONNIE LAWS HDH 2002	DREAM A LITTLE
17	16	100	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
18	18	2	FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN	NOCTURNAL
19	12	21	DAN HICKS AND THE HOT LICKS SURFDOG 67113/HOLLYWOOD	BEATIN' THE HEAT
20	14	4	JEFF KASHIWA NATIVE LANGUAGE 917	ANOTHER DOOR OPENS
21	24	2	GOTA INSTINCT 1055	DAY & NIGHT
22	22	30	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
23	RE-ENTRY		BOB BALDWIN ORPHEUS 70479	BOBBALDWIN.COM
24	21	30	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN 	THE BEAUTIFUL GAME
25	RE-ENTRY		MASQUE MEEK 4008	THANK YOU

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by Steve Graybow

LABEL WATCH: While most record labels sell product through traditional brick-and-mortar and online retail outlets, with the occasional foray into alternative selling mediums, the just-minted Hillsboro Jazz label is working in the opposite direction. Formed as a division of the Spring Hill Music Group, a 6-year-old gospel-oriented company that creates music product for gift stores and museum shops, Hillsboro Jazz is designed to take the company's jazz artists to traditional retailers.

The label is an offshoot of Spring Hill's Green Hill imprint, which creates specialty music product for "outlets that are not in the business of selling music whose clientele are not necessarily serious music listeners," says Hillsboro Jazz GM Greg Howard. The company's jazz recordings were made accessible to consumers by the inclusion of newly recorded standards and by grouping the music thematically.

Howard began servicing Green Hill's jazz recordings to jazz radio and found himself with an unexpected problem. "Radio listeners began looking for our recordings in record stores and couldn't find them," he says. "We decided to get serious about jazz, rather than just dabbling in the music." Howard, who anticipates participation in listening-station programs at Tower and Borders, notes that his artists' name recognition at gift shops is "a bonus rather than a focus." Hillsboro Jazz is

distributed through EMI.

The label bows Feb. 27 with "Dream Dancing" by Nashville-based pianist Beegie Adair, who interprets Cole Porter songs in a trio setting. "The idea is to make it real, improvised jazz that a purist can appreciate but to make it accessible and familiar, so that the jazz novice can understand it," says Howard. The label's next two releases are "Blue Moods" (April 10) by French/American violinist Antoine Silverman and "Jazz Elegance" (May 8) by Nashville-based guitarist Jack Jezzro. All three artists have individually recorded tracks for previously released Green Hill jazz compilations.



"There are excellent jazz musicians in Nashville who bring their own flair to the music," says Howard. "It's different from New York jazz, because the artists add their regional flavor."

AND: Saxophonist Benny Golson will be feted March 1 and March 3 at New York's Lincoln

Center, where he will debut a newly commissioned composition, "Straw Boss," and a piece written for classical piano. Golson's upcoming Arkadia Jazz release, "One Day, Forever" (March 13), features vocals from Shirley Horn and a reunion of Golson's classic Jazztet, featuring Art Farmer in one of the fluegelhorn player's last recordings and trombonist Curtis Fuller.

Drummer Billy Higgins is ailing and in need of a second liver transplant. Charles Lloyd and Dorothy Darr are forwarding donations and messages to Higgins, via Forest Farm Music and Art, P.O. Box 5816, Santa Barbara, Calif. 93150.

Keyboard player Jeff Lorber will be musical director of the Oasis Smooth Jazz Awards, scheduled for March 3. Lorber's Samson Records debut, "Kickin' It," hits retail Feb. 20.

BET ON JAZZ: THE JAZZ CHANNEL
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ST. LUCIA JAZZ FESTIVAL!

May 6-13

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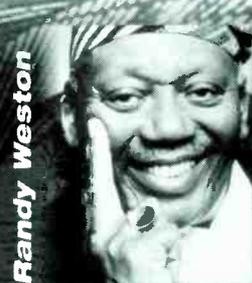
FESTIVAL SCHEDULE

- May 6-7 Melba Moore
- May 7-9 Acoustic Alchemy
- May 10 Ronnie Laws, Montell Jordan, Taj Mahal and Carmen Lundy featuring Victor Lewis & Donald Harrison
- May 11 Ronnie Laws, Clarke Terry, Randy Weston and Ladysmith Black Mambazo
- May 12 Miriam Makeba, Eric Benet, Jill Scott and Carl Thomas
- May 13 Luther Vandross, Havana Casino, Malcolm Jamal Warner & Miles Long and Sojourn





Carmen Lundy



Randy Weston



Jill Scott

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TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	21	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI NO. 1 17 weeks at No. 1
2	2	19	RENEE FLEMING DECCA 467049 (16.98 CD) HS	RENEE FLEMING
3	3	65	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
4	4	46	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
5	5	15	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
6	6	62	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
7	7	18	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
8	10	97	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
9	9	25	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
10	8	13	ANDREA BOCELLI DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
11	11	5	VARIOUS ARTISTS DECCA 467382 (16.98 CD)	THE ULTIMATE PUCCINI DIVAS ALBUM
12	NEW		GIULIANO CARMIGNOLA SONY CLASSICAL 51352 (17.98 EQ CD)	VIVALDI: THE FOUR SEASONS
13	13	28	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
14	RE-ENTRY		JOHN ADAMS NONESUCH 79607 (16.98 CD)	CENTURY ROLLS/LOLLAPALOOZA/SLOMINSKY'S EARBOX
15	RE-ENTRY		VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY

TOP CLASSICAL CROSSOVER™

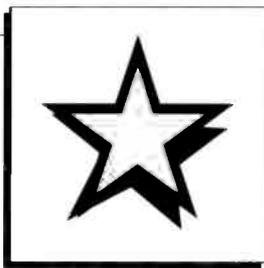
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	9	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON NO. 1 3 weeks at No. 1
2	2	23	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
3	3	99	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
4	4	64	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
5	5	87	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
6	NEW		VARIOUS ARTISTS DECCA/UTV 461704 (18.98 CD)	PURE TENORS
7	6	94	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
8	7	21	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
9	RE-ENTRY		PLACIDO DOMINGO EMI CLASSICS 57045 (10.98/17.98)	SONGS OF LOVE
10	11	88	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
11	8	12	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
12	10	4	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
13	9	16	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM
14	14	64	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
15	13	61	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG	1 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
2 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA	2 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
3 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	3 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
4 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	4 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
5 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	5 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
6 ROMANTIC VIOLIN VARIOUS ARTISTS RCA VICTOR	6 PORTRAIT OF BACH VARIOUS ARTISTS SONY CLASSICAL
7 ARTHUR FIEDLER VALENTINE BOSTON POPS ORCHESTRA FIEDLER RCA VICTOR	7 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
8 A TENOR'S VALENTINE CARRERAS-DOMINGO-PAVARTOTTI SONY CLASSICAL	8 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
9 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	9 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
10 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO	10 MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
11 BACH'S ADAGIOS VARIOUS ARTISTS ERATO	11 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
12 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL	12 LOVERS' CLASSICS VARIOUS ARTISTS ST. CLAIR
13 PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	13 POWER CLASSICS VARIOUS ARTISTS ST. CLAIR
14 ADAGIOS FOR AFTER HOURS VARIOUS ARTISTS PHILIPS	14 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
15 GUITAR FOR RELAXATION JULIAN BREAM RCA VICTOR	15 SPIRITUAL CLASSICS VARIOUS ARTISTS ST. CLAIR

Artists & Music

Classical
**KEEPING
SCORE**



This issue's column was written by Steve Smith.

A COLORFUL QUIP by Voltaire inspired the celebrated cellist **Matt Haimovitz** and his wife, composer **Luna Pearl Woolf**, to christen their new business venture Oxingale. "Sir, you make me believe in miracles," Voltaire exclaimed upon hearing the renowned 18th-century French cellist **Jean-Louis Duport**. "You know how to turn an ox into a nightingale." The ambitious start-up aims to make a national splash with the recent release of a complete set of the **Bach** suites for solo cello, performed by Haimovitz and produced by Woolf.

Haimovitz, of course, is no stranger to the classical-record-buying public. He made his recording debut as a teen prodigy on Deutsche Grammophon in 1989, earning widespread accolades. Rather than following an easy path of recording the standard repertoire, Haimovitz carved out a formidable reputation as an interpreter of 20th-century works for unaccompanied cello by such composers as **Britten**, **Kodály**, and **Hindemith**. During his exploration of the modern repertoire, Haimovitz worked closely with living composers including **Luciano Berio**, **György Ligeti**, **Hans Werner Henze**, and **George Crumb**. These collaborations, as well as projects with choreographer **Mark Morris** and jazz/rock bassist **Rob Wasserman**, encouraged Haimovitz to deviate even further from the typical career track of a young virtuoso.

"I got to a point where I wanted to be involved in various aspects of the recording process, the creative process," says Haimovitz, now 30 years old. "Luna and I started merging our ideas and trying to come up with concepts that we could do together. When I recorded for Deutsche Grammophon, I would basically record the takes and turn my back on the rest of the process. With [the Bach release], Luna and I personally chose every take that's on the recording and [directed] every aspect of the creative process, down to the last detail of the program notes. That is really something you don't necessarily get at a major."

The Bach suites form the cornerstone of every cellist's repertoire, but with so many classic accounts already in the catalog, it might seem a risky way to start a new label. "On one hand, you have people saying, 'Who needs another set of Bach suites?'" Haimovitz says. "On the other hand, if you don't record the Bach suites, you aren't taken that seriously as a cellist. I thought that if I was going to do them, I would have to do them in a way that hasn't been done before, to have people think about where these pieces are meant to be performed—if they are even meant to be performed at all—and to deal with musical [implications] that arise from this [more intimate] presentation."

Haimovitz found his own key to the suites when he was invited to perform all six in a single evening for the 250th anniversary of Bach's death

last year at a festival in Schvetzingen, Germany. He later repeated the performance at the Iron Horse, a venerable Northampton, Mass., jazz and folk-music venue that had not presented classical music in more than 15 years. "After having done that," he says, "I realized that there is this incredible evolution and progression when you go from the first suite to the sixth. It had a lot to do with the way we packaged it."

Haimovitz recorded one suite per night in July and August last year at a small church in rural Massachusetts. His insistence on presenting the suites in sequential order without breaks required three discs, but the set sells for the price of two in order to remain competitive. **Mark Thayer**, co-owner of the acclaimed folk label Signature Sounds, engineered the sessions, which capture Haimovitz's ardent interpretations of the suites with warmth and detail.

The package includes evocative photographs taken on the grounds surrounding the church. And Woolf's liner notes include not only historical and musical facts but also personal impressions and reflections upon the sessions. Such touches add a refreshing dose of humanity to a project approached with monastic solemnity by so many others. "It's tough to do," says Haimovitz, "but finding our own personal relationship—from within

the music—with something as canonic as the Bach suites is something that we really strove for."

Haimovitz and Woolf had to learn from scratch how to secure distribution for Oxingale. "I'd never walked into a distributor or even a store and said, 'Do you want to carry this recording?'" he explains. "So in that sense, it was hard. But on the other hand, to actually meet people and for them to know you're a real person and so on—I think personal contact makes a big difference."

Signature Sounds agreed to handle phone orders for Oxingale, and the firm introduced them to online distributors CD Baby and Folkweb. The set is also available through select brick-and-mortar retailers and via Amazon.com. Haimovitz is involved in dis-



HAIMOVITZ

cussions to secure wider distribution.

Haimovitz and Woolf plan to keep Oxingale growing at a modest pace, releasing two new recordings per year. The next release, due in September, will be a mass-market version of "Lemons Descending," a striking collaborative work featuring music by **Hildegard von Bingen**, **Heitor Villa-Lobos**, **John Tavener**, **William Sydean**, and **Woolf**, with original illustrations by artist **Michael Kuch**. The music is performed by Haimovitz (who handled all eight cello parts of Villa-Lobos' "Bachianas Brasileiras No. 5") and soprano **Eileen Clark**. Oxingale originally released the project last year in an edition of 70 elaborate handmade copies.

In the meantime, Haimovitz is set to perform the Bach Cello Suite No. 3 with the **Mark Morris Dance Company** in March and April in Brooklyn, N.Y., and in Princeton and Newark, N.J., and will play all six Bach suites in a single evening April 22 at Joe's Pub in New York. For details, you can visit the Oxingale Web site at oxingale.com.

Based in New York, Steve Smith has written for *Jazziz*, *New Music Box*, and *Schwann Inside*, in addition to having worked for several record companies.

Songwriters & Publishers

ARTISTS & MUSIC

MP3.com Sets Up Licensing Program

Initiative Includes Searchable Database Of Unsigned Artists

BY STEVE TRAIMAN

NEW YORK—Unsigned acts whose songs are posted on MP3.com now have the opportunity to match their content with potential users looking to license music for traditional or nontraditional entertainment, advertising, and other multimedia productions.

The soft launch of the new music-licensing program was Jan. 31, with the first year's registration fee waived for all digital artists who register at least three songs for licensing by March 1 at mp3.com/licensing, according to Michael Bayer, MP3.com director of music licensing. After the initial free period, the annual registration fee is \$25.

Independent artists and composers have the option to maintain complete control over the rights to their music, handling all licensing arrangements for the initial synchronization and master recording fees and subsequent performance right organization (PRO) royalty collection and administration themselves. Or, acts can choose to have these services performed by enable-your-music (EYM), MP3.com's exclusive licensing services provider, headed by Steve Love, a 30-year music publishing veteran. His background includes being VP of worldwide music for All American Communications, administering music publishing activities for the Records Group (formerly Scotti Brothers Records), and, just prior to launching EYM, holding a VP post at Pearson Television Music, the largest independent global TV producer.

There is a basic 40% transaction fee/commission for any deal that EYM puts together, and EYM will handle the entire master use and synchronization administration. According to Love, this is a "very competitive fee" that includes negotiating the best rate with the potential buyer and preparing the required licenses to fulfill the agreement.

Separately, an artist or composer can use EYM's royalty administration services for what Love calls a "competitive 25% commission" on quarterly royalty payments. This includes Copyright Office registration, affiliation with the PRO of choice, and tracking and collecting performance royalties quarterly from that PRO. He notes that ASCAP, BMI, or SESAC will collect royalties from territories outside the U.S., but EYM will register each work with the foreign PROs.

Using the MP3.com search engine, prospective music users can comb through the largest collection of unaffiliated music on the Internet, with nearly 110,000 artists and bands currently posting more than 800,000 songs, Bayer notes. The engine allows any user to narrow results by keying in a list of desired song attributes. These include such simple characteristics as tempo, genre, and mood, as

well as more complex functions, such as searching for bands that sound like other well-known bands.

Using data compiled by MP3.com, EYM is able to offer what Love calls "music-based marketing"—advanced



criteria searches to provide songs that are targeted to specific areas or regions in the world or that appeal to different demographic groups. For example, if a TV show has been receiving poor ratings in Seattle and the Northwest, EYM can provide music that is popular among listeners in that region. Also, if music is needed for a Web site targeted to an 18- to 24-year-old age group, EYM can suggest songs found to be popular among that demographic.

The idea for the new licensing program came to Love while he was at Pearson and was looking for some cutting-edge music for Francis Ford Coppola's "First Wave" sci-fi series, now going into its second year on the Sci-Fi Channel. "I thought, 'Why not use the great talent from MP3.com's site?'" he recalls. He got an exclusive deal with MP3 to use any of the artists whose songs were posted on the Internet site, and the successful results led to more discussions.

"It was the first time this had been done," he says, "and it opened up the idea as a wonderful opportunity to take the music of these developing artists and bands and monetize this talent."

Recognizing that the majority of these independent musicians didn't

have any understanding of the licensing arrangements or the royalty process, Love saw the value of providing these administration services. "We and MP3 jointly decided that there was a real potential business here, and now it's under way."

"By bringing artists together with the very people who make licensing decisions in film, TV, and advertising, we intend to create an invaluable tool for both musicians and music supervisors," Bayer says. "We're confident that our 'search, sample, and listen' process will be a quick and cost-effective alternative to traditional licensing methods."

In early March, MP3.com and EYM plan to open up the roster of registered songs to prospective users. "We'll be using a multi-pronged strategic effort to reach as much of the user community as possible," Love says. "We both have extensive lists of industry contacts, as well as links to below-the-radar sources, such as corporate and multimedia prospects."

Commenting on the new licensing program, Ed Murphy, president of the National Music Publishers Assn., says, "As a referral system for unsigned artists and bands, it's a good concept, and we encourage [artists] to look closely at the fees and what services will be provided. We're definitely in sync for opportunities like this for developing artists, and we'll be interested to see how well [MP3.com's music-licensing program] performs."

"With my background in music publishing, I've got nothing but respect for artists and songwriters, and we're dedicated to making the program totally artist-centric," Love says. "With MP3.com as the largest global integrator of independent music, over time we hope to become the largest licensor and administrator [of this music] in the world."



Elvis Signs In. Elvis Costello has signed a long-term, worldwide writer deal with BMG Music Publishing Ltd., the U.K.-based division of BMG Music Publishing Worldwide. Pictured at the signing in BMG's London offices are, from left, Ian Ramage, GM, BMG Music Publishing Ltd.; Costello; and Paul Curran, Managing Director, BMG Music Publishing Ltd.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MS. JACKSON	Andre Benjamin, Antwan Patton, David Sheats	Gnat Booty/ASCAP, Chrysalis/ASCAP, Dungeon Ratz/ASCAP
HOT COUNTRY SINGLES & TRACKS		
THERE IS NO ARIZONA	Jaime O'Neal, Lisa Drew, Shayne Smith	EMI April/ASCAP, Jersey Girl/BMI, EMI Blackwood/BMI, Mark Alan Springer/BMI, Zomba/BMI
HOT R&B SINGLES		
STUTTER	Roy Hamilton, Ernest Dixon	Zomba/ASCAP, Platinum Firm/ASCAP, Zomba/BMI
HOT RAP SINGLES		
MS. JACKSON	Andre Benjamin, Antwan Patton, David Sheats	Gnat Booty/ASCAP, Chrysalis/ASCAP, Dungeon Ratz/ASCAP
HOT LATIN TRACKS		
TE QUISE OLVIDAR	Y. Marrufo, C. Baute	BMG Songs/ASCAP

Cingular's Super Bowl Spots Show A Flair For Using Classical Catalog

SUPER BOWL FEARS: I don't know what I dread more about Super Bowl Sunday—the game or the commercials.

At least this year's spots were of some value, mainly because so many—Amex, Fedex, Monster.com, Accenture—used classical music backgrounds rather than the tried-and-tiresome pop-song rip-offs.

Wireless phone company Cingular's were especially noteworthy and included a funny male dance routine to the tune of "Peter And The Wolf" and a spotlight on **Dan Keplinger**, the artist with cerebral palsy documented in last year's Oscar-winning short, "King Gimp."

The latter ad was accompanied musically by a Gregorian

chant, which was, according to BBDO New York's senior executive creative director **Charlie Miesmer**, "highly appropriate" considering the "magical" nature of Keplinger.

"If the commercial was about someone less brave and powerful, it wouldn't have worked," says Miesmer, an avowed music fan who helped select the Cingular soundtracks. Noting how most classical music brings "a sense of high purpose," he notes that "Peter And The Wolf" worked for the dance piece because of the whimsical juxtaposition of the wonderful **Prokofiev** theme and the "likable shmuck doing bad dancing."

Forthcoming from Cingular is a "Cowboy Opera" bit featuring **Verdi's** "Rigoletto," but Miesmer discounts any trend toward using classical music. "We're not biased toward any genre, but are very careful about taking old music, be it **Chuck Berry** or **Mozart**, and making sure it's right for the spot."

The prevalent practice of "tagging [pop songs] onto the coattails" of commercials only "cheapens" the music, he says.

A good case in point from the Super Bowl might be Hotjobs.com's use of the **5th Dimen-**

sion's '60s pop classic "Go Where You Wanna Go," which was played as a toy ball rolled off a desk top and into a park. Much worse was CBS-TV's graverobbing of **Nat King Cole's** classic version of **Charlie Chaplin's** "Smile" to promote its sitcom lineup, recalling the controversial electronic pasting of **Fred Astaire** dance footage into commercials from Super Bowls past. Luckily, I've already forgotten which company used the way-overplayed "You Sexy Thing" by **Hot Chocolate**.

One final gripe: Twice during the game, the announcers snickered about how the first Super Bowl halftime show starred college marching bands. Marching band mu-

sic, like classical music, is a non-mainstream music that actually can benefit through mass exposure, be it commercial or halftime. **Aerosmith** and **'N Sync**, on the other hand...

COSTELLO COUP: BMG Music Publishing has signed **Elvis Costello** to a long-term writer deal. **Paul Curran**, the company's U.K.-based managing director, says that BMG now represents the much-covered Costello's current output—including the end-title track "You Stole My Bell" from the **Nicolas Cage** movie "The Family Man"—as well as future work, and will assist him in "finding new ways" of exploiting his back catalog.

"What's refreshing is how hands-on he intends to be," says Curran. "That's not always the case with major writers, who are more interested in administration and efficiency."

BMG's emphasis, he adds, will be in categorizing Costello copyrights in terms of "song elements" like tempo, mood, theme, or time period, since such attributes are what film supervisors and advertisers look for, rather than considering songs by album placement.



by Jim Bessman

Jones Makes Skywalker Popular For Scoring And More

ONE FACE AT THE upcoming Grammy Awards that will be familiar to many is that of **Leslie Ann Jones**, national chairwoman of the Board of Trustees of the National Academy of Recording Arts and Sciences. She is now in her second year as chairwoman, and her term will expire in May.

For Jones, however, her tenure in the post is but one aspect of a deep involvement with the music industry that spans well over two decades. Since February 1997, she has been a part of the staff at Skywalker Sound, one of the largest audio production and post-production facilities in the industry, located in Marin County, Calif. Joining as manager and mixer of scoring for Skywalker's recording and scoring stage, she quickly rose to the position she currently holds: director of music recording and scoring. In the process, Jones has established Skywalker Sound as a popular destination for both film-score and music recording.

Far from the film and music mecca of Los Angeles, the bucolic atmosphere of Marin County seems to be a different world altogether from the energy and urban sprawl that characterize Los Angeles. The facility, a division of Lucas Digital Ltd., is located in the 145,000-square-foot Technical Building of Skywalker Ranch.

"It's interesting," says Jones. "You have all this great scenery around, yet everybody manages to get their work done. I don't think it's in spite of the scenery; actually, I think it's because of it. But it really is the atmosphere that **George [Lucas]** has created. All work is hard enough, whether you're making records or making movies. The environment that you do that in should be as conducive to those creative challenges as possible, and that's what George has done here. And it works."

While the Skywalker Sound scoring stage was designed to

compete as a world-class scoring stage—the main room can accommodate a 125-piece orchestra—Jones admits that the facility had not always targeted that market as effectively as it could have. As a result, it has been the site of a large number of album projects, particularly in the classical music genre.

Jones, however, had ample experience in the film world, both in Los Angeles and San Francisco, prior to her arrival at Skywalker. She began her film-score mixing career at San Francisco's Automatt Recording Studios, followed by a long and respected stay at Hollywood's legendary Capitol Recording Studios, where she recorded scores for films such as "Grace Of My Heart," "Lost Highway," and "White Men Can't Jump."

"My job, when I got here, was to try to make Skywalker more movie score-friendly," Jones explains. "I had a lot of experience doing that at Capitol. We tried to really improve on what was already a great room and tried to make it so that clients could come in from L.A. and not have anything be too different from what they were used to. Technically, the challenges for movie scores are different than they are for records. The staff has to have a different knowledge base. The equipment, although it might be similar, might be used in a different way. The basic requirement of how a session begins and ends is not the same at all. That was what I was charged with when I got here. Now we're doing quite a lot more scores, as well as a lot more of everything."

The control room of Skywalker's main scoring stage features a 72-input AMS Neve VXS console with eight-channel VSP post panel. Recent projects here include the scores for "Inspector Gadget," "Sphere," "The Game," and "Mimic" and album projects for **Rosemary Clooney** with the



by Christopher Walsh

Count Basie Big Band, ICOS, the New Century Chamber Orchestra, the Kronos Quartet, and Frederic Chiu.

One of Skywalker's smaller mixing rooms—there are six mix studios, ADR and Foley stages, 34 editing suites, and a 300-seat screening room—features a Euphonix System 5 digital console, which Jones, like so many of her peers, considers a valuable asset. Likewise, an R-1 hard disc 48-track recorder, also from Euphonix, has been installed at Skywalker.

"I've already mixed one score in that room, 'Requiem For A Dream,'" says Jones. "It's not what I would necessarily consider to be a part of our normal music room here, but having that console in there certainly works really well for that kind of stuff. We're big fans of Euphonix here: We were one of the first to adopt the R-1. We have had it here for at least eight months now and have used it on the last two movie scores that we've done. It's becoming, in some ways, the de facto hard disc recorder for even some of our classical stuff."

Jones, however, still considers herself a fan of analog recording. Some film scores, as well as a significant amount of nonclassical music, continue to employ 2-inch analog tape.

"But the R-1, because it's 96 kilohertz and 48-track, provides the kind of standard that people are used to, in terms of high fidelity," Jones explains. "We haven't retired our Studers [analog multi-track tape machines] yet, but we decided to go ahead and purchase the R-1. We really felt that linear reel-to-reel technology was becoming more obsolete as every day passed. The R-1 seemed to us to hold promise of something that sounded great, looked like a tape machine, and could carry us into the next few years."

The technology employed by Skywalker in its film mixing work, Jones adds, makes an easy transition to the world of 5.1 mixing for music-only product, specifically DVD Audio and Super Audio Compact Disc (SACD).

"The R-1 is working great for that as well," says Jones, "because it's 96 [kilohertz]. So it's already in the DVD Audio format. Delos Records is one of our main clients, and they'll come up with a unit [a DSD recorder, on which the SACD

format is based] and record SACD simultaneously with the 24-bit stereo stuff. So I've had a lot of firsthand experience, not only hearing it at trade shows but having it done here."

Jones is careful to note that, despite the high-end film scores and audiophile recordings that form the greater number of projects at Skywalker Sound, bands and composers of the Bay Area community are not to be excluded.

"I'm trying to cater to the local music community as well," she says, "because we tend to provide things that other studios really can't. So we're getting a lot of clients that wouldn't have an opportunity to do—or wouldn't consider doing—5.1."

As a premier music and film score recording and post-production facility, Skywalker has a staff that participates in a broad spectrum of interesting and extraordinary projects, such as a satellite transmission from the scoring stage to Sacramento, Calif., for the Pacific Bell Foundation.

"They're going to do a live, interactive educational thing with the **Moscow Chamber Orchestra**," says Jones. "Those kind of new things tend to come here, which makes our life interesting, because we get to try out a lot of things like that. Fortunately, the staff here is really great and eager to do that kind of stuff. Everybody is able to accomplish whatever they want, from normal records, where five hours are spent on a guitar overdub, to something as odd as a video shoot or a live 5.1 audio thing."

SADIE, A U.K.-BASED company that develops and manufactures PC-based digital-audio workstation products for a variety of applications, has announced the immediate release of AES31 for its range of products. With this move, SADiE becomes the first company to be able to offer the benefits of the new universal file exchange format to its customer base. The announcement follows the successful public demonstration of AES31 at the 109th Audio Engineering Society (AES) Convention, held in September 2000 in L.A.

AES31 is the new standard for network and file transfer of digital audio. The goal of the standard is to reintroduce to the professional audio industry the concept of universal interchange. A universal format for interchanging audio has not been present since the days of analog tape.

AES31 defines the source material alongside edited audio, including cross fades, that is text-based in the manner of a traditional EDL (edit decision list), which makes it easily readable and correctable if circumstances require it. The format is sample-accurate and sup-

ports multichannel files in excess of 99 channels, as well as interchange between PAL and NTSC formats.

The format, which has already been ratified as an international standard, is open and non-proprietary and thus not exclusive to any single manufacturer.

"We are very excited to be able to be first into the market with AES31," says **Joe Bull**, SADiE's managing director. "I am proud to have been one of the instigators of the standard following the recognition that there was a growing demand for a common interchange format throughout our industry. We have always promoted interchange between SADiE and other workstation manufacturers and already support the broadest range of disc, file, and EDL formats. I am delighted to announce that with immediate effect we can sustain our reputation for quality and innovation by offering the obvious benefits of AES31 to SADiE customers across the world."

CHUCK MANGIONE WILL BE this year's headlining master class teacher for the celebrated participatory musical-education program "Harman: How To Listen," sponsored by Harman International and produced by the Manhattan-based John Schreiber Group. **John Schreiber** developed the program, with company founder **Dr. Sidney Harman** and jazz virtuoso **Wynton Marsalis**, in 1996.

Schreiber is especially proud of its reach. "More than 55,000 students in over 260 schools around America have been touched by this special experience, where kids are taught that listening is as important in life as it is in music," he says.

Celebrating its fifth consecutive year, the program will continue to promote the importance of music education by presenting clinics in a 31-school, six-city tour. The event will also be Webcast to thousands of more students on the Internet.

As a part of the anniversary celebrations, this year's program will kick off with a special opening gala at the Children's Museum of Manhattan that will include special guests **Skitch Henderson** and **Dr. Billy Taylor**. **Mangione** will go on to additional cities, including Washington, Philadelphia, and Los Angeles.

In addition to the classes, Harman will donate a state-of-the-art EON Power sound system and a JBL Soundgear system to each school. By the end of this year's "Harman: How To Listen" series, Harman International will have donated close to a half-million dollars' worth of audio equipment to various schools across the country.



It's Gonna Be Moore. Mandy Moore recorded the song "It's Gonna Be Love" at Soundtrack Studios in New York with producers Tommy Byrnes and Tony Bruno. Pictured, from left, are Byrnes, Moore, and Bruno.

San Francisco's Annex Digital Gets Second Chance After Strike

BY DAN DALEY

Last May, David Porter, owner of 28-year-old Annex Digital, was caught off guard. Less than 60 days after opening a new studio aimed at the high-end advertising market, the core of that sector was shaken to its foundations by an industry-wide strike by commercial actors. Post-production, arguably the most profitable of the conventional pro audio sectors, evaporated.

Not unlike the promise that 5.1 has seemed to offer the industry, Porter says.

"I certainly wouldn't base a business on 5.1 music mixing," he states unequivocally. "You could barely base a [broadcast] commercial business on it."

In fact, at Annex Digital's Studio 5, which is housed at the facility's downtown San Francisco location in the heart of Media Gulch (as the city's advertising and new-media district is called) surround audio is more sizzle than steak.

(Annex Digital, which also operates music recording studios in suburban Menlo Park, recently changed its name from Music Annex. Company ownership remains the same.)

Porter is candid about using "surround" as a buzzword for marketing the new room—"Because it is a buzzword," he says. "The reality is that there is no 5.1 in the advertising business yet, and it's not much there in the music business, either. The reality is that I built a studio to please the upper echelons of the advertising business and to give my mixer a more advanced facility.

"Actually, the 5.1 element of the room was quite insignificant in terms of costs and implementation," he adds. "It's just that these days you'd be foolish to build a stereo room. To that extent, you do have to accept the fact that people look for buzzwords, even if they don't or can't use what the word represents."

Porter says that Boston-based Michael Blackmer designed Studio

5 so that all its major technology components can be set for any playback configuration, not just surround. The studio features a Euphonix System 5 console and Genelec monitors, as well as Foley pits and ADR capability that is designed to accommodate the film-post business.

The addition of multichannel monitoring added less than 10% to the approximately \$1 million that the new room cost. And, he says, once 5.1 does become more common throughout music and advertising, "by that time, it's no longer a value-added feature. Everyone will have it by the time everyone wants it."

While it has virtual, if not actual, value, the real drama of Studio 5 is not the fortunes of multichannel audio but rather the course of the actors' strike, which lasted six months and produced devastation within the post-production sector, whose rebound is still months away.

Studio 5's initial business plan was to provide a luxurious new production room for the advertising market in the region, secondarily allowing it to be prepared as the multichannel sector slowly developed. Thus, the strike knocked out the main underpinning of the room's economic basis and did so virtually concurrently with its opening, with no significant market yet in place for its secondary purpose. The business plan suddenly changed to "hunker down and wait it out," Porter says.

While the music business at Annex Digital's other location continued to be strong, the actors' strike forced Porter to lay off five employees companywide, out of an overall work force of 50-plus. Several have been hired back since the strike's end last October, but staffing won't be up to full strength before February because, as Porter notes, "it's not like flipping a switch just because the strike's over; there's a significant lag between production ramping up again and

that work reaching post-production. There are a lot of projects that have to get from storyboard to shooting, and [post-production] is the last step in the food chain."

He expects it will take as long as three months before some semblance of normalcy is restored. In a very real sense, Porter says, Studio 5 is undergoing a perceptual relaunch nearly a year after it had opened.

But the problems of Studio 5 and the advertising business's labor woes also underscore another trend in the audio media business. Consolidation and expansion via mergers and acquisitions has gotten a lot of coverage in the past two years in the studio business as a way to add services and increase profitability, but Porter and Annex Digital have instead focused on improving their existing studios rather acquiring others.

In fact, as difficult as the strike made it economically for post-production, with over 20 studios and audio suites between its two locations, Annex Digital was able to ride it out better than many other facilities. That's primarily because of its large footprint in the music recording market in the region, with its studios in Menlo Park continuing to hum during the strike.

The facility has also developed a sizable presence in the audio-for-

computer-games market, regularly doing work for such industry leaders as Electronic Arts and Sega.

In addition, Studio 5's technology was designed using the rest of the facility as a reference, with two Euphonix CS 2000 consoles in place in Menlo Park and one more in the downtown location, as well as the System 5 console.

"Since the automation systems are compatible between all of them, there is the ability to cross-sell and cross-utilize all of the studios," Porter explains. "Music mixers at Menlo Park can do stereo mixes there and temp up rough multichannel mixes, which can be done more thoroughly in Studio 5."

That kind of synergy and comprehensiveness of services was prompted well before the current economic landscape had begun to compel other facilities to take that road, in large part because of Annex Digital's Bay Area location. According to Porter, post-production facilities in secondary markets—basically anywhere but Los Angeles and New York—have to market themselves harder to overcome the natural gravity that tends to keep post in the same places that production takes place.

"You'd think that being close to L.A. is a good thing," Porter says. "But we'd actually be better off

being an extra hour away by plane. It's like Boston and New York—Boston's a little too close. There's not enough of a reason to leave New York, and, on the other hand, it's too easy for clients in Boston or San Francisco to go to New York or L.A. What you're really fighting is a perceptual problem: the thinking, on the part of clients, that you need to go to Los Angeles to get a good picture editor, and once they're there for that, they stay and do their sound there, too.

"That perception has hounded us and other studios in markets like this for years," he observes. "There was a time when San Francisco had certain weaknesses in certain areas, like not enough telecines in the city. For some things, you had to go to L.A. But that's been largely rectified in recent years.

"So that's where the real gamble comes in when you build a room like Studio 5: You know you're giving your local clientele everything they need, and it's good enough for the clients in L.A. to use, too," he says. "You just have to get them to change their thinking about how they choose where they work. It's not easy, and it takes time and commitment, and strikes certainly don't help at all. But it's worth taking that chance."

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	IT WASN'T ME Shaggy S. Pizzonia (MCA)	STUTTER Joe Feat. Mystikal/ Allstar, T. Riley (Jive)	TELL HER Lonestar/ D. Huff (BNA)	HANGING BY A MOMENT Lifehouse/ Ron Aniello (Dreamworks)	IF YOU'RE GONE Matchbox Twenty/ M. Serletic (Lava/Atlantic)
RECORDING STUDIO(S) Engineer(s)	RANCH RECORDING (Valley Stream, NY) Sting Int'l	FUTURE (Virginia Beach, VA) George Meyers Frantz Verna	WESTWOOD (Nashville) Billy Sherrill	PANEMBRIELLO (Woodland Hills, CA) Ron Aniello, Neal Averon Jim Scott	TREE SOUND (Atlanta) Noel Golden
CONSOLE(S)/ DAW(S)	Yamaha O2R	Euphonics CS3000	SSL 9000J	Neotek elite	SSL 64G plus w/ Ultimotion
RECORDER(S)	Tascam D-A88	Tascam D-A88	Studer A820	Studer A820	Pro Tools
MIX MEDIUM	Quantegy D48	Pro Tools	Sony 1460	Quantegy 456	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	RANCH RECORDING (Valley Stream, NY) Sting Int'l	SONY (New York) Andy Blakelock	THE WORKSTATION (Nashville) John Guess	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	EAST IRIS (New York) David Thoener
CONSOLE(S)/ DAW(S)	Yamaha O2R	SSL 6000G	Harrison Series 12	SSL 4000 G plus	SSL 9000J
RECORDER(S)	Tascam D-A88	Studer A827	Otari Radar II	Sony 3348	Genex M.O.
MASTER MEDIUM	Quantegy D-A8499	Quantegy GP9	Quantegy GP9	Quantegy 467	HHB M.O. disc
MASTERING Engineer	STERLING SOUND Chris Gehringer	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	OCEAN VIEW Joe Gatswirth	STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore
CD/CASSETTE MANUFACTURER	SONY	BMG	SONY	UNI	WEA



Playin' The Blues. Producer/engineer Don Gilmore, right, was at NRG Studios in North Hollywood, cutting tracks for new DreamWorks act the Apex Theory. Gilmore relied on Advanced Audio Rentals for several microphones, including the BLUE (Baltic Latvian Universal Electronics) Bottle microphone pictured. Advanced Audio owner Paul Levy, left, is a U.S. retailer of BLUE products and is also an exclusive rental agent.

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Fernández To Open Chile's Viña Fest

HÉ'S IT: Mexican singer **Pedro Fernández** is slated to be the opening act in the upcoming Viña del Mar Festival, set to take place Feb. 21-26 in Viña del Mar, Chile.

Fernández last played Viña in 1999 but was unable to pick up the famed Gaviota prize (which is given to singers only at the audience's request) because the show's hosts had left for the evening by the time he finished his set.

Now, Fernández is coming through the front door, so to speak, in more ways than one. His current single, "Yo No Fui," from



FERNÁNDEZ

the album of the same name, has been topping charts in Chile since Fernández sang at that country's Telethon last December. A cover of an old **Consuelo Velásquez** tune originally sung more than 45 years ago by **Pedro Infante**, "Yo No Fui" got a different, more pop-oriented twist in this version. But regardless, Fernández—who, at 31, is a veteran with 26 albums and 31 films to his name—sings it wearing his Mexican outfit and sombrero.

"This track is a break from the format I'd worked with before, and it's part of a very versatile album," says Fernández. "But there's no reason for me not to sing it with my *charro* outfit. It's a very Mexican song. What makes it pop is the format."

In seeking out "Yo No Fui," Fernández was looking to broaden his scope beyond a mariachi audience. "Yo No Fui," the album, has sold close to 300,000 copies worldwide since release last fall. In Chile, it's already gone gold with 18,000 copies sold. Once Fernández plays Viña, which he'll do accompanied by a full mariachi band, he'll continue with a promotion and concert tour throughout Latin America and, later, Spain, where the album is set to be released this spring.

Other acts slated for this year's Viña fest are **Ricardo Arjona**, **Lucero**, **Natalia Oreiro**, **Joaquín Cortés**, **Miguel Bosé**, **Ana Torroja**, **La Ley**, and **Alejandro Sanz**.

FONOVisA TO THE MAINSTREAM: In a departure from its traditional fare, Fonovisa is releasing a series of Cuban and Puerto Rican music compilations



by Leila Cobo

geared specifically toward a mainstream market. They include "All Star Tribute To Tito Puente," a tribute album featuring acts as disparate as **Grupo Irakere** and **El Gran Combo**. Likewise, "Los Caballeros Del Ritmo" features both Cuban and Puerto Rican greats, and "Treasures Of The Island: A Cuban Music History" is a compilation of older standards performed by older artists, many of them from **Buena Vista Social Club**.

"Fonovisa is expanding," says **Edmundo Mendieta**, the label's national coordinator of American accounts. "Naturally, we're not leaving regional Mexican music, but we're tapping into other markets."

Fonovisa already owns and distributes AD Records, a tropical label. But in this case, product is being marketed primarily toward an Anglo market. According to Mendieta, the albums—which are sold separately—can be found in Tower Records listening stations and are also available in most major stores. Sales racks and billboards are planned in major markets.

In addition, says Mendieta, another compilation—this one featuring *timba* artists like **Isaac Delgado**—is already being planned.

LATIN ROCK GETS TEXAN BOOST: Latin alternative music (or *rock en español*, or Latin rock—take your pick) continues to make inroads into mainstream consciousness, slowly but surely. In Austin, Texas, the Latin Rock Alliance (LRA)—a marketing and promotion company dedicated to that genre—has forged an alliance with Roadstar Productions—a veteran concert and festival promoter responsible for productions like the Pecan Street Festival and Mardi Gras, Austin. Under their new agreement, Roadstar will feature in its bills acts brought to it by the LRA. Already, Sony Mexico band **Genitallica** is scheduled to perform during Mardi Gras Feb. 24-25.

"I don't know whether there is a market [for Latin alternative] or not, but I think there should be, and the only way we can find out is if we go out and try," says **French N. Smith III**, president of Roadstar Productions. "We'll try to get them some recognition and some airplay, and we'll take it from there."

Smith, who will also feature Austin rockers **Vallejo** in Mardi Gras, is no stranger to Spanish-

language music, and his festivals traditionally feature a Tejano stage. But this will be his first bout with rock en español.

"French has been a godfather of music within central Texas for the last 25 years," says LRA co-founder **Michael Hernández**. "What we're going to do is alternate Latin acts within every festival he has."

"The direction we're heading in is that one day it will be looked at as alternative music, not just Latin music," says Hernández, noting that his bands are getting support on both mainstream and alternative rock stations. "This is where the music needs to be and should be."

LARAS GOES TO COLOMBIA: The Latin Academy of Recording Arts and Sciences (LARAS) is taking its next professional forum to Bogotá, Colombia. In an effort to expand membership to the academy and raise awareness regarding LARAS and the Latin Grammys, LARAS has already hosted forums with artists and other music industry professionals in Madrid; São Paulo, Brazil; San Juan, Puerto Rico; Rio de Janeiro, (Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	6	2	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
A PURO DOLOR (EMOA, ASCAP)	6	2	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)	2	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
BORRACHO TE RECUERDO (EMI April, ASCAP)	26	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)	10	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
CUANDO UNA MUJER (EMOA, ASCAP)	29	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
DEJA (Arpa, BMI)	9	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
DESPRECIADO (Copyright Control)	21	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
DEVUELVEME (EMOA, ASCAP)	31	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
DIME, DIME, DIME (Elzaz, BMI)	8	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
DISCULPE USTED (Huina, BMI)	12	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
EL AMOR SONADO (Flamingo, BMI)	27	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
EN MI VIEJO SAN JUAN (Music Sales, ASCAP)	27	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
ENSENAMA A OLVIDARTE (Ser-Ca, BMI)	7	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
ENTRE TU Y MIL MARES (WB, ASCAP)	33	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)	24	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
INFIEL (EMI April, ASCAP)	5	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
LA BOMBA (Sony/ATV Discos, ASCAP)	28	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
LA VIDA ES UN CARNAVAL (Not Listed)	14	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
ME DA LO MISMO (EMOA, ASCAP)	40	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
MI PRIMER AMOR (Caribbean Waves, ASCAP)	31	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
MI SUENO (Not Listed)	37	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
NECESITO MI LIBERTAD (TN Ediciones, BMI)	38	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Musica, BMI)	22	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
PERO ME ACUERDO DE TI (KMC, ASCAP/Universal Musica, ASCAP)	17	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)	4	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
QUE POCA (Ser-Ca, BMI)	32	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
QUE SEPAN TODOS (SACM Latin, ASCAP)	25	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
QUISIERA SER (EMI April, ASCAP)	18	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
SIN TU AMOR (Sony/ATV Latin, BMI)	19	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)	15	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
TE QUIERO MAS (Mafiola, ASCAP)	36	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
TE QUISE OLVIDAR (BMG Songs, ASCAP)	1	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
TE SONE (Mas Music, ASCAP)	30	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
TU Y LAS NUBES (Peer Int'l., BMI)	34	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
UN IDIOTA (Rio Musical/Edimusa, ASCAP)	23	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
UN SUENO (Not Listed)	16	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
WOW FLASH! (Lida Socapa, ASCAP)	35	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
Y (Peer Int'l., BMI)	13	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)	15	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13
YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)	3	3	26	10	29	9	21	31	29	12	8	28	14	31	37	22	17	36	1	30	23	13	15	13	13	13	13

Hot Latin Tracks™

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY



crossover 2001: all directions at once

Spanish-speaking artists crossing to the mainstream English market isn't a trend but a common reality. What's new is the increasing number of artists who are U.S.-raised and Latin in background and who choose to launch their careers singing not in Spanish, but in English.

BY LEILA COBO

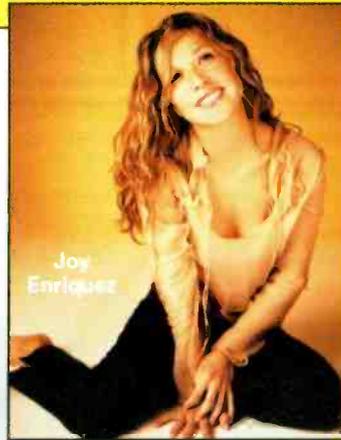
MIAMI—When Joy Enriquez first started shopping around for a record deal, she was approached by a label interested in having her record in Spanish.

"They said, 'We're going to make you the next Selena, and you'll do Spanish first,'" says Enriquez, a Mexican American born and raised in the Los Angeles area. It would appear to be a logical move, but, for Enriquez, there was another, more logical route.

"Everything looked so enticing; everything looked so great," she says. "But I wanted to sing pop. That's where my heart is. That's what I love."

Pop—albeit pop laced with some Latin flavorings—is what will be found on Enriquez's debut album, which is being

Continued on page LM-4



Joy Enriquez

Change In The Air Radio Rises To The Bilingual Challenge, Quickly

BY FRANK SAXE

In an effort to address an ever-changing pop environment, Latin radio is opening its airwaves to some non-traditional music, including tracks in English from Latin artists who have crossed over into the mainstream. At the same time, mainstream stations are also foraging into the Spanish realm, playing both bilingual and Spanish tracks.

And, although efforts from both parts are rare and far between, they at least signal some kind of flexibility on the part of programmers. But, on a large scale, it has never been as hard to crack Latin radio as it is today.

Today, three companies—Hispanic Broadcasting Corp., Spanish Broadcasting Systems and Mega Communications—have clustered stations in the largest Hispanic markets. As those companies buy more stations and flip them to Spanish-language programming, the

Continued on page LM-10

K-LOVE
93.3 FM 104.9 FM



The Next Crossover Kings And Queens

Newcomers, Vets Get Set To Make The Big Leap In '01

BY KARL ROSS

The parade of Latin crossover talent continues in 2001 with eagerly anticipated releases by platinum artists such as Shakira and Chayanne, rising stars such as Luis Fonsi, a Latin boy band in MDO and little-known artists such as Michaelangelo and Shalim, along with pioneer José Feliciano, who aims to rekindle his 1960s crossover success.

Sony Discos/C2 tropical-pop quartet Son By Four was last year's breakthrough act, piercing hearts with its

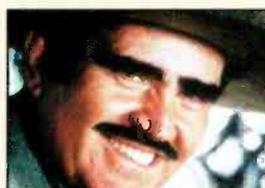
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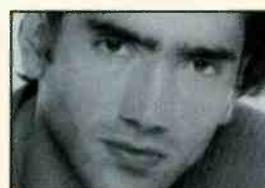
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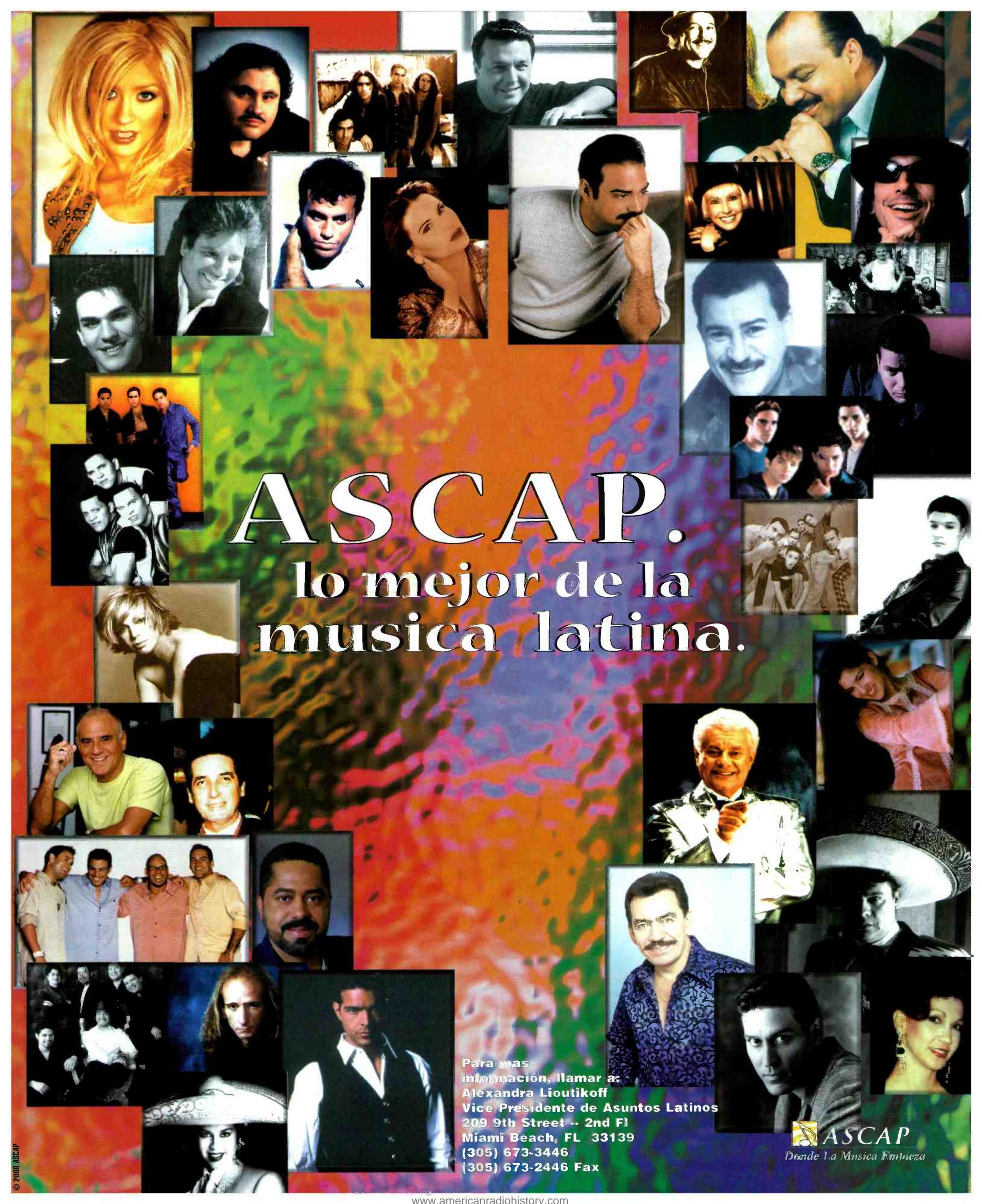
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 **ASCAP**
Desde la Musica Empieza

LATIN MUSIC 6-PACK

Mutual Fun: Cooperation Between U.S. Labels And Their Latin Imprints Hits All-Time HIGH

BY LEILA COBO

When Luis Fonsi was first signed to Universal Music Latino, having him sing in English was not a consideration, even though Fonsi was raised in Orlando and was fully bilingual. But then Universal merged with MCA, and suddenly the options changed.

"Within Universal, we're not a label; we're a division," says Carlos Sánchez, president of Universal Music Latino. And that status allows for interaction between languages and markets. As Fonsi prepares to record in English, the idea is to market him in a two-pronged approach coordinated by Universal's Latin division and its Anglo counterpart at MCA Records.

"Frankly, it does you no good to

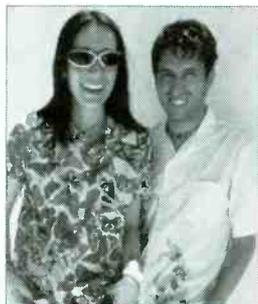
of course, coordinated crossovers from major Sony Discos artists like Ricky Martin, Marc Anthony and Shakira's upcoming English-language release. A key figure in the development of artists like Jennifer Lopez and Martin was Jerry Blair, who is now executive VP at Arista.

In this capacity, Blair is being looked at to help coordinate cross marketing of BMG U.S. Latin artists like Aterciopelados and Julieta Venegas. Already, BMG was hugely successful in coordinating the launch of Christina Aguilera's "Mi Reflejo" together with RCA.



CAREFUL DESIGN

"The way I envision the business in the North American



From the top, clockwise: Marc Anthony, Aterciopelados, Jennifer Lopez, Christina Aguilera

release an album for the English-speaking market if you don't get support from the English labels," says Universal Music Latino's A&R director, Eddie Fernández.

That support has been in evidence more than ever in recent months. At Sony Discos, Oscar Llord's promotion to CEO of the company allows him to sign artists who can record simultaneously in both English and Spanish—and to promote these artists in English-language radio and media.

"The real news is we have the ability to cross over," says Frank Welzer, president of Sony Music International Latin America. "We don't have to depend on Sony, Columbia or Epic, although they remain our strong partners in this effort."

COORDINATION COUNTS

Sony, Columbia and Epic have,

Latin landscape is basically twofold," says Rodolfo López Negrete, BMG's VP for the Latin region. "On one hand, evidently, [we] go after the U.S. Latin market with our Latin artists. On the other hand, as well, [we] establish a very strong collaboration with our U.S. labels—Arista, RCA and Jive. And a good example of that could be Christina Aguilera. That's a project we have very carefully designed in conjunction with RCA since the very beginning." At the same time, executives at Virgin say they will most likely turn to EMI Latin to help them market artists like Crystal Sierra in the Spanish marketplace.

And Warner Music Latin America is working closely with Atlantic on several projects whose results, says new president Inigo Zabala, should be apparent soon. ■

BOUNDLESS EDNITA:

It's label-turntable time again as Sony Discos prepares to release "Sin Límites" (No Bounds), the newest offering from Puerto Rican icon Ednita Nazario.

"I finished an important cycle in my recording career and I was ready for a change," says Nazario, after one decade and five studio albums with EMI Latin. "And Sony's offer came at the time I was looking for a new path." That new path is "Sin Límites," an album on which Nazario, for the first time, works with not just one producer, but three—Tommy Torres, César Lemos and Juan Vicente Zambrano. It's a disc Sony has promised to actively promote at an international level, a priority for Nazario. The disc's title, she says, reflects the endless opportunities available to her and to music in general.

"All the options are exciting," she says. "It's the ideal moment to connect with a new audience and cross generational and cultural chasms." In May, Nazario will kick off an international tour—her first in five years—in Puerto Rico, before continuing to Argentina, Mexico and the U.S.

CADILLACS SHIFT GEARS:

Argentina's Los Fabulosos Cadillacs, the Grammy-winning band best known for "Matador," have parted ways with their long-



Los Fabulosos Cadillacs

time label, BMG U.S. Latin. It was an amicable departure, according to all involved. But the Cadillacs are looking for more aggressive promotion at a time when the band's popularity seems to be on the rise, judging by continuous high attendance at concerts worldwide.

According to manager Tomas Cookman, the Cadillacs have routinely been performing for tens of thousands of people in Mexico and South America. "We have tons of prospective labels," says Cookman, who's been talking to labels in the U.S. and abroad. "It's an exciting time."

While they shop around, the Cadillacs will also maintain their presence in the States with two greatest-hits albums, titled "Hola" and "Chau" and released on BMG U.S. Latin.

According to Rodolfo López Negrete, BMG's VP for the Latin region, the albums will be "actively promoted throughout the region. We continue to be

ARTISTS & MUSIC

very fond of the group and their artistic explorations and wish them the best of luck in their future endeavors."

FULANITO LOOKS FOR CHARM IN THIRD: Merengue band Fulanito earned both a Grammy nomination and a Billboard Latin Music Award nomination with its sophomore effort, "El Padrino." But label Cutting Records says sales were disappointing, compared to sales



Fulanito

of more than 500,000 copies worldwide of the group's debut, "El

Hombre Más Famoso De La Tierra." Now, band and label are looking for a winner in the band's third album.

The disc is being co-produced by lead singer Rafael Vargas (Dose) and former bandmate Winston De La Rosa (Win). In the meantime, Cutting is considering a re-mix album with hits from the group's first two productions.

Fulanito was a sleeper in 1997-98 with its novel merengue ripiao style inspired by the New York sound of Proyecto Uno and the accordion-driven folk merengue known as perico ripiao. Vargas was the mastermind behind the international dance hit "Wiggle It" (2 In A Room).

MONTERO TO RECORD SOPHOMORE EFFORT:

Having finished his most recent soap, Mexican singer-songwriter Pablo Montero is getting ready



Pablo Montero

to record his sophomore effort. The ballad disc will be produced by Rudy Perez but will include tracks done with Kike Santander and Francisco

Cespedes, among others, says Montero. The singer also got together with Desmond Child and will be recording one of his songs, in both English and Spanish-language versions.

SANTANA SETS SIGHTS ON LATIN MARKET:

Will Carlos Santana record a Spanish-only album in order to reach a broader Spanish-speaking audience? Rumors surrounding the possibility have been swirling for some time. But Santana says that, by the end of 2001, he'll

have recorded only one new album, which will be 60%-70% in Spanish.

"I'm looking for Persian melodies combined with Spanish lyrics," says Santana. The other main element



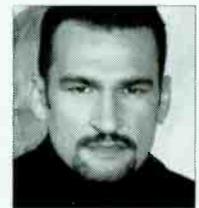
Santana

he wants to include is hymns. "I always picture that, if we were attacked from another galaxy and we would win, in the end we would all sing a song

together. Something that transcends religion and politics and brings us all together. But I'm not writing anything in stone either. I'm keeping all the options open," he says.

FAMOUS BECOMES SANTANDER:

Famous Music Publishing, which only last year created a Latin music department (based in Los Angeles), has signed a worldwide, exclusive co-publishing deal with Miami-based songwriter/producer Kike Santander. Through the agree-



Santander

ment between Santander's Clear Mind (ASCAP) and Clear Heart (BMI) companies, a roster of new and established songwriters/producers will be promoted and developed. According to Santander, there are already some 30 tracks that fall under the new deal and which have been recorded—or are set to be recorded—by artists like

Christian Castro, Amaury Gutierrez, Gisselle, Olga Tañón, Tony Vega and Jerry Rivera. As of January, says Santander, Clear Mind/Clear Heart had a catalog of more than 400 songs representing some 25 writers. Initially, however, only 12 songwriters will be signed to the deal. Santander's own publishing is not included in the agreement.

PERICOS' CUSTOM LABEL: EL

Bahiano, Juanchi Baleiron and Topo Raimon, all members of popular reggae/pop band Los Pericos, have released the first albums on their new label, Buena Beat Records. These include Brit-pop group Loch Ness, retro-band TV Lounge and a solo album by Cristian Basso, former bass player of La Portuaria.

PAEZ PRESENTS:

A distribution deal between Fito Páez's Circo Beat label and Warner Music Argentina began with the debut album of Pol Medina, a singer-songwriter who was acclaimed by critics with his 1995 band, Superchango. First cut is "Mundo Extraño." ■

LATIN MUSIC 6-PACK

Year-To-Date Charts

The recaps in this first Latin Music 6-Pack of 2001 cover the period starting with the Nov. 18, 2000, issue and ending with the Jan. 20 issue. These radio charts compile gross audience impressions as determined by Broadcast Data Systems (BDS). Titles receive audience points for each week they appear on the pertinent chart. The recaps are compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Regional Mexican Airplay

Pos. TITLE—Artist—Imprint/Label

- BORRACHO TE RECUERDO**—Vicente Fernández—Sony Discos
- DE PAISANO A PAISANO**—Los Tigres Del Norte—Fonovisa
- TE SONE**—El Coyote Y Su Banda Tierra Santa—EMI Latin
- Y SIGUES SIENDO TU**—Rogelio Martínez—Discos Cisne
- ME GUSTA VIVIR DE NOCHE**—Los Tucanes De Tijuana—Universal Latino
- ENSEÑAME A OLVIDARTE**—Intocable—EMI Latin
- UN SUEÑO**—Los Angeles De Charlie—Fonovisa
- QUE SEPAN TODOS**—Pepe Aguilar—Musart/Balboa
- TU Y LAS NUBES**—Lupillo Rivera—Sony Discos
- YO SE QUE TE ACORDARAS**—Banda El Recodo—Fonovisa
- EN CADA GOTTA DE MI SANGRE**—Conjunto Primavera—Fonovisa
- POEMA DE AMOR**—Renan Almendarez Coello—Fonovisa
- ME LLAMO RAQUEL**—Banda Machos—WEA/Mex/WEA Latina
- DIME, DIME, DIME**—Conjunto Primavera—Fonovisa
- A ELLA**—El Poder Del Norte—Disa/EMI Latin
- DEJA**—Banda El Recodo—Fonovisa
- SIN TU AMOR**—Pedro Fernández—Mercury/Universal Latino
- EL DIABLO EN UNA BOTELLA**—Duetto Voces Del Rancho—Sony Discos
- TE QUIERO MAS**—Los Palominos—Fonovisa
- PARA QUE QUIERES QUE VUELVA**—Polo Urias Y Su Maquina Nortena—Fonovisa
- A PURO DOLOR**—Dinora Y La Juventud—Platinó/Fonovisa
- Y TE LO PIDO**—David Olivarez—Ariola/BMG Latin
- VENENO**—Límite—Universal Latino
- TU ADIOS**—Grupo Bryndis—Disa/EMI Latin
- PA' QUE TE CASABAS JUAN**—Los Huracanes Del Norte—Fonovisa
- DISCULPE USTED**—Los Humildes—RCA/BMG Latin
- UN HOMBRE Y UNA MUJER**—Priscila Y Sus Balas De Plata—Andrea/Platinó/Fonovisa
- LINEA OCUPADA**—Cuisillos De Arturo Macias—Musart/Balboa
- SIN TI NO SE VIVIR**—Los Angeles Azules—Disa/EMI Latin
- ERAS TODO PARA MI**—Los Temerarios—Fonovisa
- POR ENCIMA DE TODO**—Límite—Universal Latino
- TE QUIERO A TI**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- FUERTE NO SOY**—Intocable—EMI Latin
- COMO ESTE LOCO**—Julio Preciado Y Su Banda Perla Del Pacifico—RCA/BMG Latin
- CHUBIDUBIDU**—Tigrillos—WEA/Mex/WEA Latina
- ME QUISE EQUIVOCAR**—Contigo—Los Mismos—EMI Latin
- INFIEL**—Rocío Durcal—Ariola/BMG Latin
- TU PASATIEMPO**—Banda La Costena—Ariola/BMG Latin
- QUE POCA**—Los Invasores de Nuevo Leon—EMI Latin
- ABRAZAME Y BESAME**—Jennifer—EMI Latin



Latin Pop Airplay

Pos. TITLE—Artist—Imprint/Label

- YO TE AMO**—Chayanne—Sony Discos
- POR AMARTE ASI**—Christian Castro—Ariola/BMG Latin
- TE QUISE OLVIDAR**—MDO—Sony Discos
- CUANDO**—Ricardo Arjona—Sony Discos
- A PURO DOLOR**—Son By Four—Sony Discos
- CUANDO SEAS MIA**—Son By Four—Columbia/Sony Discos
- INFIEL**—Rocío Durcal—Ariola/BMG Latin
- FUEGO EN EL FUEGO**—Eros Ramazzotti—Ariola/BMG Latin
- SHE BANGS**—Ricky Martin—Columbia/Sony Discos
- ABRAZAME MUY FUERTE**—Juan Gabriel—Ariola/BMG Latin
- ENTRE TU Y MIL MARES**—Laura Pausini—WEA Latina
- VEN CONMIGO (SOLAMENTE TU)**—Christina Aguilera—RCA/BMG Latin
- MUY DENTRO DE MI**—Marc Anthony—Columbia/Sony Discos
- NO TE CAMBIO POR NINGUNA**—Luis Fonsi—Universal Latino
- EL ULTIMO ADIOS**—Paulina Rubio—Universal Latino
- YO TE VOY A AMAR**—'N Sync—Jive
- ENLOQUECEME**—OV7—Sony Discos
- VEN A MI**—Oscar De La Hoya—EMI Latin
- CUANDO UNA MUJER**—Melina Leon—Sony Discos
- IMAGINAME SIN TI**—Luis Fonsi—Universal Latino
- WOW FLASH!**—Elvis Crespo—Sony Discos
- LA BIKINA**—Luis Miguel—WEA Latina
- INVENTAME**—Marco Antonio Solís—Fonovisa
- CUANDO NADIE ME VE**—Alejandro Sanz—WEA Latina
- LA BOMBA**—Azul Azul—Sony Discos
- Y**—Luis Miguel—WEA Latina
- SIN TU AMOR**—Pedro Fernández—Mercury/Universal Latino
- SI TE VAS**—Alejandro Fernández—Sony Discos
- INDEPENDENT WOMEN PART I**—Destiny's Child—Columbia
- QUISIERA SER**—Alejandro Sanz—WEA Latina
- WITH ARMS WIDE OPEN**—Creed—Wind-up
- MEDLEY EN VIVO**—Cultura Profetica—Luar
- MY COMMANDING WIFE**—Los Rabanes—Crescent Moon/Sony Discos
- DON'T CALL ME BABY**—Madison Avenue—Vicious Grooves/C2/Columbia
- CORAZONES**—Miguel Bose & Ana Torroja—WEA Latina
- COMO ME DUELE PERDERTE**—Gloria Estefan—Epic/Sony Discos
- MIS OJOS LLORAN POR TI**—Big Boy—M.P.
- AGUA DE MAR**—Alejandro Fernández—Sony Discos
- DOS CORAZONES, DOS HISTORIAS**—Julio Iglesias—Columbia/Sony Discos



Tropical/Salsa Airplay

Pos. TITLE—Artist—Imprint/Label

- PEGAME TU VICIO**—Eddy Herrera—J&N
- SHE BANGS**—Ricky Martin—Columbia/Sony Discos
- MI PRIMER AMOR**—Kevin Ceballos—RMM
- HISTORIA ENTRE TUS DEDOS**—Mickey Taveras—Karen/Universal Latino
- YO TE AMO**—Chayanne—Sony Discos
- TE QUISE OLVIDAR**—MDO—Sony Discos
- LLORAN LAS ROSAS**—Dominic—Prestigio/Sony Discos
- CUANDO SEAS MIA**—Son By Four—Columbia/Sony Discos
- WOW FLASH!**—Elvis Crespo—Sony Discos
- YO TE CONFIESO**—Anthony—J&N/Sony Discos
- VEN CONMIGO (SOLAMENTE TU)**—Christina Aguilera—RCA/BMG Latin
- CUANDO EL AMOR SE DANA**—Rikarena—J&N/Sony Discos
- YO TE VOY A AMAR**—'N Sync—Jive
- FUEGO EN EL FUEGO**—Eros Ramazzotti—Ariola/BMG Latin
- CUANDO UNA MUJER**—Melina Leon—Sony Discos
- MI NINA**—Los Toros Band—Universal Latino
- SI NO TE HUBIERAS IDO**—Charlie Cruz—WEA Caribe/WEA Latina
- WITH ARMS WIDE OPEN**—Creed—Wind-up
- MY BABY YOU**—Marc Anthony—Columbia
- ENTRE TU Y MIL MARES**—Laura Pausini—WEA Latina
- NO TE CAMBIO POR NINGUNA**—Luis Fonsi—Universal Latino
- INDEPENDENT WOMEN PART I**—Destiny's Child—Columbia
- MEDLEY EN VIVO**—Cultura Profetica—Luar
- CUANDO NADIE ME VE**—Alejandro Sanz—WEA Latina
- DON'T CALL ME BABY**—Madison Avenue—Vicious Grooves/C2/Columbia
- ENVICIADO DE TI**—Los Toros Band—Universal Latino
- MY COMMANDING WIFE**—Los Rabanes—Crescent Moon/Sony Discos
- COMO DUELE**—Victor Manuel—Sony Discos
- QUE VUELVA**—Alex Bueno—J&N/Sony Discos
- SHAPE OF MY HEART**—Backstreet Boys—Jive
- EL ULTIMO ADIOS**—Paulina Rubio—Universal Latino
- CORAZONES**—Miguel Bose & Ana Torroja—WEA Latina
- QUISIERA SER**—Alejandro Sanz—WEA Latina
- DESDE QUE NO ESTAS**—Rey Ruiz—Bohemia/Universal Latino
- EL TIEMPO DIRA**—Limi-t 21—EMI Latin
- LA BIKINA**—Luis Miguel—WEA Latina
- TU VAS A VOLAR**—Rubby Perez—Los Toros
- CUANDO**—Ricardo Arjona—Sony Discos
- TU ME PROVOCAS**—Tonny Tun Tun—Karen/Universal Latino
- PIDO Y REZO**—Blanco Y Negro—Sony Discos



CROSSOVER 2001

Continued from page LM-1

produced by Babyface and is set to be released this spring on Arista.

And, although she'll be singing mostly in English, the marketing machinery behind her isn't forgetting for a second that Enriquez is Latin and that hordes of other English-speaking Latinos like her are potential candidates to buy her album.

By now, having Spanish-singing artists cross over into the mainstream English market—and vice versa—isn't a trend but a common reality. What's new in the crossover realm is the increasing number of artists—like Enriquez—who are U.S.-raised and Latin in background and who choose to launch their careers singing not in Spanish, but in English—with a distinctive Latin feel.

BILINGUAL BEATS

Elektra's Angie Martínez teams up with rapper Jay-Z for her single "Mi Amor," in which she teaches a guy how to say "I Love You" in Spanish; Virgin's Crystal Sierra seamlessly blends hip-hop beats with Latin rhythms in her upcoming debut, "Morena"; another Elektra artist, Lugo, sings unadulterated pop, with a smattering of Spanish words and beats, even though he—unlike many of the others—is completely bilingual.

On MCA, 14-year-old Cristina Sarazola Vallemi is set to release her pop/dance debut, but a Spanish album on Universal is set to follow; on Crescent Moon Records, rock band Vallejo records in English and newcomer Daniel René (a former member of MDO) is set to debut in that language, as well.

"We're talking about the Hispanic of the future," says manager Fernán Martínez, who propelled Enrique Iglesias to fame, "someone who is completely assimilated and who can sing equally well in Spanish or English."

GEAR-CHANGING GROUP

But, even a few years ago, singing in English was a more difficult option for many artists. Even Iglesias himself ventured first into the Spanish market because it was perceived as an easier way to slip into the competitive world of pop music. That is not necessarily the case anymore.

Take Fresh, a five-member girl group from Miami. Originally conceived by producer Luis Alva (Los Fantasmas Del Caribe) as a Latin ensemble, the group changed gears after one record executive advised the girls to go for a mainstream label instead.

"The initial response was that teen pop didn't have an audience [in the Latin market]," says Alva. "So we worked a totally different repertoire."

The current version of Fresh has lots of Latin influences but also lots of pop and hip-hop, as well as the requisite dance moves. Although Alva has yet to ink a deal, he's been approached by several production companies, some

who, for the first time, have finally become aware of the potential marketing success of a Latin act—regardless of the language. "I think the marketplace has clearly become more prepared for artists like these," says Arista CEO L.A. Reid, who personally signed Enriquez a few years ago. Back then, he says, "we didn't have a clue that the Latin genre would become so successful...With the Latin Grammys, that evening made it clear to me that the possibilities are endless and we have to be an aggressive company and market artists like Joy, whether it be to Spanish-speaking or English speaking fans."

UPHILL MARKETING BATTLE

Music in English made by Latin artists is, of course, a fact of life, and there are many references of such artists in pop history. From Ritchie Valens to Los Lobos to Gloria Estefan—who originally recorded in English—there have always been artists who blend cultures and have been widely successful at it. But they have, more often than not, fought an uphill battle every step of the way—from getting signed, to getting marketed to getting airplay. Not anymore.

In another marked departure from the recent past, many new artists barely even speak Spanish, yet that hasn't stopped them from going after the Latin market, as well.

Artists like Enriquez and Sierra are already being promoted in both English and Spanish media. The general perception is that it would be foolish not to target a Spanish-speaking market (witness Christina Aguilera) when there's a Latin artist willing to go both ways. This holds especially true if there's anything Latin about the music being made. "Specifically, what I wanted to do was bring cumbia and vallenato into mainstream music," says Sierra, who speaks little Spanish. Brought up in Philadelphia, Sierra—whose father is Colombian—grew up surrounded by hip-hop, and, indeed, her first record deal was with Dr. Dre's label.

"It took time for me to sit down and find out who I was and find the best way to express myself through the music," she says, "and also take the risk of doing something different that did not have a specific genre. For me to explain what I wanted to do...the closest I could do was go into a store and say, 'Give me something like Carlos Santana or Ricky Martin or Marc Anthony.'"

UNTAPPED MARKET

Sierra's music has little to do with these artists. Instead, she blends Latin rhythms with hip-hop, a combination that has been a crowd-pleaser among U.S.-grown Latinos, as programmers for dance and urban-music stations have long known.

For some reason, this knowledge hasn't translated into the mainstream, even with the long-

Continued on page LM-11

JERRY RIVERA SIMPLY



COMING SOON
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ricardo montaner sueño repetido

Febrero 13 2001



wea
latina

NEXT KINGS

Continued from page LM-1

Spanglish remix of "A Puro Dolor" ("The Purest Of Pain") and cracking Billboard's Hot 100 singles chart. The Puerto Rico-based act expects to improve on that success this year with a recently r e l e a s e d repackaged, English-language version of its stellar label debut.



Son By Four

This bodes well for MDO—a reincarnation of 1980s teenybopper outfit Menudo helmed by Spanish producer Alejandro Jaen—which more closely than Son By Four mirrors U.S. acts such as 'N Sync and the Backstreet Boys. Another promising crossover prospect with mainstream appeal is Universal Music Latino's Luis Fonsi, who, after two hot-selling Spanish-language discs, is targeting the teen market.

But the most anticipated crossover sets of 2001 belong to Sony Discos labelmates and superstars Shakira and Chayanne.

So who will score big on the crossover scene in 2001? The following artists, mostly from major-label rosters, are aiming for platinum:

UNIVERSAL MUSIC LATINO:

① **Luis Fonsi.** A product of O-town, the latest mecca of American pop music, the 22-year-old Fonsi has matinee looks and the



pipes to match. After a chart-topping single on Hot Latin Tracks in 2000 ("Imaginame Sin Ti"), Fonsi is slated to enter the studio in March to begin work on his English-language debut on Universal affiliate MCA, says Eddie Fernandez, Universal's A&R director. Fonsi gained priceless exposure Jan. 3, when he put on a show for mainstream America, featured as the "Half-time Heartthrob" at the Orange Bowl in Miami.

② **Jose Feliciano.** Slated for April is an all-English-language album by the inimitable Feliciano, co-produced by Emilio Estefan and Rudy Perez. Fernandez says the decision to re-launch Feliciano came from Universal's top A&R executive, who heard him perform at an annual gathering in England. Look for heavy marketing support in Europe where the album will be released on Mercury Records. Fernandez says the production team wanted to cut an uptempo disco—pop rock with lots of loops, also some ballads—but nothing so fast it would be unseemly for the 50-something icon. Gloria Estefan and Lou Bega, the mambo king, will also be featured on the album.

③ **Alih Jey.** Only 17, this Dominican-born phenom was discovered by veteran promoter Rafael "Cholo" Brenes. Bilingual, Jey (her real name) has lived in Miami, New York and Santo Domingo. A la Shakira, she writes

most of her own material—10 of 12 songs on her upcoming album. The likely lead track, "It's O.K.," is slated for simultaneous release in English and Spanish. Fernandez says he does not know if the English tracks will be released on Def Jam or Universal Motown.

④ **Michaelangelo.** Puerto Rico residents will remember Michaelangelo as the precocious pre-teen who was a frequent performer on island TV. While early efforts to catapult his career on Prime Records and PolyGram flopped, Fernandez remains sold on the singer's talent. Now 16, Michaelangelo makes his label debut, set for May, with both Spanish and English tracks. "We're talking to Interscope about an English-language release," Fernandez says. "He sounds like a young Marc Anthony, with that feeling."

SONY DISCOS:

① **Shakira.** Hyped by *Rolling Stone* as one of the "next wave" mainstream stars, this Colombian singer-songwriter, whose performance was a highlight of last September's Latin Grammy telecast, is considered a "can't miss." After spending several months at Uruguay's resort spot, Punta del Este, where she penned 30 songs, Shakira (with her production team) has whittled the number down to 17 finalists. Shakira will co-produce the album. No release date has been set, but it should be during the first half of 2001.



② **Chayanne.** Sony Discos chairman Oscar Llord says the label is in no rush with Elmer Figueroa, better known as Latin hottie Chayanne. He's promoting another winning Spanish-language set and starring in an Argentine soap opera, to be filmed over the next few months. "He's going to start working on material (for his crossover album), depending on how things go and how fast they go," says Llord. The label's plans hinge on how well Chayanne's duet with Jennifer Lopez is received on Anglo radio ("Touch Me"/"Dame"). For now, says Llord, "he's working with producers and just getting ready—whether it's 2001 or 2002, I don't know."

③ **MDO.** "The other act that's really blossoming for us now is MDO," gushes Llord. "Their current Spanish album is really happening right now." Llord says the label plans to service the group's first English-language track ("Hard To Forget") in January, with an English-language album to follow in March or April on Columbia. "The album is done, so we're just working with Columbia

for the right timing of the release."

CRESCENT MOON:

Shalim. The 20-year-old son of Dominican singer-actress Charytin Goyco is the latest Emilio Estefan protégé being groomed for crossover fame. His album is set for an April release and will be distributed by Sony Discos. Llord says about one third of the album will be in English, with simultaneous promotion of Spanish- and English-language singles. Also, according to Llord, the album will be a blend of ballads, romantic pop and uptempo tracks, seasoned with "a little Middle Eastern and European sounds and a contemporary pop rhythm."

EMI LATIN:

Oscar De la Hoya. De la Hoya landed a stunning blow to naysayers with his recent Grammy nomination. EMI Latin president José Behar says De la Hoya is now



Continued on page LM-11

MERCHANTS MARKETING

PREMIOS ORO Y PLATINO GIVE RETURNS: A whopping 107 titles were certified in 2000 by the RIAA's new Los Premios de Oro y Platino. The Premios, a counterpart of the regular RIAA certification program, certifies Spanish-language product released in the U.S., but bases itself on significantly lower figures. While a gold record in the traditional program amounts to 500,000 units shipped, in Los Premios, it's awarded for 100,000 copies shipped.

Conversely, only 57 certifications for Latin artists were given under the RIAA's standard program. The number includes titles by artists like Santana and Ottmart Liebert. Latin market standouts include Marco Antonio Solis, Banda El Recodo, Grupo Mojado, Banda Arkangel, Noelia, AB Quintanilla Y Los Kumbia Kings, Son By Four, Los Temerarios and Maná.

TIGRES TALK "DE PAISANO A PAISANO": Regional Mexican icons Los Tigres Del Norte were the voice and face of the "Paisano" program, a public-relations campaign sponsored by



Los Tigres Del Norte

Mexico's Secretaría de Gobierno (SEGOB) and aimed at Mexican nationals living abroad, specifically migrant farmers who work the fields north of the Mexican border. Los Tigres, who migrated to the U.S. from Mexico some 30 years ago, appeared and sang in a TV commercial that aired from November to January in Mexico and select U.S. cities—including Laredo, Los Angeles, Houston, Dallas and Chicago. Through the TV campaign, the "Paisano"

program sought to reach out to migrant workers and inform them about their rights and privileges. It's estimated that more than a million workers will be impacted by the program. Not coincidentally, Los Tigres' latest album is titled "De Paisano A Paisano."

EVERYBODY LOVES A SOAP:

Alejandro Fernández returns to soap operas, but only for a song. "Quisiera" has been chosen for "El Derecho De Nacer," which began airing in Mexico at the beginning of the year. Fernández has contributed themes for soap operas before, specifically for "Infierno En El Paraiso" and "Maria Isabel."



Alejandro Fernández

Marketing songs and albums through soaps continues to be a popular mechanism. Other soap notables include Gloria Estefan, whose song "Por Un Beso" is featured in the soap of the same name, as is the case with Juan Gabriel's "Abrázame Muy Fuerte." Eros Ramazzotti's "Fuego En El Fuego" is included in "Tio Alberto," while Francisco Céspedes' "Donde Esta La Vida" was the theme of "La Casa En La Playa."

MARADONA TALKS: Sony Argentina released in December a four-CD set of interviews with soccer idol Diego Maradona at a low price of \$32. A special marketing plan for the set, titled "Yo Soy El Diego De La Gente" (I Am The People's Diego), featured a first week of sales exclusively through Carrefour supermarkets and a later release through record stores and newspaper stands (in a tie-in with weekly magazine *Gente*). ■

VICTOR MANUELLE
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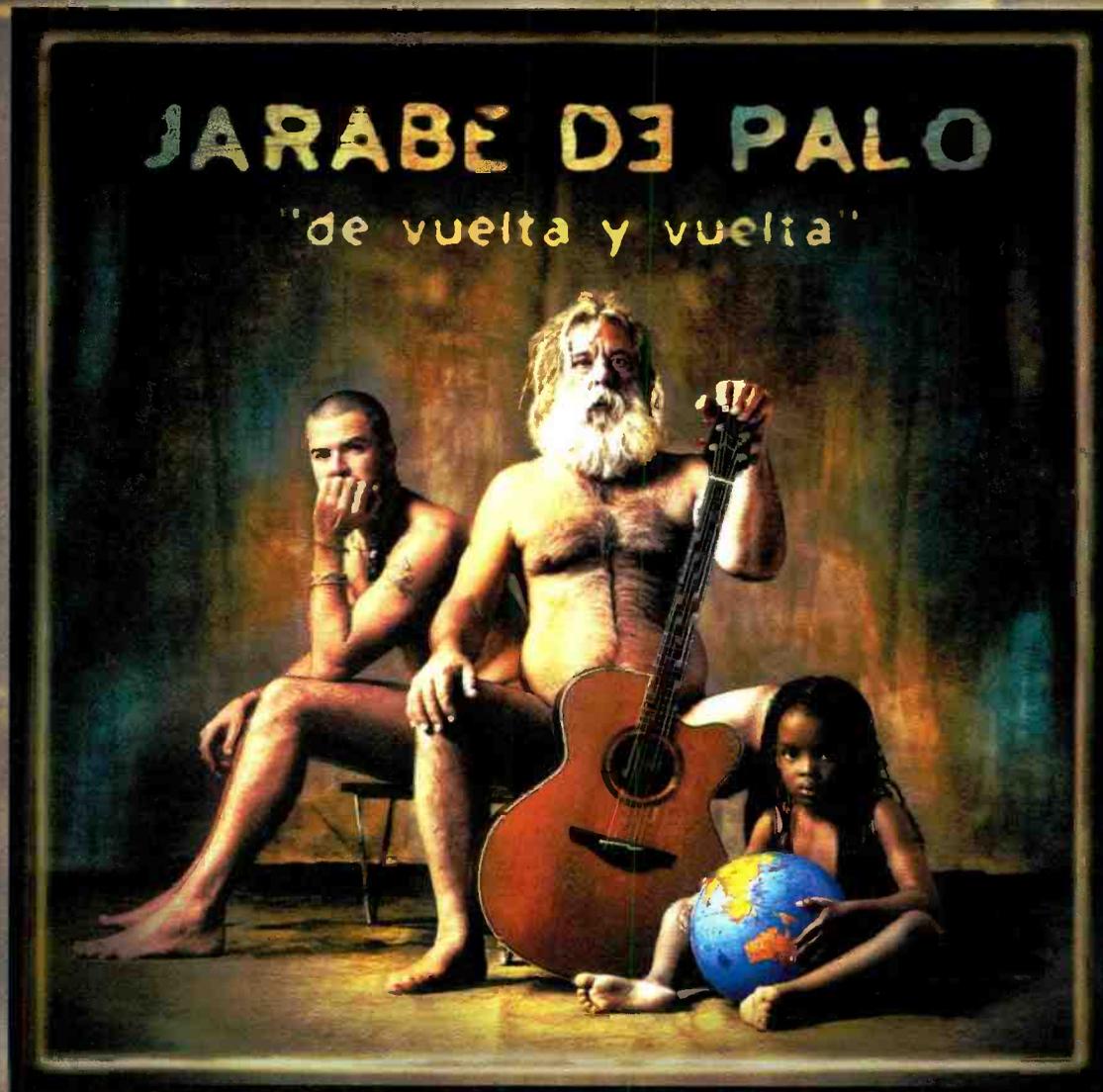
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Onda Awards 1998 – Best album / Spain

Onda Awards 1998 – Best video-clip "Depende" / Spain

Spanish Music Awards 1998 – Best song "La Flaca" / Colombia

Carlos Gardel Music Awards – Best Latin pop band / Argentina

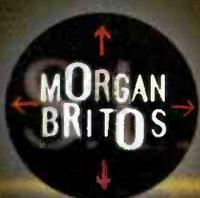
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RADIO

Continued from page LM-1

format has exploded in influence, fueled by crossover acts and growing advertiser interest. At the same time that it offers listeners greater choice on the dials, it's become more difficult for labels to get their

artists onto Spanish stations.

DIVERSIFICATION VS. CONSTRICTION

Fueling the growth in Spanish radio is the number of new stations coming into the format. According to the *M Street Journal*, there were 571 Spanish

LATIN MUSIC 6-PACK

playlists are less research-driven.

CROSSOVER'S A TWO-WAY STREET

Spanish-language radio has been growing, yet English-language radio has also been "living la vida loca," so to speak, as well. The past year and a half has been marked by crossover hits from such Latin artists as Ricky Martin and Enrique Iglesias, as well as Stateside acts with a Spanish flair, such as Santana and Jennifer Lopez. It is a trend



Enrique Iglesias (left), Ricky Martin

Spanish broadcasters say can only help them.

"It puts Spanish artists on the map," says Nomar Vizcarrondo, GM of Mega Communications' stations in Worcester, Mass., and Hartford.

A 1998 Simmons Media study found that 10% of top-40 listeners were Hispanic, the largest percentage for any non-Spanish-language format. (Rock was second at 6%.) That said, Ramirez says that, in Houston, 22% of top-40 listeners are Hispanic, so crossover tracks may help his competitor keep his listener tuned to top 40 longer.

"It's hurting us because a lot of Spanish people sometimes prefer to listen to the songs in English, and they go to a top-40 station, so right now we're competing," says Ramirez. To compete, he often adds the English or Spanglish versions of songs to the station's rotation.

It can be a two-way street, however. In Miami, rhythmic top-40 WPOW (Power 96) PD Kid Curry

has been playing "booty music" or Spanish hip-hop, for the past five years. His current playlist includes Fragma's "Toca's Miracle," Son By Four's "A Puro Dolor" and Fiori's "If I."

CROSS-FORMAT TRAFFIC

"You have to believe when you look out the window in south Florida that we're bilingual," says Curry. WPOW is a classic top-40 station, he says, playing tracks from each of the genres that appeal to his community. In Miami's case, that includes Spanish-language songs. "We assume people are going back and forth from all sorts of formats," he adds.

Although songs such as "A Puro Dolor" are available in both Spanish and English, Curry believes his listeners would be offended if he spun the English version. "You can make enemies because [a listener] would know if you blatantly chose to do something in English that was first in Spanish."

Tanner, however, is not worried that top-40 radio will raid his listener base. "They know where they can get English if they want it, and they come to us for Spanish," he says. "If you want to hear the depth of an artist like Ricky Martin or you want to hear him do his songs in Spanish, you're not going to get that on top-40 radio."

Vizcarrondo agrees, although his stations—as do those operated by Ramirez—spin the English versions. David Gleason, VP of Hispanic Broadcasting, sees two distinct audiences.

"There's Hispanics who speak Spanish—who may be bilingual but have grown up with music in Spanish. And there's Hispanics who grew up with English," says Gleason. In an effort to bridge the gap, Hispanic Broadcasting has a station in Houston called House Party, which plays mostly English house and hip-hop, plus some Spanish tracks. And the company also added The Beat in San Antonio, a Hispanic-targeted type of top 40 that plays a blend of styles and languages.

Of course, songs crossing between formats is nothing new. Spanish artists have been re-recording English-language hits for decades. Today, such artists as Christina Aguilera are re-recording songs themselves and charting in both languages.

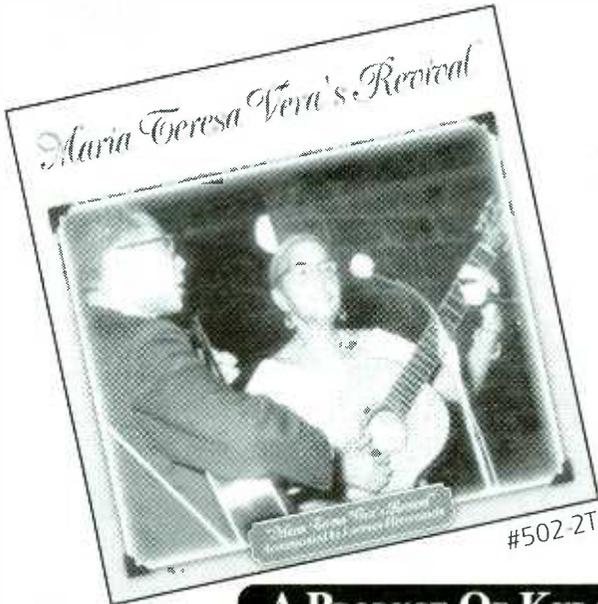
NEXT GENERATION

The sudden entry of Latin-influenced music into the mainstream has left many wondering whether the flood has turned out to be a trickle.

"It's called the availability of product," says Tanner, who believes language alone is not enough to create a chart-topper. "You can't just record a song in Spanish. It has to be a hit."

The demographics are in Spanish radio's favor. In the coming years, the U.S. will no longer have a white majority, in part because of the large number of Spanish-speaking immigrants from Latin and Central America. Tanner agrees. "It's just started," Tanner says of Spanish radio's growth. "It's a massive freight train that's hurtling down the track." ■

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PROGRAMMING

CALIENTE IN HAVANA: The "Caliente" Festival, a salsa fest that's been staged in Zurich, Switzerland, since 1995, has obtained the permission and support of the Cuban government to hold "Caliente En La Habana," on March 8. The festival will be put together by Sound Managers, the organizers of the Zurich fest, in conjunction with Cuba's Instituto de Música. Financing will come entirely from Sound Managers and its sponsors, which include the Swiss government, according to Roger Furrer, president of Caliente and the Caliente Festival.

"We've worked with Cuban artists for years, and we've seen that almost everybody knows the older generation of musicians," says Furrer. "Now, we also want to feature Cuban timba, artists like Isaac Delgado and Los Van Van."

Other artists scheduled to perform at the Teatro Nacional from March 8 to 11 are Carlos Manuel Y Su Clan and Chucho Valdés. Conversations are also under way with Herbie Hancock and Harry Belafonte. Guest artists, says Furrer, will only be paid the cost of traveling expenses, given the financial restraints of working in Cuba. As for this year's Zurich edition of the festival, scheduled for June 14-17, Furrer expects 100,000 attendees.

FREE CONCERTS: The National Secretary Of Culture and Communication in Argentina announced the 2001 edition of free, open-air concerts that will take place around that country during the summer months (winter in the U.S.). Aply titled "Argentina En Vivo" (Argentina

Live), the series will include shows by Divididos, Ratonés Paranoicos, Fito Páez, La Mona Giménez, Los Caballeros De La Quema, León Gieco, Memphis la Blusera, Los Fabulosos Cadillacs, Luis Alberto Spinetta, Gustavo Cerati and Los Pericos, plus an alternative-rock festival in Buenos Aires and a grand finale on March 3 with folk singer Mercedes Sosa in the northern state of Jujuy.

BATANGA GOES CUBANISMO: Latin broadcast site Batanga.com has launched a 24-hour channel dedicated solely to Cuban music. Titled "Cubanismo," the channel will feature both older, traditional Cuban music as well as the newer, more fusion-oriented sounds coming from the island. Batanga now offers 14 different channels, including salsa, merengue, band/mariachi, baladas and boleros. ■

CROSSOVER 2001

Continued from page LM-4

standing popularity of artists like Big Pun and Cypress Hill.

"What I see is the growth of a market that has virtually been untapped," says Elektra chairman/CEO Sylvia Rhone. "So everything looks like it's been a movement, but I think no one has really acknowledged it before. It's not like suddenly there's music in the Bronx."

Beyond the actual signing and development of these artists lies the admittedly tricky issue of marketing to a different audience. This has led to the beginning of closer marketing and promotional ties between Spanish and English labels (see related story). Such was the case with Aguilera's "Mi Reflejo," a joint project between RCA and BMG Latin.

But many labels, says Best Buy Latin music buyer Jessica Phillips, "aren't used to promoting artists to a Latin community." Aware of that, many projects are initially going to be marketed as mainstream projects before targeting any kind of niche audience. And, in doing so, labels may find a perfect balance.

"So often, Hispanic music is put into another category, and that is changing," says John McL. Doelp, president of Crescent Moon Records. "People talk about the fastest-growing minority, etc. but, to me, you're just allowing Latino music to be incorporated into more things. And people like it. Pop music is what the masses like. If the masses have decided a little bit of Latino flavor is what they like, you're going to move toward that." ■

NEXT KINGS

Continued from page LM-8

the label's "Golden Boy"—the boxing-ring nickname of the gold-medal winner and former world champ—and will be getting undivided support in an upcoming campaign to win over Anglo audiences. His first crossover single will be "Mi Amor," which is mostly in English despite the Spanish title. "We're going to Capitol to have them look at it and see if we're going to market it as a team," Behar adds. He notes three songs on De la Hoya's bow are English tracks, including "Mi Amor" (written by Gen Rubin).

RMM

Kevin Ceballo. New salsaero Kevin Ceballo honed his salsa chops with Isidro Infante's band before going solo. But Ceballo's roots are in R&B. "He sang English first," says manager John Henderson. "He grew up in the Bronx singing Brian McKnight and Stevie Wonder, but they wouldn't accept him [as an R&B act because he's Latin]. A lot of Latin artists who grew up here want to do both Spanish and English material." For now, Ceballo is concentrating on the Latin market, but English is definitely an option, depending on what label head Ralph Mercado has to say. "We do have English-language songs recorded, so they're ready to go," says Henderson. "We played some for Ralph and he said, 'Hey, we've already got half of the English-language album ready.'" ■

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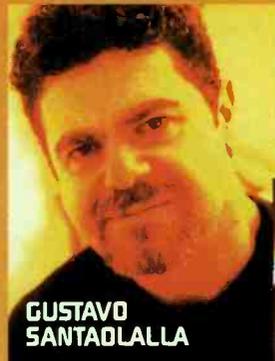
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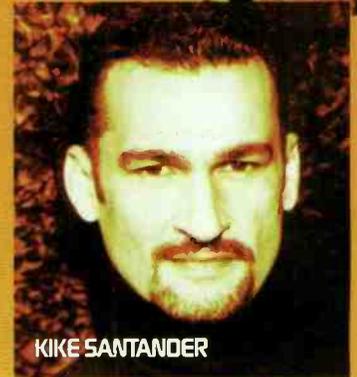
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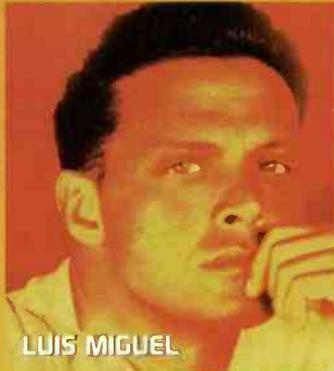
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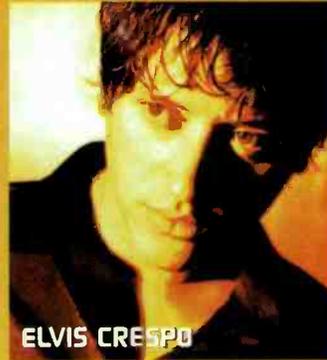
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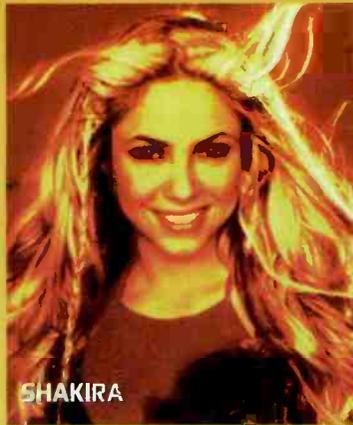
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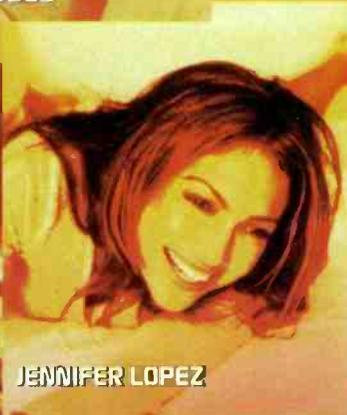
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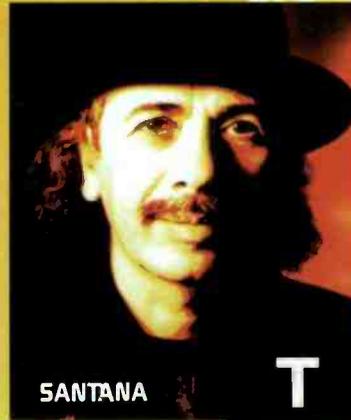
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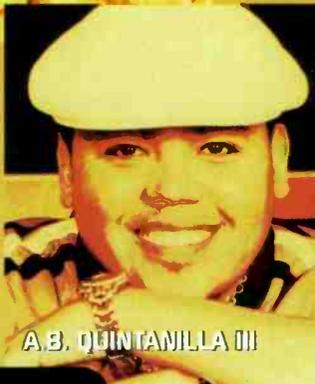
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NOTAS

(Continued from preceding page)

Brazil; Buenos Aires; and Mexico City. Among those already confirmed to participate in the Bogotá forum, scheduled to take place March 13-15, are producer **Kike Santander**, pop/rock artist **Juanes**, and manager **Fernán Martínez**.

Prior to Bogotá, LARAS senior VP and executive director **Mauricio Abaroa** is holding a March 8 forum in Mexico City. Among those scheduled to attend are **Paulina Rubio**, Santander, and **Alejandro Lora**.

MIAMI MARRIES FILM AND LATIN JAZZ: The annual FIU Miami Film Festival announced its second Baileys Club jazz fest, eight nights of music programmed around the film festival, set to take place Feb. 24-March 3 in Miami. This year's lineup includes **Bebo Valdés** and **Cachao**, who are featured in the film "54 Street," which will be shown in the festival. Likewise, a screening of the documentary "Spirits Of Havana" will be followed by a performance by the film's musicians, **Jane Bunnett** and **Spirits Of Havana**. Both the jazz and film festivals are programmed by **Nat Chediak**, author of "Diccionario De Jazz Latino," a Latin jazz dictionary.

IN BRIEF: **Marc Anthony** and wife **Dayanara Muniz** announced the birth of a baby boy, **Christian Anthony Muniz**, Feb. 5 in New York. Anthony, a finalist for seven Billboard Latin Music Awards, has also confirmed his participation in the Billboard Latin Music Conference, set for April 25 in Miami Beach. Anthony will officially kick off the conference with a one-on-one Q&A in which he will discuss, among other things, his upcoming English and Spanish albums... **Son By Four** lead singer **Angel López** denies rumors that the fab foursome is splitting up. "No, we're not," he says categorically. Instead, he says, the group is leaving for Europe on a three-week promotional tour in support of its English-language album. Selection of songs for its new Spanish-language album is already under way, and a release is expected by the end of the year.

Lowrider magazine's 25th anniversary tour continues through November with stops in a total of 21 cities. The tour, which kicked off Jan. 14 in Miami, features the now traditional Lowrider car show as well as a concert, with acts that vary from stop to stop. A 25th anniversary tour soundtrack, featuring **Tierra, Malo, Master Ace, George Clinton**, and **War**, among others, is slated to be released in March on Thump Records. In New York, RMM Records is putting together its annual "El Concierto Del Amor," slated for Feb. 17 in Madison Square Garden and featuring **Tito Rojas, Grupo Niche, Toño Rosario, Kevin Ceballo, George Lamond**, and **Mickey Tavares**... Colombian *salseros*

Fruko Y Sus Tesos kick off their U.S. tour Feb. 9 at the Palladium Nightclub in Miami in support of their album "Power Salsa" (Discos Fuentes). Fifteen stops are planned, ending with a performance at

Calle Ocho in March.

Leila Cobo can 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.

Los Palominos Drummer Killed

BY RAMIRO BURR

SAN ANTONIO—Shock and sadness swept through the Tejano music world after Los Palominos drummer Jesse Arreola was killed in a tour bus accident outside of Port Lavaca, Texas.

According to police reports, Arreola died Feb. 4 when the driver of the band's chartered bus ran a stop sign and struck a ditch. Arreola was thrown outside, and the bus ran over him. The other members of the four-member band, James (*bajo sexto/vocals*), Johnny (*vocals/accordion/keyboards*), and George (*bass*), suffered only minor injuries.



ARREOLA

Jesse, 31, was the youngest of the brothers. Two years ago, he overcame a bout with leukemia. After extensive chemotherapy, he rejoined the band a year ago.

"Jesse was known to his close friends as someone who loved to joke. He was always full of energy," says Armando Litchenberger Jr., La Mafia keyboardist and producer of Los Palominos albums. "His battle with leukemia had taken a toll on Jesse because of his love for music. The fact that he couldn't go out and tour with his brothers really brought him down and probably was his driving force in beating the illness."

According to Los Palominos manager Oscar Gonzales, Arreola's wife of nine years, Juanita, is expecting the couple's first child. "There are no plans to issue any statements from the band right now," says Gonzales, adding that Los Palominos' office in Uvalde, Texas, had been receiving dozens of sympathy calls and visitors.

Texas stations KQQK-FM Houston, KIIW McAllen, and KXTN San Antonio were among the dozens of Tejano outlets playing Los Palominos' music throughout the day and taking fans' calls over the air.

In Houston, former Palominos booking agent Jesse Rodriguez recalled how the band's cooperative spirit placed it apart in a competitive industry. "Jesse was a reflection of the

entire Arreola family. A family that is humble, hardworking, multitalented, and appreciative of their blessings," Rodriguez says. "In a climate where bands want to charge each other for [borrowing] equipment and fight for headlining status, the brothers Arreola have always extended their sound, lights, labor, and, later in their career, their bus as a dressing room to all the other groups. They never argued about headlining status. They were just appreciative to be there and let their music do their fighting for them."

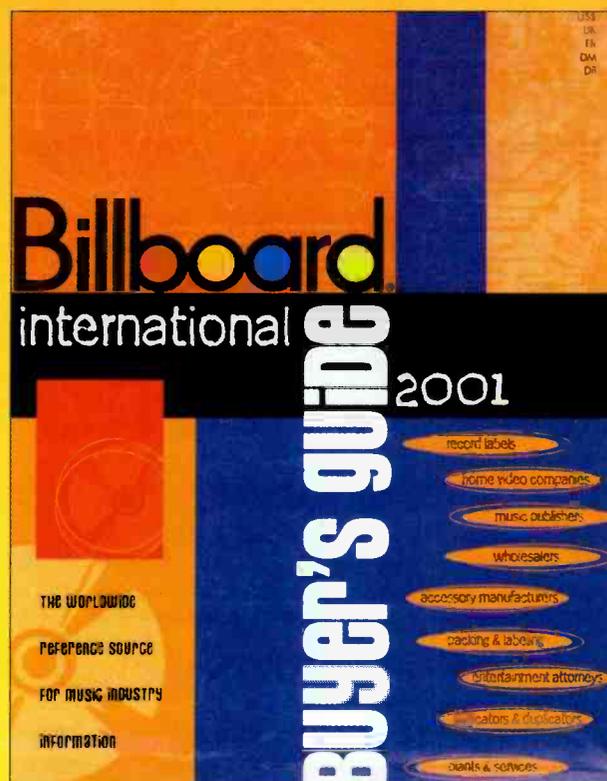
Other industry professionals noted the group's unique sound. "They had really great vocal harmonies, and that was the sound that many fans liked them for," says KXTN assistant PD "Speedy Petey" Morales. "I think it's going to take them a while to regroup, because they were such a close-knit family, and they always stuck with each other through thick and thin."

Formerly known as Los Tremendos, the band formed in 1985 in Uvalde, where the group is still based. Signed to Fonovisa, the group won a Grammy for best Tejano performance last year, a feat it repeated at the inaugural Latin Grammys last September. Los Palominos' latest album, "Obsession," generated a hit single with "Te Quiero Mas."

Litchenberger says Los Palominos' vocal style influenced such acts as Grupo Límite, Intocable, and Intenso. "They are known in the industry as a band's band. They were one of the industry's best-kept secrets until recently," he says. "Jesse's style on drums was always a rock-solid beat that allowed a foundation for the simplistic but still complicated style Los Palominos are known for."

Arreola's death comes almost two years to the day when Intocable lost band members in a fatal car accident outside of Monterrey, Mexico. Killed in that Jan. 31, 1999, accident were Jose Angel "Pepe" Farias, who was the band's onstage MC, and bass player Silvestre Rodriguez Jr.

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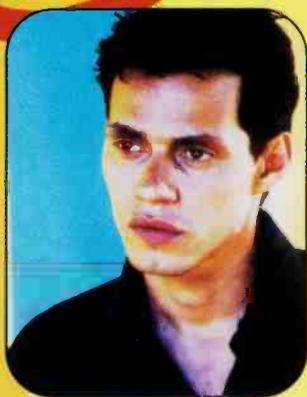
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

China's Live Acts Invigorate Scene

Local Rock Musicians Benefit From Freer Concert Standards

BY MAYA KOVSKAYA

BEIJING—"Rock'n'roll without live shows is like standing outside the kitchen smelling someone cooking your favorite food without being able to eat a bite," says Dai Qin, Mongolian front man of People's Republic of China (PRC) funk/core act Thin Man.

True to that attitude, Dai, though he broke his foot during a concert mosh-pit dive last year, insisted on doing shows in a wheelchair while recovering rather than take a break.

"It's during a live show that the real chemistry between artists and audiences happens and bona fide fans are born," says Dai. "Without live shows, mainland rock'n'roll would not exist, because one of the defining differences between rock and pop in China is that rock is per-

formed by live musicians, while pop performances are nothing more than glorified karaoke."

Since the birth of home-grown PRC rock little more than a decade



THIN MAN

ago, live shows have been essential to the development and definition of the genre. Club-size venues have played vital roles in exposing urban audiences to rock music since the time when performance permits were unobtainable for most rock bands, while in the past three years, large-scale, multi-act concerts outside the capital have also been important market stimuli.

There's also an economic dimension. "It's a longstanding joke in the music scene that, due to profits lost to piracy, albums are little more

than nationwide publicity for live gigs," explains Dai. "Not only have shows been critical in cultivating musical tastes and creating markets, they've also been one of the main sources of income for musical acts on the mainland."

Due to piracy, live performances have become imbued with a unique status that has direct economic correlations—live performances are difficult to counterfeit and therefore are seen by many in the music industry as the most reliable way to make money.

Several factors should increase opportunities for both domestic and international acts to present live shows. Although Chinese officialdom has already gradually begun to open its doors to foreign cultural commodities, music-industry insiders suggest China's impending World Trade Organization membership will speed this process up considerably, making it much easier for foreign acts to perform in China.

Such bureaucratic impediments as the need for performance permits and official reviews of culturally questionable content no longer pose the same formidable chal-

(Continued on page 59)



Kind In Cannes. Shortly after her recent double triumph at France's NRJ Music Awards during the MIDEM trade fair in Cannes (Billboard, Feb. 10), Daylight/Epic artist Anastacia met with senior Sony executives to collect an International Federation of the Phonographic Industry Platinum Europe Award, marking 1 million European sales of the album "Not That Kind." Shown, from left, are Sony Music Europe (SME) VP of marketing, Epic, Frank Stroeble; Epic Records Group executive VP of A&R/GM David Massey; Anastacia; SME president Paul Burger; artist manager Lisa Braudé; and SME senior VP of marketing Julie Borchard.

Record Buyers In U.K. Getting Stiff Once More

BY PAUL SEXTON

LONDON—To paraphrase one of the many memorable slogans from "the world's most flexible record label": If it ain't Stiff, it ain't worth a reissue.

Stiff Records, perhaps the most idiosyncratic and fondly remembered label to arrive in London on the new wave of 1976, is alive again. Or, at least, some



Wreckless Eric, left, with Peter Stack.

of Stiff's greatest hits—and some of its even greater misses—are back in British record racks via a new licensing deal cut with copyright holders ZTT by U.K. reissue specialist Union Square Music.

The first batch of memories is unleashed Monday (12) via Union Square's Metro label with Wreckless Eric's "Greatest Stiffs," the Rumour's "Not So Much A Rumour, More A Way Of Life," and a 21-track various-artists anthology, "Stiff, Stiffer, Stiffest."

(Continued on page 59)

Belgium's Sonica Expands

Labels Welcome Launch Of Extrazone Chain

BY MARC MAES

BRUSSELS—Some 40 years after it launched here, rackjobber/wholesaler Sonica is making its mark at retail with the introduction of Extrazone, a 40-store chain offering music, video, and interactive entertainment.

Sonica has built an impressive reputation in Belgium as a supplier to major department stores, supermarket chains, and individual stores. In 1999, the latest year for which figures are available, Sonica shipped some 6 million CDs (plus 4 million units of multimedia product); that made it the Belgian music industry's biggest single client by far. According to the International Federation of the Phonographic Industry (IFPI), total CD sales in Belgium during 1999 were 22.4 million units.

"We have a strong position as a wholesaler and rackjobber, and the launch of Extrazone will put us in an important position on the retail field as well," says Sonica managing director Eric Machtelings.

Over the past 10 years, Sonica

has acquired a number of retail outlets that it is now uniting under the Extrazone banner. "We took over the Forum chain of CD stores in 1991, followed by 11 shops in the SuperClub chain in early 1997," says Philippe De Braekeleer, marketing and technology director at Sonica. "Then in November [2000], we acquired the 18-store-strong HVH chain, plus the three existing Bilbo stores in Antwerp, Ghent, and Bruges."

As of April 1 all shops are scheduled to operate as Extrazones with the exception of the Bilbo budget music stores, which will remain unchanged. "The combination of the HVH Megastores in Flanders and the other stores in Wallony and Brussels now adds up to a national home entertainment chain," says Machtelings.

The launch of Extrazone has met with overall positive reactions from the Belgian music industry. According to IFPI Belgium director Marcel Heymans, "Sonica's dynamism and diversity is very close to the

(Continued on page 49)

HK Rights Body Chair Says Education Is Key

BY WINNIE CHUNG

HONG KONG—The new chairman of performing right body the Composers and Authors' Society of Hong Kong (CASH) says the society hopes to play a greater role in educating the public on copyright protection issues in the coming year.

"Part of our aim will be to play a more active role in copyright protection and to do more to introduce the role of CASH to the public," says professor Chan Wing Wah, who, following a membership vote, was named chairman of the society Jan. 16.

"So far, we have had very good relationships with our industry partners and the government, but we want the public to have a deeper understanding of what we stand for," says Chan, a prominent conductor and academic. He is chairman of the music department and sub-dean of the Faculty of Arts at the Chinese University of Hong Kong. Chan is also vice chairman of the Asian Composers League, chairman of the Hong Kong Composers Guild, and music director of the Hong Kong Oratorio Society.

Chan replaces Malcolm Barnett, who retired after 23 years as CASH chairman and who has been named honorary life president of the society. Meanwhile, CASH GM Leslie Ching will give up his position at the end of March. His replacement

has not been announced.

Chan concedes that CASH's public education plans are not new. "Our aims this year follow the same direction in which CASH has been going," he says. "We've been doing quite a good job so far with special programs for schools and students. We've gone to schools to give talks and given out free videos to interested schools. We hope to be able to expand on that."

Another longstanding aim of the society is to help its members collect their royalties in mainland China, a perennial problem due to the lack of adequate copyright laws there. The Beijing-based Music Copyright Society of China is currently the only mainland body handling issues relating to copyright

and royalties. "At present, they don't have that many members, and without a strong membership, it is very difficult for them to achieve certain goals," Chan says. "Whether or not we can successfully collect more royalties from China will depend on their coming strategies and policies, but with the imminent [World Trade Organization] accession, I think there will be greater impetus for China to move forward in this area. But we've had a good start with China since CASH helped them set up the Beijing office and shared our experiences with them."



CHAN

Silk Road Spins 'Village Tales'

Tradition-Based Trio Presents Songs In English & Chinese

BY LARRY LeBLANC

TORONTO—A full 12 years ago, when China-born Qui Xia He, a virtuoso on the *pipa* (a four-string Chinese tear-drop lute), began performing in Canada, she was bewildered when a fan compared her style of playing with that of the late Jimi Hendrix.

Laughing at the memory, the 38-year-old Vancouver-based leader of the 9-year-old, tradition-based Chinese ensemble Silk Road Music says, "I said, Jimi Hendrix must be very good. Can you tell me where he is so maybe I can play with him?" I had no background of what had been happening in the West."

Since arriving in Canada in 1989, He has been a featured soloist with the Vancouver Symphony Orchestra, toured worldwide and recorded with Vancouver world-beat ensemble Asza, and played live with Brazilian multi-instrumentalist Celso Machado and the Ptarmigan Music and Theatre Society. She is also the founder/musical director of "Enchanted Evenings," a prestigious annual summer concert series in Vancouver.

"I'm just amazed by Qui Xia; she's a genius," says Jack Schuller, president of Vancouver-based Festival Distribution. "I've seen her in all kinds of contexts; she never ceases to amaze me."

Formed in 1991 with the aim of showcasing traditional Chinese music in a performance setting, Silk Road Music has since evolved, fusing varied traditional styles of Chinese music with diverse musical influences, including jazz, Quebecois folk, Brazilian, and Celtic. The trio—which also includes Shirley Yuan on *erhu* (Chinese violin), and Zhi Min Yu on *ruan* (Chinese guitar)—also plays with backup musicians of different cultural backgrounds.

Named after the commercial highway that once linked Asia with the West, the trio has toured Canada extensively in recent years; in summer 2000, it played 15 dates in France. "Silk Road Music is a festival director's delight because they are so great at jamming," says Terry Wickham, director of the Edmonton Folk Festival. "Every time I book them, people tell me, 'That's the best workshop I've ever seen. There were these bluegrass players and these Chinese musicians all playing together and blowing everybody away.'"

The trio's first album, "Endless," released in 1998 on Schuller's Jericho Beach Music label, included songs from Chinese and Western traditions. Its second album, "Village Tales," features 12 traditional Chinese folk songs performed in both English and Mandarin by top Chinese and non-Chinese singers, with cross-cultural instrumentation. Produced by He and Rick Kilburn, the album was released Jan. 23 in Canada on its own Silk Road Music label, distributed nationally by Festival.

"It's a remarkable record," says Schuller. "Nothing like it has been done before that I know of. The Asian artistic elite in the city come out to their shows, as do the non-Asian world

music aficionados. There's also old Chinese grannies with their grandsons."

"Chinese people born in Canada are very interested in us because they have never heard Chinese music with [influenced by] music from here," says He. "Many [non-Chinese] still think that Chinese music is very high-pitched with all those opera gongs. But Chinese music has many aspects."



SILK ROAD MUSIC

"Village Tales" developed after He, who is also an artist in residence with the Vancouver School Board, was asked by students for a recording of traditional Chinese songs. She discovered the only ones available were poorly recorded cassettes with piano accompaniment of a solo singer.

"I knew the songs could be much better," she says. "I knew how beautiful they were. Almost half of these songs I heard from my mom; everybody Chinese still sings these songs. Chinese people tell me they've never heard Chinese folk music sung in English, and they think it's so beautiful."

The album comes with a comprehensive 38-page book with music, pronunciation keys, guitar chords, and backgrounds of the instruments used. "I wanted this album to be a learning tool for both Chinese and non-Chinese Canadians," says He.

The principal singers on the album are Vancouver opera headliner Willy Miles and respected Chinese opera vocalist Feng Jun Wang. Much of the percussion is provided by Machado. Other guests include Vancouver Chamber Choir singers Siri Oleson and Katherine Goheen, singer/songwriter Michael Friedman, *dizi* (Chinese bamboo flute) player Jian Min Pan, flamenco guitarist and oud player Andre Thibault, and bassist Laurence Mollerup.

With 270,000 people of Chinese descent, Vancouver supports the third-largest Chinatown in North America, centered downtown on East Pender Street. Vancouver schools have offered Mandarin Chinese since 1987. There are two Chinese-language radio stations in the city and a daily newspaper.

The Chinese have been in Vancouver since 1850, when the Fraser River gold rushes enticed employees of large Chinese companies in Hong Kong and San Francisco to come to British Columbia. Canada's Immigration Act of 1923, however, prohibited Chinese entry into Canada for more than 25

years. The act's repeal in 1947 marked the beginning of a period of selective entry, and, following the Communist takeover of mainland China in 1949, an exodus of Chinese to Canada began. The Canadian government only then changed the act to allow Chinese immigrants to become citizens.

Following 1967's Hong Kong riots, there was another wave of Chinese immigration to Vancouver, and 1971-81 saw the city's Chinese population double to 60,000. Leading up to the handover of Hong Kong to China in 1997, immigrants from Hong Kong clamored for Vancouver residencies and have continued to do so.

The members of Silk Road Music, who met in Vancouver, were all highly accomplished musicians in China. Yuan was a solo performer from the age of 12 and a soloist with a leading Beijing ensemble, and Yu was a member of the National Broadcasting Arts Troupe. She joined Silk Road Music in 1995 after *zheng* (zither) player Li Zhou left.

Born and raised in Boaji in the Shaanxi province, He studied at the Xian Academy of Music and remained there as an instructor after graduation.

During China's Cultural Revolution (1966-76), musical life in the country effectively ceased, and it was not until the 1980s that Chinese classical and popular music was revived, spurred by economic liberalization. "When I went to university in 1981, everything began to open up," recalls He. "The Cultural Revolution was finished, and Chairman Mao had died. It was actually the most open period for Chinese culture."

He came to Canada in 1989 with the popular Shaanxi Music and Dance Troupe to perform at the Vancouver Folk Festival. Despite speaking no English and knowing no one in the city, she decided to stay.

"I had nothing," she recalls. "As I was trying to get my life together, I worked in a restaurant and then a printing shop. I didn't have a work permit, relatives, or friends—I was afraid of getting caught and being forced to leave Canada. But I was lucky—I was introduced to an older Canadian couple in Burnaby [British Columbia], who took me in, and I did get my [citizenship] papers after five years. Canada has given me a lot of room to develop as a person and as a musician, which I would never have got in China."

To develop her sphere of music, He often plays jazz and swing in Vancouver clubs with friends. "She's very spontaneous, which is unusual for a Chinese musician," says longtime accompanist Machado, who met He in 1989.

He herself admits it was difficult learning how to improvise while playing with other musicians in non-Chinese music styles. She says, "When people asked me to improvise... they told me I should just play what I felt."

"But if you have never improvised, how do you know how you feel? It was very hard," she says. "But playing with such fantastic musicians as Celso Machado and with Asza, I realized I had music inside me."

newsline...

GERMANY'S VIVA TV is planning to roll out its expansion this May into Italy via local terrestrial TV station Rete A, after MTV terminated its relationship with that broadcaster (**Billboard Bulletin**, Dec. 4, 2000). Viva Italy plans to launch its tailored broadcasts from Milan effective May 1. Dieter Gorny, CEO of Viva Media, says, "Joint activities with Italian and German artists hold particular promise." Further details are to be announced ahead of the launch. MTV Networks Europe confirms it is finalizing its own long-term plans to expand into the Italian market.



GORNY

WOLFGANG SPAHR

TOWER RECORDS will close its flagship Singapore store at Pacific Plaza, Scotts Road, Feb. 18. The retailer says it will reopen in a new location in a few months' time. The Pacific Plaza store opened in 1993. Tower's other Singapore outlets at Suntec City Mall and in three locations in Changi Airport will remain open during the transition.

NAZIR HUSAIN

NEW LONDON MUSIC VENUE Ocean, in Hackney, East London, will open to the public March 16, with a reunion performance by 1980s charting act Soft Cell, which will also play a media-opening party the night before. The venue's main auditorium will have a 2,100 capacity—on a par with North London venue the Forum—but two other small performance spaces will increase its total capacity to 2,700. Ocean will also fund and operate Rising Tide, an on-site music tuition and advice program. Already booked for shows are F'un Lovin' Criminals (March 20-22) and Brand New Heavies (March 28).

PAUL SEXTON

WARNER MUSIC AUSTRALIA has combined the leadership of two of its divisions, naming WEA Records Australia managing director Chris Moss to the additional similar role at EastWest. Warner Music Australia chairman/CEO Shaun James emphasizes, however, that the units will continue to be run separately. "This appointment... reflects the changes in major-label structures within the Australian marketplace," he says. EastWest had been without a managing director since the 1999 departure of Chris Hanlon (**Billboard Bulletin**, Nov. 30, 1999).

CHRISTIE ELIEZER

UNIVERSAL MUSIC VP of Europe—and chairman of its Turkish affiliate—Sevket Gözalan will exit the company June 30 to pursue other opportunities. According to Gözalan, "After a difficult period and some significant changes [at Universal Turkey], we have gained considerable momentum, and I therefore feel that this is a responsible time to let new management take over." Gözalan took the Turkish post nearly four years ago, following a period as managing director of Polymedia Marketing Group in Germany. No replacement has been named.

LARS BRANDLE



U.K. RIGHTS BODY Phonographic Performance Ltd. (PPL) has granted the first of a new type of license to business-to-business digital music distributor RiCall; the license will allow PPL to administer synchronization rights to potential

commercial users of the millions of copyrights owned by its 2,500 member companies. RiCall has a client base of some 450 registered users—including major advertising agencies and TV and film production companies—that can request suitable production music by genre, lyric, and other search fields at its ricall.com Web site. Clients are offered access to a 40-second audio clip before applying for a sync license. RiCall secured a Mechanical Copyright Protection Society license last April and has inked individual rights agreements with such publishers as Universal and Zomba.

PAUL SEXTON

EXECUTIVE TURNTABLE

RECORD COMPANIES. **Ronnie Meisler** is promoted to the London-based post of VP of marketing, Columbia, at Sony Music Entertainment Europe. He was marketing director for Columbia Germany. EMI:Chrysalis in the U.K. has named **Alan Pell** as A&R executive for the London-based label. He was previously head of A&R at Mercury Records.

Jonas Thulin is named deputy sales director at Universal Music Sweden, based in Stockholm. He held the GM post at Edel Records Sweden.

Sascha Lindemann is named A&R director at Columbia Ger-

many. He was head of the Sony Music Media imprint Dance Division.

Adam Liversage has been named public relations manager at London-based Universal Music International. He was senior media relations manager at the New Millennium Experience Co., which operated London's Millennium Dome.

RELATED FIELDS. **Hans Hagman** is promoted to head of programming and production for MTV European. He was MTV Northern Europe head of music programming.

Tamworth Festival, Awards Showcase Aussie Country

Following *Billboard's* recent article on the impact of country music in the emerging Czech Republic market, the second in an occasional series on country's international status finds Australasian bureau chief Christie Eliezer looking at its progress in a territory that has a far longer association with the genre.

BY CHRISTIE ELIEZER

TAMWORTH, Australia—January was country month in Australia, as some 50,000 people joined the 38,000 residents of Tamworth—Down Under's country music capital—from Jan. 19-28 to attend a series of show-

cases, concerts, ceremonies, and awards presentations.

This year, there were 2,600 such events at the January 2001 Carlton Tamworth Country Music Festival, including performances by some of Australian country's best-known names, including Slim Dusty, Kasey Chambers, Keith Urban, Lee Kernaghan, Graeme Connors, John Williamson, Troy Cassar-Daley, Gina Jeffreys, Adam Brand, and the Bushwackers.

This year, even the buskers who play on street corners during the annual 10-day marathon were included in its huge program booklets. One group of entertainers drove for 10 days across the desert to Tamworth—a five-hour drive northwest of Sydney—narrowly missing cyclones and fixing a broken accelerator with guitar strings just to perform on Tamworth's streets.

The town certainly has a reputation as a place where anything can happen for an artist; for example, Cassar-Daley (Sony Music) and Brand (Compass Brothers/ Festival Mushroom Records) started out as buskers there.

The keystone event of the week was the Jan. 27 Toyota Country Music Assn. of Australia (CMAA) Awards, better known here as the Golden Guitar Awards because of the design of the trophies. Held at the Tamworth Regional Entertainment Centre, the awards were set up in 1973 and run by the Tamworth city council until 1993, when they were taken over by the CMAA. Voting is by the CMAA's 516 members and some of its 226 associate members.

There are 12 categories: album of the year, Australasian Performing Right Assn. (APRA) song of the year, male vocalist, female vocalist, instrumental, vocal group/duo, vocal collaboration, bush ballad, heritage song, new talent, videoclip, and top-selling album of the year.

All but the top-selling album categories are voted for. This year's awards were televised Feb. 3, a week after the event, in the state of Queensland on the Seven network and through New South Wales and Victoria on the regional channel Prime TV. They are set to air Saturday (10) through the Golden West Network in Western Australia.

This year's awards, held before a crowd of 5,000, provided clear indication that a new generation of performers is making its presence felt. Brand, who appeared on the scene just two years ago, picked up three Golden Guitars Awards: album ("Good Friends"), male vocalist, and APRA song of the year with Graeme Connors for "Good Things In Life." "This is the best present anyone could ever ask for," says Brand, who celebrated his 31st birthday that day.

Beccy Cole, age 28, received the award for female performer and shared the vocal collaboration of the year award with Darren Coggan, Felicity, and Adam Harvey for "Do I Ever Cross Your Mind" (ABC/EMI). EMI's Slim Dusty brought his tally to date to 34 wins with the awards for bush ballad ("Paddy Williams," written by Norma O'Hara Murphy), videoclip, and best-selling album ("Looking

Forward Looking Back").

Other winners were WEA's Keith Urban (instrumental, for "Rollercoaster"), Rural Press Act the Crosby Sisters (vocal group/duo), Compass/FMR's Brendon Walmsley (heritage song, for "Last Of The Big Gun Drivers"), and ABC/EMI's Sara Storer (best new talent).

In the recent past, sales of releases by Tania Kernaghan and Chambers doubled within the first month after multiple-category wins at the Golden



Country Music Assn. of Australia CEO Meryl Gross, right, is pictured here with 2001 Golden Guitar Award winner Felicity.

Guitar Awards. Labels generally increase their marketing activity for appropriate releases around the time of Tamworth, generally for the winners of the album, song, and male and female performer categories.

EMI, whose artists notched up 13 nominations this year, revived TV and retail campaigns around Tamworth for Chambers' "The Captain" (130,000 units sold to date in Australia), 73-year-old Slim Dusty's 100th album "Looking Forward Looking Back" (150,000 units), and John Williamson's "Anthems" (40,000 units). The label also showcased new signings Felicity and Dan Brodie & the Broken Arrows, the latter setting up for the March release of their "Big Black Guitar" album.

Says Chris O'Hearn, marketing and A&R manager of EMI Country, "Tamworth is an essential key in marketing a country album—but Tamworth alone won't sell a record. You need touring, airplay, and crossover interest."

Adds Rex Barry, head of the ABC Music label, "Most people who go to Tamworth already have the records, but it's a good place to increase artist profile." ABC, which is distributed by EMI, topped up 18 nominations at the CMAA Awards. It launched Cole's "Wild At Heart" album and showcased both U.S. singer/songwriter Gretchen Peters and a quintuple Golden Guitar nominee, new 26-year-old Australian signing Storer.

Urban's recent self-titled album, released in October, got Warner Music's biggest-yet regional TV marketing spend based around the Tamworth festival. A year ago, Urban's manager Greg Shaw, WEA managing director Chris Moss, and Warner A&R GM Mark Pope decided to pull Urban off the Australian live circuit to concentrate on the U.S. market.

"The strategy was that we would work the record [in Australia] if and when there was a significant story to

tell out of the U.S.," says Pope. "With three hit radio singles in the U.S., a certified gold album of over 500,000 units, and American Music Award and Grammy nominations, the time is now right to go to the marketplace here in Australia with a story to tell."

Adds Moss, "The paradox for us is that while Keith is an emerging star in the U.S., he still has that 'underdog status' in his home country—a factor that Australians generally warm to."

"Tamworth is always a good entry point for a country artist," notes Universal Music marketing manager Darren Aboud, adding that Trisha Yearwood and Gary Allan broke here through Tamworth. This year, two Nashville-based artists, Rebecca Lynn Howard and Dean Miller, took part in songwriter workshops in Tamworth and later showcased in Sydney.

Tamworth this year also marked a homecoming for Jamie O'Neal (Mercury), who left Australia five years ago for Nashville and subsequently broke through in the U.S. with the single "There Is No Arizona" and album "Shiver." "There's a lot of media interest in her as a result of her overseas success," notes Universal national publicist Kate Sutton. The label paired O'Neal with Keith Urban at showcases in Sydney during the week after Tamworth.

Festival Mushroom Records' country repertoire comes from Compass Brothers Records, set up last year by artist managers Jeff Chandler and Graham Thompson. "Tamworth audiences obviously come to see their favorite acts, but they're very supportive of new acts," says Thompson. "The FanFest segment, which is four concerts over three days by new acts,

is always packed."

Compass took Brand, whose 2000 album "Good Friends" is gold (25,000 units) here, and new artists Melinda Schneider and Walmsley to preview new material during gigs at Tamworth. At the same time, Sony Music heavily marketed on TV "Tim McGraw's Greatest Hits" (100,000 units sold in Australia to date); Jo Dee Messina's "Burn," whose title track is a cover of a song by Aussie singer Tina Arena; Cassar-Daley's "Big River"; and the "Coyote Ugly" soundtrack.

"Coyote Ugly" reached No. 1 on the Australian record Industry Assn. (ARIA) pop charts for the week ending Jan. 27. "We expect it to go at least triple-platinum [210,000 copies]," says Sandra Robertson, marketing manager; associated labels.

During Tamworth, BMG focused on its annual "You Need Our Country" campaign, including releases by such U.S. acts as Alabama, the Warren Brothers, Lonestar, Alan Jackson, and Sara Evans. "It's a campaign that always works well for us," points out Andrew Jones, marketing manager for strategic and country. "Tamworth clearly sells records."

Tamworth 2001 also highlighted the changes within country music during the last 12 months, which saw the sector move closer to the mainstream. That was led by 23-year-old Chambers, whose lip stud and bohemian lifestyle helped attract a teen audience. Chambers unexpectedly won in the best pop female artist category at the ARIA awards last October, beating Kylie Minogue and Natalie Imbruglia.

The overseas success of Urban, (Continued on page 59)

Soprano Caballé Goes Baroque On Sello Autor

BY HOWELL LLEWELLYN

MADRID—Premier Spanish female soprano Montserrat Caballé has signed a unique deal with Spanish authors and publishers' society SGAE to record seven albums of 16th- and 17th-century baroque music of the early Spanish guitar called the *vihuela*.

The recordings will be made through SGAE nonprofit label Sello Autor (Billboard, Dec 23, 2000). SGAE executive president Teddy Bautista says, "This is part of our firm commitment to recuperate historic Spanish and Latin American repertoire."

The 67-year-old Caballé, who recorded the 1992

Olympic Games theme song and hit single "Barcelona" with the late Freddie Mercury, will record two albums a year, the first due for release before the end of this year. That album will be showcased in October in Madrid's 16th-century Los Jerónimos church in front of a 300-capacity audience, including Spain's Queen Sofia.

The 14-string vihuela was the immediate precursor of the modern Spanish guitar, and "vihuelistas" were among the finest baroque music composers. Caballé will record works by renowned vihuelistas such as Luis Milán, Luis de Narváez, Alonso Mudarra, Miguel de Fuenllana, Diego Pisador, and Esteban Daza.

The move marks the first time the soprano has lent her talents to such a recording project. According to her, "This collection will constitute a historic event for Spanish music. I feel it is my duty—I did not want a jewel such as this [music] to remain buried." Caballé has pledged to promote the composers and their repertoire on her late 2001 European tour.



EMI Austria Boosts Local A&R Label Switches Staff, Launches Dance Imprint

BY SUSAN L. SCHUHMYER

VIENNA—Surfing a wave of successful sales of local repertoire, EMI Austria is bolstering its A&R division and launching a dance imprint.

Last year, the label derived about a quarter of its revenue from the sales of local repertoire; sales of Anton aus Tirol's eponymous debut single and follow-up "Gemma Bier Trinken" (Let's Go Beer Drinking) placed him among the top 10 male singles artists across Europe during 2000 in Music & Media's year-end listings.

"In order to ensure that all the interesting new artists get heard by us and seen by us, we have expanded our A&R efforts by appointing additional A&R staff," explains EMI Austria managing director Erich Krapfenbacher.

The company aims to boost its presence in the electronic and dance music sphere through new label Automatique. Former product manager Michael Martinek has responsibility for the day-to-day

operations of the label, and Krapfenbacher expects Automatique to sign its first acts soon.

Previously, A&R responsibilities at EMI Austria rested solely with Horst Unterholzner, who last year was named as a consultant for EMI Electrola Germany, in addition to his existing post as head of A&R. Unterholzner will continue in that dual role but will be supported by additional staff.

EMI Austria marketing manager Peter Draxl now takes on A&R responsibility for mainstream pop acts and major artists and will continue to serve as liaison for EMI with its independent label partners.

Completing the new A&R team, Henri Erben will take over responsibility for rock and alternative acts, while also maintaining her current A&R administrative duties.

Krapfenbacher says the changes are partly inspired by the fact that "we are faced with some weaknesses in the international release schedule, so we have to put more effort behind local repertoire."



KRAPFENBACHER

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 02/07/01			GERMANY (Media Control) 02/07/01			U.K. (CIN) 02/04/01 Supported By 			FRANCE (SNEP/IFOP/Tite-Live) 02/06/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	EVOLUTION AYUMI HAMAZAKI AVEX TRAX									
2	1	MINIMONI, JANKENPONY! MINIMONI! ZETIMA									
3	2	FRAGILE EVERY LITTLE THING AVEX TRAX									
4	NEW	SUKINA DAKAJA DAME NANDA DREAMS COME TRUE TOSHIBA-EMI									
5	5	COME AGAIN M-FLO RHYTHM ZONE									
6	3	I'M HERE SAYING NOTHING HITOMI YADA TOSHIBA-EMI									
7	4	LUCKY POOL JUDY & MARY EPIC									
8	NEW	PURAIMARU THE YELLOW MONKEY FUN HOUSE									
9	9	M AYUMI HAMASAKI AVEX TRAX									
10	NEW	CALL HIDEAKI TOKUNAGA KING									
11	6	I MISS YOU MISIA & DCT ARISTA									
12	14	TOWANI THE GOSPELLERS KIUON/SONY									
13	11	EVERYTHING MISIA FUN HOUSE									
14	7	THINK OF ME NAMIE AMURO AVEX TRAX									
15	12	DESIRE DO AS INFINITY AVEX TRAX									
16	NEW	COFFEE RUMBA YOSUI INOUE FOR LIFE									
17	NEW	SOS/CHIQUITTA ABBA POLYDOR/UNIVERSAL									
18	NEW	DANDELION NANASE AIKAWA CUTTING EDGE									
19	10	PURPLE THE ONION DA PUMP AVEX TRAX									
20	NEW	OUR SONG GRAPEVINE PONY CANYON									
		ALBUMS									
1	NEW	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA									
2	NEW	HIRO BRILLIANT TOY'S FACTORY									
3	1	LOVE PSYCHEDELIC THE GREATEST HITS VICTOR									
4	4	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN									
5	8	THE BEATLES 1 CAPITOL									
6	2	ARASHI ARASHI NO. 1 ARASHI HA ARASHI O YOBU PONY CANYON									
7	3	RINA AIUCHI BE HAPPY GIZA STUDIO									
8	NEW	GARNET CROW FIRST SOUNDSCOPE—MIZU NO HAI HARETAUMI GIZA STUDIO									
9	6	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR									
10	NEW	MEJA REALITIES EPIC									
11	9	VARIOUS ARTISTS MAX BEST SONY									
12	13	THE GOSPELLERS SOUL SERENADE KIUON/SONY									
13	12	VARIOUS ARTISTS IMAGE SONY									
14	11	ENYA A DAY WITHOUT RAIN WEA									
15	NEW	ABBA ABBA GOLD POLYDOR/UNIVERSAL									
16	5	THE HIGH LOWS FLIP FLOP UNIVERSAL									
17	7	TAMIO OKUDA CAR SONGS OF THE YEARS SONY									
18	20	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI									
19	18	AYUMI HAMASAKI DUTY AVEX TRAX									
20	14	KIRORO TREE OF LIFE VICTOR									
1	1	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA									
2	2	STAN EMINEM FEATURING DIDO INTERSCOPE/MOTOR/UNIVERSAL									
3	7	ICH GEH NICHT OHNE DICH WALTER HANSA/BMG									
4	4	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC									
5	3	OVERLOAD SUGABABES EAST WEST									
6	5	GRAVEL PIT WU-TANG CLAN EPIC									
7	10	WHO LET THE DOGS OUT BAHAMEN EDEL									
8	14	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER									
9	9	LA PASSION EP GIGI D'AGOSTINO ZYX									
10	8	WHAT A FEELING DJ BOBO & IRENE CARA EAMS									
11	6	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA/BMG									
12	12	HEY BABY DJ OETZI EMI									
13	11	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC									
14	19	UPSIDE DOWN A*TEENS STOCKHOLM/UNIVERSAL									
15	15	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA									
16	16	EXPLORATION OF SPACE COSMIC GATE EMI									
17	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA									
18	13	RETURN OF HIP HOP DJ TOMEKK FILA									
19	NEW	SUPREME ROBBIE WILLIAMS EMI									
20	20	LOVE HOW YOU LOVE ME MELANIE THORNTON EPIC									
		ALBUMS									
1	1	JENNIFER LOPEZ J.L.O EPIC									
2	2	THE BEATLES 1 EMI									
3	NEW	CHRISTIAN NOMINATOR HANSA/BMG									
4	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI									
5	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/MOTOR/UNIVERSAL									
6	11	OUTKAST STANKONIA LAFACE/ARISTA/ARIOLA									
7	7	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/MOTOR/UNIVERSAL									
8	5	WESTERNHAGEN SO WEIT—THE BEST OF WEA									
9	6	ANASTACIA NOT THAT KIND EPIC									
10	9	SOHNE MANNHEIMS ZION EPIC									
11	19	OIDO NO ANGEL ARISTA/ARIOLA									
12	10	MADONNA MUSIC MAVERICK/WEA									
13	8	ENYA A DAY WITHOUT RAIN WEA									
14	NEW	GOTTHARO HOMERUN ARIOLA									
15	NEW	CREED HUMAN CLAY WIND-UP/EPIC									
16	15	EROS RAMAZZOTTI STILLELIBERO ARIOLA									
17	12	VANESSA AMOROSI THE POWER UNIVERSAL									
18	16	LENNY KRIVITZ GREATEST HITS VIRGIN									
19	17	WU-TANG CLAN THE W EPIC									
20	18	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA									
1	NEW	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN									
2	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND									
3	NEW	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE									
4	1	ROLLIN' LIMP BIZKIT INTERSCOPE									
5	NEW	CHASE THE SUN PLANET FUNK VIRGIN									
6	2	POP YA COLLAR USHER LAFACE/ARISTA									
7	3	THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG INTERSCOPE									
8	NEW	SHINING LIGHT ASH INFECTIOUS									
9	5	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA POSITIVA									
10	4	TOUCH ME RUI DA SILVA KISMET/ARISTA									
11	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO AM-PM									
12	10	THINGS I'VE SEEN SPOOKS ARTEMIS/EPIC									
13	17	DANCING IN THE MOONLIGHT TOPLOADER SONY S2									
14	7	ON THE RADIO MARTINE MCCUTCHEON INNOCENT/VIRGIN									
15	8	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC									
16	9	DREAM TO ME DARIO G MANIFESTO									
17	NEW	CELEBRATE OUR LOVE ALICE DEEJAY POSITIVA									
18	11	NOT THAT KIND ANASTACIA EDEL									
19	13	IT'S THE WAY YOU MAKE ME FEEL STEPS JIVE									
20	NEW	MY DESIRE AMIRA VC RECORDINGS									
		ALBUMS									
1	9	DIDO NO ANGEL ARISTA									
2	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE									
3	6	ANASTACIA NOT THAT KIND EPIC									
4	4	TOPLOADER ONKA'S BIG MOKA SONY S2									
5	3	TEXAS GREATEST HITS MERCURY									
6	2	JENNIFER LOPEZ J.L.O EPIC									
7	12	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND									
8	16	DR. DRE DR. DRE—2001 INTERSCOPE									
9	5	COLDPLAY PARACHUTES PARLOPHONE									
10	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE									
11	7	THE BEATLES 1 APPLE									
12	14	OUTKAST STANKONIA LAFACE/ARISTA									
13	11	MADONNA MUSIC MAVERICK/WARNER BROS									
14	10	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS									
15	13	CRAIG DAVID BORN TO DO IT WILDSTAR									
16	15	DAVID GRAY WHITE LADDER IHT/EASTWEST									
17	19	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL									
18	18	LINKIN PARK (HYBRID THEORY) WARNER BROS									
19	NEW	ROY ORBISON LOVE SONGS VIRGIN									
20	17	S CLUB 7 7 POLYDOR									
1	1	SEUL GAROU COLUMBIA									
2	2	DADDY DJ DADDY DJ M6 INT/SONY									
3	3	L'HAZIE ALIZEE POLYDOR									
4	4	ELLE TE REND DINGUE (POOM POOM SHORT) DADDY NUTTEE DELABEL/VIRGIN									
5	7	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC									
6	5	SOLAAR PLEURE MC SOLAAR EAST WEST									
7	6	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL									
8	10	AVANT DE PARTIR EVE ANGELI M6 INT/SONY									
9	12	J'EN REVE ENCORE DE PALMAS POLYDOR									
10	9	MOI... LOLITA ALIZEE POLYDOR									
11	8	VERONE FREDERIC CHARTER & LA TROUPE MERCURY									
12	15	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY									
13	11	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR									
14	18	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN									
15	NEW	LA BAS ASSIA VIRGIN									
16	13	SI JE M'EN SORS JULIE ZENATTI COLUMBIA									
17	19	NOT THAT KIND ANASTACIA EPIC									
18	NEW	SUPREME ROBBIE WILLIAMS EMI									
19	NEW	MS. JACKSON OUTKAST LAFACE/ARISTA									
20	NEW	WASSUUP! DA MUTTZ WEA									
		ALBUMS									
1	4	ALIZEE GOURMANDISES POLYDOR									
2	3	GAROU SEUL COLUMBIA									
3	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL									
4	5	MANU CHAO CLANDESTINO VIRGIN									
5	7	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN									
6	9	MYLENE FARMER MYLENIUM TOUR POLYDOR									
7	6	JENNIFER LOPEZ J.L.O EPIC									
8	12	ANASTACIA NOT THAT KIND EPIC									
9	11	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR									
10	8	MUSICAL LES 10 COMMANDEMENTS MERCURY									
11	14	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL									
12	13	MOBY PLAY PIAS									
13	10	VARIOUS ARTISTS PREMIERE CLASSE 2 HOSTILE/VIRGIN									
14	15	MADONNA MUSIC MAVERICK/WEA									
15	17	CRAIG DAVID BORN TO DO IT EDEL									
16	20	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST									
17	NEW	DIDO NO ANGEL ARISTA									
18	NEW	BOND BORN DECCA									
19	NEW	MUSICAL ROMEO & JULIETTE (VERSION INTEGRALE) MERCURY									
20	NEW	SNOOP DOGG THA LAST MEAL VIRGIN									
1	NEW	DOON'T TELL ME MADONNA MAVERICK/WARNER									
2	1	ONE MORE TIME DAFT PUNK VIRGIN/EMI									
3	2	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL									
4	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY									
5	5	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL									
6	6	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETWORK									
7	NEW	FEEL THE BEAT DARUDE POPULAR/EMI									
8	8	SANDSTORM DARUDE POPULAR									
9	4	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2									
10	10	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL									
11	7	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY									
12	9	MUSIC MADONNA (MAVERICK/WARNER)									
13	16	AROUND THE WORLD (LA LA LA LA) ATC KINGSIZE/BMG									
14	12	LET'S GET MARRIED JAGGED EDGE SO SO DEE/SONY									
15	19	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH									
16	11	CLDSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL									
17	15	I DON'T BELIEVE YOU JOEE MCA/UNIVERSAL									
18	RE	THE ITCH VITAMIN C ELEKTRAX/WARNER									
19	14	LIQUID DREAMS O-TOWN J&BGM									
20	13	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG									
		ALBUMS									
1	1	JENNIFER LOPEZ J.L.O EPIC/SONY									
2	3	SHAGGY HOTSHOT MCA/UNIVERSAL									
3	4	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL									
4	2	O-TOWN O-TOWN J&BGM									
5	6	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL									
6	5	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER									
7	7	THE BEATLES 1 APPLE/CAPITOL/EMI									
8	8	DIDO NO ANGEL ARISTA/BMG									
9	11	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL									
10	NEW	LEANN RIMES I NEED YOU CURB/WARNER									
11	13	VARIOUS ARTISTS MASSIVE 2002 POPULAR/EMI									
12	10	SOUNDTRACK COYOTE UGLY CURB/WARNER									
13	12	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL									
14	9	LENNY KRIVITZ GREATEST HITS VIRGIN/EMI									
15	NEW	VARIOUS ARTISTS CHRIS SHEPPARD'S CUT CUTZ 404 BMG									
16	NEW	LINKIN PARK (HYBRID THEORY) WARNER									
17	18	BACKSTREET BOYS BLACK & BLUE JIVE/BMG									
18	15	OUTKAST STANKONIA LAFACE/ARISTA/BMG									
19	16	VARIOUS ARTISTS WOMEN AND SONG 4 WARNER									
20	14	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI									
1	3	PUF/SCHUDDEN DEF RHYMZ VIRGIN									
2	6	YOU JUDITH DINO									
3	1	MS. JACKSON OUTKAST LAFACE/ARISTA									
4	NEW	JELLE SLIMME SCHEMER FEATURING TIDO ROADRUNNER ARCADE MUSIC									
5	2	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC									
6	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER									
7	5	LUNA ALESSANDRO SAFINA ULM/UNIVERSAL									
8	7	AROUND THE WORLD ATC BMG									
9	12	THE CALL BACKSTREET BOYS JIVE/ZOMBA									
10	9	HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO									
11	18	THINGS I'VE SEEN SPOOKS ARTEMIS/EPIC									
12	8	ANGEL LIONEL RICHIE ISLAND/UNIVERSAL									
13	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL									
14	10	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL									
15	11	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN BMG									
16	15	SUMMER RAIN JUAN WELLS EMI									
17	NEW	DRIVING ME CRAZY BOYBAND EMI									
18	NEW	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL									
19	14	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA									
20	17	SUPREME ROBBIE WILLIAMS EMI									
		ALBUMS									
1	1	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL									
2	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL									
3	3	ANASTACIA NOT THAT KIND EPIC									
4	4	JENNIFER LOPEZ J.L.O EPIC									
5	5	LENNY KRIVITZ GREATEST HITS VIRGIN									
6	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL									
7	15	KANE AS LONG AS YOU WANT THIS BMG									
8	6	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV									
9	8	THE CORRS UNPLUGGEDD 143/LAVA/WARNER									
10	11	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI									
11	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL									
12	14	MADONNA MUSIC MAVERICK/WARNER									
13	9	THE BEATLES 1 EMI									
14	12	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN									
15	16	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL									
16	18	ST. GERMAIN TOURIST BLUE NOTE/EMI									
17	NEW	DIDO NO ANGEL ARISTA/BMG									
18	17	ILSE DE LANGE LIVIN' ON LOVE WARNER									
19	19	ENYA A DAY WITHOUT RAIN WARNER									
20	13	DE KAST MET ANDERE OGEN PROACTS									
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY									
2	5	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL									
3	2	CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA									
4	4	DANCE WITH ME DEBELAH MORGAN ATLANTIC/EASTWEST									
5	3	TEENAGE DIRTBAG WHEATUS COLUMBIA									
6	6	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC									
7	8	7 DAYS CRAIG DAVID SHOCK									
8	14	YELLOW COLDPLAY PARLOPHONE									
9	7	THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN C WEA									
10	9	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA									
11	10	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA									
12	NEW	ONE STEP CLOSER LINKIN PARK WARNER BROS./WEA									
13	11	DON'T TELL ME MADONNA MAVERICK/WEA									
14	13	THE POWER/EVERYTIME I CLOSE MY EYES VANESSA AMOROSI TRANSISTOR/BMG									
15	18	BODY II BODY SAMANTHA MUMBA POLYDOR									
16	16	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL									
17	12	RDLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL									
18	17	DON'T THINK I'M NOT KANDI EPIC									
19	NEW	CHANCES ARE INVERTIGO STD									
20	20	STRONGER BRITNEY SPEARS JIVE/ZOMBA									
		ALBUMS									
1	1	SOUNDTRACK COYOTE UGLY CURB/SONY									
2	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE									
3	7	COLDPLAY PARACHUTES EMI									
4	5	POWDERFINGER ODYSSEY NUMBER FIVE GRUD									
5	2	JENNIFER LOPEZ J.L.O EPIC									
6	4	CRAIG DAVID BORN TO DO IT SHOCK									
7	6	MADONNA MUSIC MAVERICK/WEA									
8	8	THE BEATLES 1 EMI									
9	17	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL									
10	10	LINKIN PARK (HYBRID THEORY) WEA									
11	11	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST									
12	RE	THE CORRS IN BLUE 143/LAVA/EASTWEST									
13	15	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL									
14	18	SOUNDTRACK WHAT WOMEN WANT AF5									
15	9	KYLIE MINOGUE LIGHT YEARS FESTIVAL									
16	19	CREED HUMAN CLAY EPIC									
17	14	ANASTACIA NOT THAT KIND EPIC									
18	13	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA									
19	12	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA									
20	20	PJ HARVEY STORIES FROM THE CITY, STORIES FROM THE SEA ISLAND/UNIVERSAL									
1	5	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL									
2	1	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL									
3	12	GOODNIGHT MOON SHIVAREEE CAPITOL/EMI									
4	2	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO BXR/MEDIA									
5	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC									
6	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA									
7	6	VIVRE LA VIE KELLY JOYCE UNIVERSAL									
8	4	DON'T TELL ME MADONNA MAVERICK/WEA									
9	7	IF I EVER FEEL BETTER PHOENIX VIRGIN									
10	11	CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA									
11	9	SUPREME ROBBIE WILLIAMS EMI									
12	NEW	BACK IN TIME EIFFEL 65 BLISS CO.									
13	8	VIVA EL AMOR! PAOLA & CHIARA COLUMBIA									
14	15	LA CANZONE CHE SCRIVO PER TE MARLENE KUNTZ & SKIN VIRGIN									
15	10	I'M OUTTA LOVE ANASTACIA EPIC									
16	16	AGAIN LENNY KRIVITZ VIRGIN									
17	NEW	TOUCH ME RUI DA SILVA EPIC									
18	RE	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA									
19	NEW	DON'T STOP THE MUSIC LIONEL RICHIE ISLAND/UNIVERSAL									
20	13	ONE MORE TIME DAFT PUNK VIRGIN									
		ALBUMS									
1	1	FRANCESCO DE GREGORI AMORE NEL POMERIGGIO COLUMBIA									
2	3	ADRIANO CELENTANO ESCO DI RADO E PARLO ANCORA MENO CLANS/SONY									
3	2	THE BEATLES 1 EMI									
4	4	EROS RAMAZZOTTI STILLELIBERO ARIOLA									
5	7	DIDO NO ANGEL ARISTA									
6	9	ANTONELLO VENIOTTI SE L'AMORE E AMORE RICORDI/BMG									
7	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL									
8	5	JENNIFER LOPEZ J.L.O EPIC									
9	8	BIAGIO ANTONACCI TRA LE MIE CANZONI MERCURY									
10	10	LENNY KRIVITZ GREATEST HITS VIRGIN									
11	14	ALEX BRITTI LA VASCA UNIVERSAL									
12	11	EMINEM THE MARSHALL MATHERS LP UNIVERSAL									
13	12	MADONNA MUSIC MAVERICK/WEA									
14	15	CRAIG DAVID BORN TO DO IT EDEL									
15	16	LUNA POP SQUEREZ? BANANA RECORDS/UNIVERSAL									
16	17	SADE LOVERS ROCK EPIC									
17	18	COLDPLAY PARACHUTES EMI									
18	NEW	MARCO MASINI USCITA DI SICUREZZA RICORDI/BMG									
19	13	SHIVAREE I OUGHTTA GIVE YOU A SHOT IN THE HEAD... CAPITOL/									

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART (02/10/01)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE
2	2	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
3	4	MS. JACKSON OUTKAST LAFACE/ARISTA
4	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/VARIOUS
5	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND
6	7	SEUL GAROU COLUMBIA
7	4	ROLLIN' LIMP BIZKIT INTERSCOPE
8	7	SUPREME ROBBIE WILLIAMS CHRYSALIS
9	NEW	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
10	10	L'ALIZE ALIZEE POLYDOR
ALBUMS		
1	1	JENNIFER LOPEZ J.L.O EPIC
2	2	THE BEATLES 1 APPLE
3	3	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE
4	8	DIDO NO ANGEL ARISTA
5	5	ANASTACIA NOT THAT KIND EPIC
6	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
7	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
8	9	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
9	7	MADONNA MUSIC MAVERICK/WARNER
10	RE	CRAIG DAVID BORN TO DO IT WILDSTAR/VEDEL

SPAIN (AFYVE/ALEF MB) 02/01/01

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
2	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA
3	NEW	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO VALE
4	NEW	TRACEY IN MY ROOM EVERYTHING BUT THE GIRL VIRGIN
5	6	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
6	3	ONE MORE TIME DAFT PUNK VIRGIN
7	2	FLY ON THE WINGS OF LOVE XTM MANIA VALE
8	NEW	INNER SMILE TEXAS MERCURY/UNIVERSAL
9	4	CACHO A CACHO ESTOPA ARIOLA
10	5	WE WILL SURVIVE WARP BROTHERS DOS OR DIE
ALBUMS		
1	NEW	JENNIFER LOPEZ J.L.O EPIC
2	2	ESTOPA ESTOPA ARIOLA
3	1	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
4	3	THE BEATLES 1 EMI
5	4	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
6	10	CARLOS CANO 30 GRANDES CANCIONES SONY MUSIC MEDIA
7	15	CRAIG DAVID BORN TO DO IT EDEL
8	9	SADE LOVERS ROCK EPIC
9	5	ALEJANDRO SANZ EL ALMA AL AIRE WEA
10	RE	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL

MALAYSIA (RIM) 02/06/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
2	3	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
3	2	SITI NURHALIZA SAFA SUWAH
4	4	WESTLIFE COAST TO COAST BMG
5	6	SOUNDTRACK COYOTE UGLY CURB/WARNER
6	8	'N SYNC NO STRINGS ATTACHED BMG
7	5	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
8	7	M2M SHADES OF PURPLE WARNER
9	9	THE BEATLES 1 EMI
10	NEW	JENNIFER LOPEZ J.L.O SONY

GREECE (PricewaterhouseCoopers) 02/02/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JENNIFER LOPEZ J.L.O SONY
2	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
3	3	ENYA A DAY WITHOUT RAIN WARNER
4	6	EROS RAMAZZOTTI STILELIBERO BMG
5	2	LENNY KRAVITZ GREATEST HITS VIRGIN
6	4	HIM RAZORBLADE ROMANCE BMG
7	10	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
8	NEW	DIDO NO ANGEL ARISTA/BMG
9	7	BOMFUNK MC'S IN STEREO SONY
10	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA

IRELAND (IRMA/Chart Track) 02/02/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND
2	1	TOUCH ME RUI DA SILVA ARISTA
3	4	ROLLIN' LIMP BIZKIT INTERSCOPE
4	2	KOMODO/SAVE YOUR SOUL MAURO PICOTTO VC RECORDINGS
5	7	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA POSITIVA
6	3	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR
7	6	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
8	5	STAN EMINEM FEATURING DIDO INTERSCOPE
9	8	IT'S THE WAY YOU MAKE ME FEEL STEPS JIVE/ZOMBA
10	9	WE CAN FIX IT BOB THE BUILDER BBC
ALBUMS		
1	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
2	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
3	NEW	DIDO NO ANGEL ARISTA
4	2	DAVID GRAY WHITE LADDER IHT
5	5	COLDPLAY PARACHUTES PARIOPHONE
6	4	THE BEATLES 1 APPLE
7	6	TEXAS GREATEST HITS MERCURY
8	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
9	9	WESTLIFE COAST TO COAST RCA
10	10	S CLUB 7 7 POLYDOR

BELGIUM/WALLONIA (Promuvi) 02/07/01

THIS WEEK	LAST WEEK	SINGLES
1	1	SEUL GAROU COLUMBIA
2	2	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
3	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
4	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
5	6	SUPREME ROBBIE WILLIAMS EMI
6	5	L'ALIZE ALIZEE POLYDOR/UNIVERSAL
7	7	AVANT DE PARTIR EVE ANGELI AMC
8	4	PARLE-MOI ISABELLE BOULAY V2
9	10	SI JE M'EN SORS JULIE ZENATTI COLUMBIA
10	NEW	SOLAAR PLEURE MC SOLAAR WARNER
ALBUMS		
1	2	GAROU SEUL COLUMBIA
2	1	MUSICAL ROMEO & JULIETTE MERCURY/UNIVERSAL
3	3	THE BEATLES 1 EMI
4	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
5	NEW	JENNIFER LOPEZ J.L.O EPIC
6	6	ENYA A DAY WITHOUT RAIN WEA
7	NEW	HENRI SALVADRR CHAMBRE AVEC VUE SOURCE/VIRGIN
8	9	TEXAS GREATEST HITS UNIVERSAL
9	NEW	ALIZEE GOURMANDISES UNIVERSAL
10	RE	ANASTACIA NOT THAT KIND EPIC

AUSTRIA (Austrian IFPI/Austria Top 40) 02/06/01

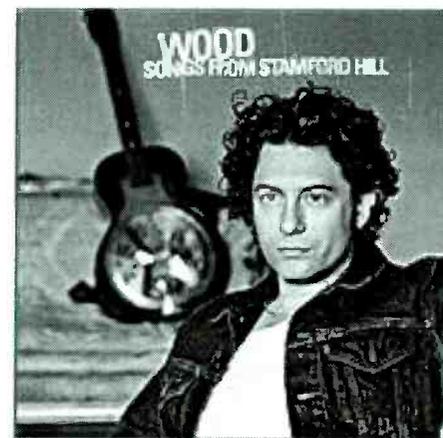
THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
2	9	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO ZYX
3	7	DVERLOAD SUGABABES WARNER
4	6	HEY BABY DJ OETZI EMI
5	3	SUPREME ROBBIE WILLIAMS EMI
6	4	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN BMG
7	2	LA PASSION GIGI D'AGOSTINO ZYX
8	12	ICH GEH' NICHT OHNE DICH WALTER BMG
9	5	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC MEDIA
10	8	TIROL DU BIST MEIN HEIMATLAND CRAZY ORANGE UNIVERSAL
ALBUMS		
1	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
2	2	HARNOUCOURT/WIENER PHILHARMONIKER NEUJAHRSKONZERT 2001 WARNER
3	5	SOHNE MANNHEIMS ZION SONY
4	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER
5	3	JENNIFER LOPEZ J.L.O SONY
6	4	THE BEATLES 1 EMI
7	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
8	6	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
9	9	MADONNA MUSIC MAVERICK/WARNER
10	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL

SWITZERLAND (Media Control Switzerland) 02/06/01

THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
2	2	WHAT A FEELING DJ BOBO & IRENE CARA EMI
3	3	LOVE DON'T COST A THING JENNIFER LOPEZ SONY
4	6	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
5	4	SUPREME ROBBIE WILLIAMS EMI
6	5	INDEPENDENT WOMEN PART I DESTINY'S CHILD SONY
7	8	WHO LET THE DOGS OUT BAHAMEN EDEL
8	NEW	OVERLOAD SUGABABES WARNER
9	7	HEAVEN GOTTHARD BMG
10	9	ONE MORE TIME DAFT PUNK VIRGIN
ALBUMS		
1	NEW	GOTTHARD HOMERUN BMG
2	1	JENNIFER LOPEZ J.L.O SONY
3	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	2	THE BEATLES 1 EMI
5	4	ANASTACIA NOT THAT KIND SONY
6	5	EROS RAMAZZOTTI STILELIBERO BMG
7	6	LENNY KRAVITZ GREATEST HITS VIRGIN
8	7	MADONNA MUSIC MAVERICK/WARNER
9	8	ENYA A DAY WITHOUT RAIN WARNER
10	10	CRAIG DAVID BORN TO DO IT EDEL

ON THE CHARTS, the year started in France with a complete surprise when, three years after its release, **Manu Chao's** "Clandestino" claimed the top album spot last month, displacing the soundtrack to the musical "Romeo & Juliette." "The album has now passed 1 million units in France and 2.5 million worldwide," says Virgin local marketing director **Frédéric Junqua**. The album has been selling 15,000 to 20,000 units a month since its April 1998 release, but its surge to the No. 1 spot was unexpected. A midprice retail campaign reducing "Clandestino's" price to 59 francs (\$8) was the main reason. Virgin could not have dreamed of a better teaser to promote Chao's upcoming album, "Proxima Estacion: Esperanza" (Next Station: Hope), scheduled for an April 24 release. "The new album is now going to be a Virgin priority in all territories," Junqua says. **CECILE TESSEYRE**

ENGLISH POP/ROCK QUINTET Wood will get a homecoming when its debut Columbia album, "Songs From Stamford Hill," sees its U.K. release March 19, having been available in the U.S. since 1999. The band is signed to the U.S. label—hence the initial trans-Atlantic focus, building on the momentum of the infectious "Stay You,"



WOOD

which was included in the hit TV series "Dawson's Creek" and its soundtrack. Back home, where the new, wider appreciation of acoustic-based music should give Wood a fair hearing, the catching-up process includes a Thursday (15) date at London's Borderline club and a March 5 single release for "Stay You." Front man **James Maddock** was born in Leicester in the midlands, although the album title refers to the area of north London where Maddock lives and wrote the songs. An avowed **Neil Young** and **Bob Dylan** fan, he says the band name "came about because all the records that I loved, '70s-type-sounding records, whether it was the Band or the Eagles. They all had a woody feeling to them. When we came up with the band name, it was just a revelation." **PAUL SEXTON**

GERMAN ARTISTS fighting against xenophobia and racism have united to form the Rock Against the Right Wing initiative, holding four concerts this month in various German cities. The campaign was initiated by rock singer **Udo Lindenberg** and is being supported by **Wolfgang Thierse**, the president of the lower house of the German parliament. "The war against the extreme right wing is not only up to politicians," says Thierse, adding that popular artists are perhaps better able to reach young people. The lineup for the concerts in Dresden (Feb. 4), Hamburg (Feb. 6), Rostock (Feb. 8), and Berlin (Feb. 10) has Lindenberg, **Söhne Mannheims**, **Nena**, **Knorkator**, and **Peter Maffay**. Proceeds are to go to two anti-racist community initiatives: the Amadeu Antonio Foundation and the Exit program for skinheads wishing to opt out of the right-wing scene. An Angolan living in Germany, **Amadeu Antonio** was the first victim of right-wing violence in the new German states following unification. **WOLFGANG SPAHR**

FOLLOWING AN Ibiza, Spain-based promotion strategy, **Safri Duo's** "Played-A-Live (The Bongo Song)" (Universal/Denmark) is now all over the European charts. The latest crossover hit for the label is No. 1 hit in the act's native Denmark. It's also in the top 10 on the U.K. singles chart and shows a host of top 10 placings on various European dance charts. "We gave out white labels in July and August to various Ibiza DJs. That was when [BBC Radio One DJ] **Judge Jules** picked up on it," says **Eva de Wall**, international exploitation manager at Universal/Denmark. "Then [BBC Radio One's] **Pete Tong** and **Dave Pearce** both made it their record of the week." The influence of this DJ threesome is evident in the fact that the track entered the U.K. chart at No. 6 following its Jan. 22 release. Currently, 19 European territories are committed to releasing "The Bongo Song." Safri Duo consists of top classical percussionists who have toured the world both as a duo and with various orchestras. Later this year, they will execute a remarkable musical double performance when they play a Proms concert Aug. 10 at London's Royal Albert Hall, and later the same evening they will play at leading dance club the Ministry of Sound. **GARY SMITH**

FLAMENCO STARS Rancapino, Capullo de Jerez, and **Pedro Sanz** are the first signings to a new indie flamenco label, based in the Spanish capital of Madrid, that plans to promote "flamenco cultural tours" across Europe and the U.S. Flamenco En El Foro was formed by **Julian Sanz** and **Luz Divina**, owners of distribution company Alia Discos. The albums "Este Soy Yo" (That's Me) by de Jerez and "Yunque, Martillo Y Estribo" (Anvil, Hammer And Stirrup) by Sanz have just been released locally, and the label is now planning country-by-country distribution deals. According to promotion director **Luz Divina**, the flamenco culture tours will be wide-ranging affairs, featuring "flamenco photography, exhibitions, and literature accompanying the music, singing, and dance." **HOWELL LLEWELYN**

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Younger Players Driving Sales In The Games Market

BY STEVE TRAIMAN

NEW YORK—While the overall video- and computer-games market wound up relatively flat last year (Billboard, Feb. 10), the kids' multimedia sector is experiencing an increase in sales, with growth in the number of younger children now playing video games.

And, in turn, a rising number of traditional music and video retailers are expanding their offerings of children's games, as they attempt to become what Musicland hardlines VP Scott Burtness describes as "an ultimate destination for young shoppers."

In addition Musicland's Sam Goody outlets, kids' multimedia is expanding in such chains as Best Buy, Circuit City, the Wiz, Tower, and Hastings, among others.

With new kids' game products set to roll out at the American International Toy Fair in New York Feb. 11-15 and new platforms debuting later this year, sales momentum in the children's market figures to increase further, as does music retail interest, industry watchers say.

"The children's sector is growing more than twice as fast as the total console market," says Hank Kaplan, president of New York's NewKidCo, a publisher of kids' video-game titles. "The biggest issue in the toy business is 'age compression,' with kids not playing as long with traditional toys. More than one-third or 35 million U.S. homes have one kid under age 6 today, and this demographic is growing rapidly, which is great for all publishers who are developing more titles for this market."

And with good reason. Almost half the video-game market—44%—is aged 12 and under now, according to an NPD Interactive Entertainment Services report on children's entertainment at both brick-and-mortar and online retailers.

In 2000, kids' multimedia revenue increased 3.7%, from \$301.4 million to \$312.5 million, on total unit sales of

nearly 12 million, NPD reports. Unit sales for the year were up 11% from the 10.8 million units sold in 1999.

Video-game consoles were particularly popular with kids, with sales of Game Boy Color (GBC), Sony PlayStation (PSX), Nintendo 64 (N64), and Dreamcast (DC) leading the pack. Console revenue rose 83% to \$155.2 million from \$83 million in 1999, according to NPD. The number of units sold to the children's market increased 93% to 4.7 million, from 2.4

million in the prior year.

"There were 50 new console titles for kids released in 2000, a 163% increase from only 19 the year before," says NPD analyst Kristin Barnett-Von Korff, who notes the top-selling title was THQ's "Rugrats In Paris"



KAPLAN

for Game Boy Color.

"A 10-year-old actually has more disposable income for games than a 20-year-old, who has a lot more dollar concerns," explains David Cole, an analyst with DFC Intelligence.

Cole says the age range for video games has been scaling downward for more than a decade, shifting from young adults to teens and now even to the toddler set—an audience that he says is expanding dramatically.

NewKidCo was among the first publishers to recognize the overlooked

video-game market for younger players and came out with the first "Sesame Street" titles, licensed from what is now Sesame Street Workshop, in October 1998 (for GBC and PSX).

Breaking down gamers by age group and platform, NPD reports that kids aged 6-9 represent 24% of all users and account for 43% of the popular GBC market. Meanwhile, children aged 10-12 make up 20% of the

(Continued on next page)

Dart Credits Turnaround To New Sorting System, Restructuring

BY JIM BESSMAN

NEW YORK—After spending the back end of the 1990s struggling with sinking profits, an ownership change, and a financial restructuring, Dart Distributing is in the midst of a comeback, thanks in part to an unlikely



Les Baggett, left, with Tony Kirsch

hero: its sorting equipment.

When the Chaska, Minn.-based rackjobber saw that it was losing potential new business because its systems weren't keeping pace with customer demand, management—as part of a larger overhaul of the company's back-end infrastructure—called upon Professional Control Corp., a Germantown, Wis.-based sorting specialist, to help it electronically handle the 10,000-plus stock-keeping units (SKUs) it was dealing with daily, mostly on a manual basis.

Now with its new system in place, the company can label and route prod-

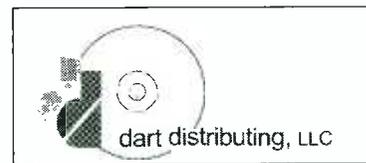
uct at a rate of 300 parts per minute, and executives say the improved efficiency is helping Dart to focus on expanding business.

"As a result of the new sortation equipment, we have additional capacity and are now in a growth mode," says president/CEO Les Baggett. "We've gone back to the basics of how our business grew in nontraditional accounts such as grocery stores, sports, and specialty retailers, and we're also actively pursuing acquisitions."

Dart does business in 49 states, and in addition to racking singles for some music retailers, it supplies the huge Midwestern grocery wholesale/retail company Super Value and its Cub Foods grocery store chain. It's also the predominant vendor for the Alco-Duckwall regional mass-merchandising group and also services specialty retailers like the Gander Mountain sporting goods outlets and various regional farm supply stores with diverse niche categories, such as CD singles, budget audio and video titles, and hunting and fishing tapes.

Located in suburban Minneapolis, Dart was founded 37 years ago by current chairman Merrill Kirsch and now has 120 employees. It was a Kirsch family-run operation until 1997, when Cedar Creek, a Milwaukee, Wis.-based financial investment company,

bought majority ownership. Baggett signed on last year to help Dart restructure financially and implement strategic planning. (Kirsch's three children hold positions in the company: Tony Kirsch is senior VP of sales and marketing, Patrick Kirsch is a VP of sales, and Catherine Seck is an account executive.)



"Part of the reorganization was to focus on building profitable sales," says Baggett, who notes that besides the new sorting equipment, Dart has incorporated a new inventory system, buying system, and retail inventory management system in order to further reduce processing costs.

Although Dart lost a major account in mid-2000, its restructuring and strategic planning made up for the loss with "respectable earnings" accrued in the latter half of the year, says Baggett. Tony Kirsch further attributes the year's big finish to the sorting system, which Dart installed in July.

"We had it up and running within 10 days—which is amazing for auto-

mated sorting equipment," says Kirsch. "As a result of all the changes, we had a healthy operating income for the year and forecast a better year now, as the improvements dramatically continue to take hold."

Professional Control's sorting system, known as the Wind Sorter, differs from other sorting devices in that it uses air instead of mechanical parts to move product through the system. Each piece is held in place by opposing blasts of air, while an array of bar code readers identifies the product and a high-speed label applicator labels each piece. Product is then wind-diverted into appropriate containers. The system also differs from other sorting devices in that a single operator feeds the product into the sorter at an automatic induction point, vs. the "pick and turn" method, which is traditionally slower.

Dart originally intended the Wind Sorter to mechanize its return processing and recycle current product into working inventory. But the company soon realized that the system could also automate picking, pricing, returns, and recycling functions, as well as order-creation, billing, and invoicing. Both productivity and order accuracy were markedly increased, with Dart able to cut its order processing time by half.

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newsline...

VALLEY MEDIA reports decreased sales and increased losses for the third quarter that ended Dec. 30, 2000, due to its relationship with Amplified Holdings and slower business in E-commerce. Valley says net sales fell 11.7% to \$260 million from \$295 million in the same quarter a year ago. The company also posted a net loss of \$6.2 million, or 73 cents a share, compared with a profit of \$1.1 million, or 13 cents a share, last year. The company recognized a pre-tax loss of \$3.9 million as its percentage of Amplified Holdings' losses for the past nine months. The company previously had not recognized any losses associated with Amplified since the relationship began in April 2000 but has subsequently determined that the deal might require such recognition. Valley founder/chairman/acting CEO Barney Cohen says in a statement that new-media and full-line sales lagged behind last year's results, but sell-through video and independent distribution showed "solid improvement" over last year.

CDNOW'S merchandising department has been split into two departments—commerce and promotions—and Tracie Reed, who had been VP of merchandising, is no longer with the company. Also gone is Julie MacKinnon, who had been director of custom products. A CDnow representative confirms that Dana Lasher has been named VP of the new commerce department, with responsibility for the CDnow site, merchandising, and customer retention. She was previously senior director of marketing services. The other new department is headed by VP of promotion Samantha Liss, who had been director of brand marketing. She is responsible for co-marketing and co-op partnerships, affiliate sites, and sponsorships. Plans call for Lasher and Liss to report to a new COO. They currently report to Mike Krupit, the former COO, who was named president/CEO of CDnow in September (**Billboard Bulletin**, Sept. 14, 2000).

NAVARE has named James G. Gilbertson CFO. Gilbertson—who was co-president/CEO/CFO at INTELEFILM (formerly Children's Broadcasting)—reports to Navarre chairman/CEO Eric Paulson. Gilbertson replaces Charles Cheney, who was promoted to vice chairman in 1999. Cheney, who also reports to Paulson, will now focus on strategic issues.

EMUSIC is offering up to 25 free tracks as part of a trial of its subscription service being offered to consumers who purchase a new HP Pavilion home PC from Hewlett-Packard under a limited-time promotion.

HANDLEMAN'S wholly owned subsidiary in the U.K., Lifetime Entertainment, has changed its name to Handleman U.K. In addition, Handleman U.K. has relocated to a 10,000-square-meter facility to support expanded inventory requirements, as well as a proprietary automated-distribution system also used by Handleman in the U.S. The U.K. operation distributes home entertainment products to the likes of supermarkets, chain stores, and high-way rest stops.

BMG ENTERTAINMENT is teaming with encyclopedia publisher Encarta on a Black History Month-themed promotion. Consumers who purchase titles from selected BMG R&B artists will receive a free commemorative calendar poster and will be eligible to win a copy of Microsoft's Encarta CD-ROM package, of which 100 will be given out nationwide.

VITAMINIC.COM, a digital download site, will begin offering tracks from Universal Music Group (UMG) under an affiliate agreement between the two companies. The tracks are expected to be available in the next two months in Universal's blue-matter format. UMG is the first major to link with Italy-based Vitaminic, which offers songs from 600 indie labels and operates in seven European markets and the U.S.

MP3.COM has enlisted Nashville-based Audio Electronics to sell its business-music service to restaurant chains and other commercial establishments. MP3.com offers a Muzak-like service to businesses that allows them to create and manage custom playlists for in-store play. Audio Electronics sells and installs music services to a variety of restaurant chains, including Cracker Barrel and Shoney's.

In other news MP3.com is launching a division to focus on Asian operations. The company is looking to combine local-language sites with digital music content and services specific to Asian markets. Erik Newton and Sean Kane have been named GMs for Asia. Based in San Diego, they report to executive VP of sales and marketing Steve Shiener, COO Derrick Oien, and CFO Paul Ouyang.

YOUNGER PLAYERS DRIVING SALES IN THE GAMES MARKET

(Continued from preceding page)

overall market and 29% of the GBC market.

"Kids age 5 or 6 now want games, so the [video-game] entertainment market has shown real diversity in targeting younger age groups," says Cole.

Kaplan says the shift to a younger audience for video games also means the online sales market is likely to become an increasingly more important factor in game sales.

"The purchase decision-maker is often the parent, who finds the online shopping environment non-threatening and a good place to get good information on our titles," he says. "The click-and-mortar sites like the toysrus.com and amazon.com joint venture, wal-mart.com, and Kmart's blue-light.com are becoming good extensions of the brick-and-mortar retail stores."

THE YEAR AHEAD

Looking ahead, Barnett-Von Korff sees 2001 as a potential blockbuster for kids' multimedia. "Sony should close the gap to catch up PlayStation2 [PS2] production with demand, and new platform debuts by Nintendo's Game Boy Advance [GBA] in late spring, Microsoft's Xbox in early fall, and Nintendo's GameCube before [year's end] should add new excitement to the children's entertainment market overall," she predicts.

Based on this sampling of new titles due the first half of the year, the kids' multimedia market should continue its solid growth in 2001, analysts say.

Acclaim Entertainment has "Mary-kateandashley: Winner's Circle," an action-adventure game for girls 6-11, due out this month on both GBC and on PSX. And BAM! Entertainment released "The Powerpuff Girls Battle Him" in late January, the third GBC title based on the Cartoon Network series.

Disney Interactive is offering one of the youngest-targeted titles with "Disney's Winnie The Pooh 'Baby,'" a PC game for kids aged 9-24 months, due this month. Also on tap for the PC are "Disney's Tigger Activity Center" and "Disney's Tigger's Honey Hunt 3D Adventure," both due in March.

Hasbro Interactive will have "Nicktoons Racing" for ages 6 and up on PSX later this month. Due in March is

"NASCAR Racing" for ages 6 and up on PSX, which is similar to the successful PC version based on the Fox Kids TV show released last November.

Humongous Entertainment has a pair of CD-ROMs for the Mac and PC, "Spy Fox: Operation Ozone" for ages 5-10, due in May, and "Freddie Fish In The Case Of The Creature Of Coral Cove" for ages 3-8, due in June.

Infogrames' I-Stars label released "Bugs Bunny & Taz Time Busters," licensed from Warner/Looney Tunes, in early January for both PSX and the PC. "Sheep, Dog 'n Wolf" is due later this spring on PSX.

Knowledge Adventure and Simon & Schuster Interactive debut "Sabrina, The Teenage Witch: A Twitch In Time" for girls 9-11 on PSX this month. It's based on the TV show and features the voice of star Melissa Joan Hart.

Konami of America has "Dance Dance Revolution," for PSX this month; "Monster Force" for PSX in March, licensed from Universal Studios and featuring Frankenstein and Dracula as kids; and "Woody Woodpecker Racing," also from Universal, for DC in March.

BELGIUM'S SONICA EXPANDS

(Continued from page 43)

market evolution. Undoubtedly, the reorganization of 40 stores into one chain will be of benefit for the Belgian industry. I remember that [Eric Machtelings' grandfather] Georges Machtelings used to have a record store in Brussels called 'Le Roi Du Disque' [The Record King]; well, believe me, they are the record kings."

"We're happy overall to hear that Sonica will clear out the situation at HVH, which was far from being healthy," adds Stéphane Debande, sales director at Universal Music Belgium. "Those are spacious shops—music hypermarkets—which needed [more] animation, commercial action, and a big range. Sonica is by far the most important partner for both major and independent labels. For us, they have been a reliable partner with whom we have a good understanding."

Lego Software, formerly Lego Media, has "Lego Island 2: The Brickster's Revenge" (the sequel to the best-selling "Lego Island") for ages 6-12. It's due in April on PSX, GBC, and PC and in September on GBA.

Due this fall is the first Harry Potter title, "Lego Creator Harry Potter" for ages 6 and up on PC; "Lego Racers 2" for ages 6 and up on PC, GBA, and PS2; "Lego Bionicle: The Legend Of Mata Nui" for ages 8 and up on PC; and "Lego Bionicle: Tales Of The Tohunga" for ages 8 and up on GBA.

Lucas Learning will launch "Star Wars Super Bombad Racing" in April for PS2.

NewKidCo's first-quarter releases include "Sesame Street Sports: The 'S' Games" for ages 3-6 on PSX and GBC and "Goofy's Fun House" for ages 6-12 on PSX.

Ubi Soft Entertainment has a quartet of new titles, with "Rayman 2 Revolution" for PS2, just released; "Jungle Book Rhythm 'N Groove" for PS2 and "Inspector Gadget: Operation Madkactus" for GBC, both licensed from Disney and both due in March; and "Batman Chaos In Gotham," licensed from Warner for GBC, due in April.

Product in Extrazone outlets will be competitively priced, aiming to be just under those of rival music chains, such as the French-owned FNAC and the Dutch-owned Free Record Shop; the latter is considered by Sonica as the main competitor for the new chain.

Sonica is currently equipping and refurbishing 22 stores that will become Extrazone outlets during this month; the last of the 18 HVH stores will be ready by April. The former HVH stores are generally larger than the new chain's other outlets and are located in out-of-city sites, operate on Sundays, and offer CDs, computer hardware, books, and telephone products. "Those stores will need a different approach. [They] allow us to assess another segment of the market," says De Braekeleer.

Aside from the Extrazone shops, which will operate under the direct management of Sonica, the company also owns multimedia, CD, and video accessory distributor Discoservice and 13-strong audio/video hardware chain Videosquare in Flanders, the French-speaking part of Belgium.

The expansion of Sonica's record retailing business puts the company in direct competition with some of its distribution clients, but De Braekeleer is convinced that both operations will be able to coexist. "We have put things straight to our clients, and we don't foresee any major problems," he says. Sonica's rackjobbing and wholesaling activities, with total annual sales of 3 billion Belgian francs (\$70 million), accounted for around half of the group's overall turnover in 2000.



Not Quite The Last In Line. Ronnie James Dio stopped by Rolling Stones Records in Norridge, Ill., when he was in the Chicago market recently to promote his latest album, "Magica," on Spitfire Records. Pictured, from left, are Ben Perkins, video buyer for Rolling Stones; Dio; Doc Bersman, night manager; Jim Muellerleile, ADA sales representative; and Dio's drummer, Vinny Appice.

Music Network Said To Be Shopping For Outlets; Madden Leaves Trans World; Sony To Skip NARM

THE MARKETPLACE is churning with a lot of activity at all levels of music retail sales and distribution.

First off, the word on the street is that Music Network, the Norcross, Ga.-based 50-unit record chain, is looking at something that could double the size of the chain. One of the things said to be under the company's microscope is a portfolio of 50-60 Warehouse Entertainment stores in the Southeastern part of the U.S.

Music Network is trying to establish itself as the urban music-based chain, and if such a deal is completed, it would likely change the genre mix of those stores.

Mike Goldwasser, co-owner of Music Network, declines to comment on the possibility of a Warehouse deal. "We are looking at a lot of different things," he says, dismissing further questions. Warehouse executives didn't return calls seeking comment.

While sources indicate that the perusal of the Warehouse stores is definitely occurring, it is indeed not the only deal that Music Network is considering. Other sources indicate that Music Network is looking at acquiring a small chain, with something like 10 stores or less.

Still others wonder if Music Network is talking to National Record Mart (NRM). The Pittsburgh-based chain fell behind in its holiday product payments, and, while the majors are still selling to the chain on a c.o.d. basis, supposedly Bill Teitelbaum, NRM chairman, has told the majors it is engaged in discussions with three suit-

ors to either invest in the chain or buy it. Teitelbaum couldn't be reached for comment.

Informed sources eliminate Trans World Entertainment and Warehouse from the possible suitors, but some wonder if Teitelbaum is exploring the possibility of selling off part of the chain to someone like Music Network in order to alleviate its cash-flow problems, a tactic that he used when he sold a 20-store portfolio to WHSmith in 1992, the last time the chain was in a credit crunch. But any

joined the company at the end of September 1999 from Toys "R" Us, had overseen the day-to-day operation of the Albany, N.Y.-based chain. Company executives had no comment on the departure, other than to report that chairman/CEO Bob Higgins would assume Madden's responsibilities.

FOR THE RECORD: New Media Concepts, the company begun by former Virgin Entertainment Group head honcho Ian Duffell, closed its doors at the end of December. The company's concept of building stores that carried in-store CD manufacturing kiosks ran into the same problem that everyone else trying to plow that market has encountered: not enough major-label music has been turned over to give viability to the concept. Also, sources say that TVN Entertainment pulled out from its investment in the company. Duffell couldn't be reached for comment.

WHEN THE National Assn. of Recording Merchandisers (NARM) convenes for its annual convention March 11-14 in Orlando, Fla., Sony Music Distribution will once again be absent from the proceedings (**Billboard Bulletin**, Jan. 26). Prior to formally pulling out, the major was involved in 11th-hour negotiations, trying to get the trade association to drop its unfair competition lawsuit, which was filed in February 2000. The company boycotted last year's convention.

This past January, both sides were waiting on a decision from the judge overseeing the matter; and it became clear it was unlikely that a decision would be rendered in time for Sony to attend. So Sony apparently tried to get NARM to drop the lawsuit, but NARM stuck to its guns and said it would only drop the lawsuit if a settlement could be reached in writing.

Sony wouldn't agree to that. Sony Music Distribution chairman Danny Yarbrough said Sony would like to attend Narm to support its account base, but it can't go with that lawsuit decision still outstanding.

PRESS REPORTS appearing elsewhere that Warner Music Group (WGM) is contemplating selling its distribution company and manufacturing plants are premature. With the America Online merger, WGM executives were given the mandate to look for ways to cut overhead, and as part of that mandate, everything under the sun has been or is being discussed.

While no decision has been made, it is highly unlikely that the company would sell off its distribution arm, as that would result in the company's labels giving up control of their destiny to some other major distributor. On the other hand, look for WEA to restructure once the WGM employee buyout has been completed. With a shrinking account base and market share concentrating in a small number of super accounts, WGM officials believe that distribution has to become more marketing-oriented.

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RETAIL TRACK

by Ed Christman



talk about a Music Network/NRM deal is labeled as pure speculation.

SPEAKING OF WHEREHOUSE, the company had a small downsizing at its headquarters Jan. 31, letting go about 20 employees, including a couple of buyers, sources say. In other lay-off news, Alliance Entertainment Corp. let go about 15 employees at its Coral Springs, Fla., facility in late January. Company executives couldn't be reached for comment.

IN A SURPRISE DEPARTURE, Michael Madden, president/COO of Trans World Entertainment, abruptly left the chain Feb. 5. Madden, who

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The advertisement features several images: a CD case for Christina Aguilera, a CD case for the band Bush, a CD case for the band AMIGO, and two computer monitors displaying music-related websites. The AEC logo is prominently displayed at the bottom left.

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Arhoolie's Collection Of Puerto Rican Music And Other Early-20th-Century Treasures

THE GOOD OLD STUFF: The other day, as we were preparing to sit down and write this column, one of our colleagues beckoned us over to his cubicle for a blood-curdling listening experience.

Handing over a jewel box, he nodded to the CD player on his desk. The album package bore a photograph of a young, attractive, grave-looking co-ed quartet clad in some kind of extraterrestrial-looking outfits. It was easy to understand why the foursome appeared to be so glum: Judging from their music, the group members had been raised on an exclusive diet of late-'70s Euro-disco.

How grotesque. A seemingly endless flow of product like this—and that's what it is, *product*, not music—has led to a significant change in *Declarations of Independents'* listening habits of late. As the major labels engage in an apparent competition to manufacture the crassest and most soulless prefabrications imaginable, we turn with increasing frequency to the music of the past—often the distant past, before sound was even recorded electrically.

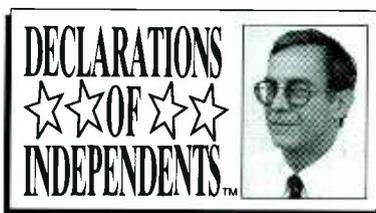
Some of this is the result of simple revulsion in the face of too much bad new music. Some of it may be a side effect of what could be termed **Ken Burns syndrome**, since the documentarist's recent PBS film "Jazz" sent us—like many in this country—back to some of the most antique jazz in our collection. Some of it is the product of reading **Gary Giddins'** fascinating new biography of **Bing Crosby**.

So we've been spending a lot of time lately with music that originally appeared on 78 rpm discs.

The biggest revelation we've had lately came as a result of listening to Arhoolie Records' incredible compilation "Lamento Borincano—Puerto Rican Lament: Early Puerto Rican Music 1916-1939." The two-CD, 50-track collection, edited by Arhoolie's **Chris Strachwitz** and annotator **Cristóbal Diaz Ayala**, is scheduled for release Feb. 27, with Koch International handling distribution.

The project is an extension of Strachwitz's ongoing fascination with arcane Spanish-language music; Arhoolie has led the way in documenting classic *norteno* styles. But, even for someone who has heard that music, the stuff on "Lamento Borincano" comes as a shock to the system.

The striking music on the collection was a product of a great migration of Puerto Rican workers to this country after the Jones Act of 1917 granted American citizenship to island nationals. In New York, a cottage industry developed as U.S. labels began to record Spanish-language records by Puerto Rican groups performing music from their homeland for transplanted *jibaros*. As the notes



by Chris Morris

point out, these records combined formal European-style dance music with earthier folk forms, some of which borrowed the rhythms of Caribbean neighbor Cuba.

Arhoolie's amazing package compiles a trove of beautiful and unbelievably rare *plenas*, *boleros*, *sones*, *danzas*, and other traditional musical forms. (Listening to these sides, one wonders with amazement where collectors like Strachwitz manage to dig up music of such obscurity.) Just the names of the performers alone have a poetic ring: **Canario** (who recorded the collection's titular lament), **Los Reyes De La Plena**, **Grupo Aurora**, **Los Jardineros**, **Sexteto Flores**.

Hearing these long-ago tunes, with their robust vocals, keening horns, and sprightly string ensembles, one can't help feeling refreshed and enchanted. Just as "Buena Vista Social Club" awakened an interest in classic Cuban *son*, "Lamento Borincano" could excite a taste for impassioned Puerto Rican song of another time.

It's worth noting that the Arhoolie set sports unbelievably clean, crisp sound, with restoration performed by **George Morrow**.

Morrow is one of those unsung heroes of musical preservation. For years he has operated a San Mateo, Calif.-based label, the Old Masters (TOM), devoted to old-time American music.

We cherish our green-vinyl TOM LP of music by **Emmett Miller**, a '20s minstrel performer who influenced everyone from **Bob Wills** to **Hank Williams**. Recently, several TOM CDs fell into our hands. Among them were a pair of discs devoted to the sweet-voiced '20s vocalist **Mildred Bailey**, now the subject of a new Mosaic Records box; a trio of releases compiling the music of **Frank Trumbauer**, the early saxophone star and partner of cornet luminary **Bix Beiderbecke**; and a set by **Charlie Pallo**, a forgotten crooner who played guitar like the great **Eddie Lang**.

The TOM discs (which are distributed by City Hall Records in San Rafael, Calif.) will, like the Arhoolie compilation, blow away those millennial evil-music blues.

FLAG WAVING: "Slider," the debut solo album by former **American Music Club** multi-instrumentalist **Bruce Kaphan**, features pedal-steel guitar playing with a difference.

The record, due Feb. 27 from

Sausalito, Calif.-based Hearts of Space, is a far cry from the kind of performances one associates with classic country-music steel virtuosos like **Pete Drake** or **Speedy West**. And that, says Kaphan, was the point.

"Your typical pedal steel solo album is usually going to be some sort of exposition of chops," says the Bay Area musician. "It ends up being some kind of a résumé, and that was not the intent here."

"Slider" was conceived as a set of "ambient excursions for pedal steel guitar." The idea was formulated by Hearts of Space principal **Stephen Hill**, who had English



KAPHAN

steel player **B.J. Cole** in mind for the project.

Cole was unavailable, but Hill never abandoned the concept. In discussions with Oakland-based producer **Doug McKeenan**—who had used a banjo player on a Hearts of Space album by Pakistani vocalist **Shafqat Ali Khan**—Kaphan's name came up. Hill and Kaphan—a fan of forward-looking steel men like Cole and **Greg Leisz**—discussed the notion, and "Slider" was born.

Kaphan—who has worked with artists ranging from **R.E.M.** and **Jewel** to **John Lee Hooker** and **David Byrne** in recent years—plays virtually everything on the album. It was cut at his home studio in Niagara Falls, N.Y.

"One of the limitations I put on myself was I wanted the process to be as expedient and as streamlined as possible," Kaphan says. "I wanted to energize the production process... As I was getting the ideas, I was recording them."

The result is a simultaneously dreamy and vigorous collection that utilizes the steel's broad sonic palette in an ambient matrix. "Slider" has more to do with the self-consciously utilitarian and ghostly "Music For Airports" of **Brian Eno** than with anything Nashville has ever offered.

Kaphan recently taped a "living room concert" for the nationally syndicated radio show "Echoes," which will air shortly. He says he hopes to tour in support of "Slider"—preferably with a band that plays to "an audience that's not just interested in what kind of belly-button ring the singer has."

Top Independent Albums

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	28	BAHA MEN ▲ LOUD 1961* (12.98/18.98)	WHO LET THE DOGS OUT 22 weeks at No. 1
2	2	9	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK VOLUME IV: THE MIXTAPE
3	4	2	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
4	3	11	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
5	5	12	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
6	7	12	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLET 1873/LOUD (12.98/17.98)	H-N-I-C
7	8	3	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH
8	12	17	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
9	9	56	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
10	15	34	THREE 6 MAFIA ▲ HYPNOTIC MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
11	NEW		MICHAEL FEINSTEIN CONCORD JAZZ 4901 (19.98/24.98) HS	ROMANCE ON FILM, ROMANCE ON BROADWAY
12	10	16	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
13	13	35	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
14	16	18	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
15	11	5	TOMMY WALKER HOSANNA/INTEGRITY 1846/WORD (9.98/12.98) HS	NEVER GONNA STOP
16	20	42	NICKELBACK ROADRUNNER 8586 (11.98/17.98) HS	THE STATE
17	26	20	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
18	18	11	DOGGY ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!
19	14	6	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
20	22	21	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
21	21	20	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
22	30	14	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
23	19	13	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
24	28	17	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
25	45	3	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY
26	46	43	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
27	39	6	DON MOEN HOSANNA/INTEGRITY (10.98/12.98) HS	I WILL SING
28	24	25	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
29	33	5	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
30	42	2	DAZ DILLINGER & JT THE BIGGA FIGGA D.P.G./GET LOW 2141/BLACK MARKET (10.98/15.98)	LONG BEACH 2 FILLMOE
31	17	2	THE DONNAS LOOKOUT! 255* (14.98 CD) HS	THE DONNAS TURN 21
32	31	56	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
33	29	7	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) HS	GOOD TIME
34	32	56	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
35	44	6	DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98) HS	SHOW UP & SHOW OUT
36	25	13	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
37	40	3	LIL' KEKE RELIANT 2001 (11.98/16.98) HS	FROM COAST TO COAST
38	34	7	SOUNDTRACK IZZU/ANTRA 622014/ARTEMIS (18.98 CD)	DISAPPEARING ACTS
39	38	14	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
40	35	26	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
41	37	14	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
42	49	17	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
43	36	2	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
44	41	19	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
45	NEW		TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE
46	47	17	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
47	RE-ENTRY		JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
48	48	11	LOS ANGELES DE CHARLIE FONOVISIA 6096 (8.98/12.98) HS	UN SUENO
49	NEW		VARIOUS ARTISTS FONOVISIA 31002 (8.98/13.98)	LOS #1 DE LA BACHATA
50	50	6	BADLY DRAWN BOY XL 40133/BEGGARS BANQUET (15.98 CD) HS	HOOR OF BEWILDERBEAST

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (●) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (▲) RIAA certification for net shipment of 1 million units (Platinum). (◆) RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: (C) 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. ■ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Online Radio The Focus Of Increased Business Activity

This issue's column was prepared by Steve Traiman.

WITH INDUSTRY Internet research indicating that the number of Web users who access streaming-media content through software from the likes of Real Networks and Microsoft is growing in size (Billboard, Jan. 20), an increasing number of companies



are starting to ramp up their presence in the online radio marketplace.

Broadcasting giant Clear Channel Communications recently displayed some of the strongest interest in radio via the Internet when **Kevin Mayer**, CEO of the company's Internet division, announced it is formulating a strategy for launching 1,142 stations on the Net. That effort includes the testing of five of

Clear Channel's Bay Area outlets on the Internet radio tuning service iM Band from Sonicbox (Billboard, Feb. 10).

But Clear Channel is hardly alone in attempting to build business around online radio. Here's a sampling of what else is happening in the marketplace:

- **ClickRadio**, an Internet radio service that offers more than 40 genre-themed stations, soft-launched back in September 2000 with Digital Millennium Copyright Act royalty agreements with Universal, BMG, and Warner. The company says it expects to have deals in place soon with Sony and EMI.

The company has agreements with computer manufacturers Gateway, Micron, Dell, and Sony to bundle its tuner software on CD-ROMs packaged with their computers and says it is adding 1,500 new users a day from its inclusion in Gateway systems alone. The company has also cut a deal with Blockbuster to distribute 3 million ClickRadio CD-ROMs.

"As of early February, we had more than 120,000 users, up from 30,000 in mid-December," reports marketing VP **Jim L'Heureaux**.

L'Heureaux says each partner will get a "registration bounty" for users it helps sign up. ClickRadio expects to have "hundreds of thousands" of users by midyear and plans to have strong demographic data to offer advertisers as it attempts to sell 30- and 60-second audio ads.

- **Hispanic Broadcasting** recently signed a co-branded radio agreement with Latin music site **Batanga.com** to feature content from Batanga as one of the offerings on Hispanic's Net Mio site.

Batanga, which recently celebrated its first anniversary in the Webcasting business, claims more than 300,000 listeners per month and features 16 channels of Latin music genres/formats totaling 2,600 hours of music a week. Channels include *rock en espanol*, Latin lazz, dance/techno, salsa, and hip-hop. New offerings such as techno salsa, vallenato and cumbia, trovadores, and rock of the '80s are slated for launch in 2001, according to co-founder **Luis Brandwayn**.

All channels are driven by requests, with the audience submitting more than 4,000 votes a day on what music they like and don't like.

- **Multicast Technologies (MCT)**, another Internet radio company, is targeting college campuses to provide Webcasting services for its stations. Negotiations with Virginia Tech, the University of Maryland, Memphis University, the University of Central Florida, the University of Connecticut (Stamford), Oregon State, and Ohio State are under way, MCT executives say. The company says



it has an agreement in place with the Recording Industry Assn. of America to pay all royalties on any music not licensed to MCT.



- **Radiowave.com**, an Internet radio network that provides streaming-music programming, recently added Rolling Stone Radio to its growing list of affiliate sites, a group that includes the Susquehanna Radio broadcast station group, ArtistDirect, MSN Chat, Blue Note Records, Astralworks, and Alligator Records.

Marketing VP **Berry Meyerowitz** reports that the company streamed more than 1 million hours of programming over its network and reached more than 500,000 unique listeners in December.

- **Live365**—an Internet radio network comprising 23,000 individually operated Web radio stations—is branching out to include private label partners too, with the labels and Live365 sharing revenue from the stations. The company recently signed its first private-label Webcasting deal with nothing records, **Nine Inch Nails** front man **Trent Reznor's** label.

- **MusicMatch**, a digital-jukebox-software company, introduced its own streaming radio product, **MusicMatch Radio**, last November, and in the first four weeks logged more than 100,000 play hours to the top station alone, according to CEO **Dennis Mudd**.

The new radio service is a key feature of the new **Jukebox 6.0** software that blends unique personalized technology with a database of more than 100,000 audio, video, and music downloads.

- **MTVi Group** has entered into a license and marketing agreement with Universal Music Group (UMG) to use UMG artists' music on its radio. **Sonicnet** online radio feature. As part of the deal, UMG will collaborate with MTVi on marketing services and market research initiatives.

- **Barnesandnoble.com** relaunched its own Internet radio feature, **B&N Radio**, at the end of last year in connection with partner **RadioAMP**. (**RadioAMP** powers a similar radio offering for **CDnow**.) **B&N Radio** increased its channel offerings from 16 to 140 radio stations, with formats ranging from rock to jazz and classical. Listeners can preset five favorite stations that will be stored in memory and

reactivated each time the player is launched. Additionally, **B&N Radio** features five-minute samples from more than 400 audio-books.

"We saw a tremendous response in increased usage when we added more stations," says **Daniel Blackman**, VP of music, video, and software at **Barnesandnoble.com**. "The powerful factor of it is it's a powerful application beyond our site. So the consumer can be on some other part of the Web, but the listener still has a persistent connection with us."



BLACKMAN

WINDOWS STREAMS THE GRAMMYS: Through Feb. 25, **WindowsMedia.com** is offering free streams of music videos from 2001 Grammy nominees at WindowsMedia.com/preview/Grammys/grammysalt.asp.

Featured nominees and categories are **Madonna** (record of the year, best female pop vocal performance), **Christina Aguilera** (best female pop vocal performance, best Latin pop album), **Toni Braxton** (best female R&B vocal performance), **Papa Roach** (best new artist), **Faith Hill** (best female country vocal performance, best country album), **Radiohead** (album of the year, best

alternative music album), **Creed** (best rock performance by a duo or group with vocal), **Lenny Kravitz** (best male rock vocal performance), **Jill Scott** (best new artist, best female R&B vocal performance, best R&B album), and **Oscar De La Hoya** (best Latin pop album).

Also featured are interviews with such nominees as **Destiny's Child** (album of the year, best R&B performance by a duo or group with vocal) and **Eminem** (album of the year, best rap album, best rap solo performance, and best rap performance by a duo or group).

TRAFFIC TICKER

Top 10 Music Info Sites

Duration	
AVERAGE MINUTES PER VISITOR PER MONTH	
1. billboard.com	10.8
2. mp3.com	7.9
3. mtv.com	7.6
4. country.com	7.4
5. backstreetboys.com	6.0
6. nsync.com	6.0
7. sonicnet.com	5.9
8. launch.com	5.6
9. rollingstone.com	5.4
10. vh1.com	5.0

HOUSEHOLD INCOME \$25,000-\$39,900/YEAR	
1. mp3.com	764
2. mtv.com	348
3. rollingstone.com	331
4. launch.com	324
5. vh1.com	177
6. sonicnet.com	155
7. bmg.com	124
8. billboard.com	114
9. checkout.com	103
10. listen.com	71

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR	
1. mp3.com	1,405
2. mtv.com	852
3. launch.com	682
4. rollingstone.com	672
5. sonicnet.com	470
6. vh1.com	306
7. bmg.com	220
8. checkout.com	145
9. country.com	132
10. billboard.com	129

Source: Media Metrix, December 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 60,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard.

FEBRUARY 17, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		ARTIST	BUBBLED UP FROM
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	RE-ENTRY		NO. 1	1 week at No. 1	THE CORRS	63
			IN BLUE ●	1435/AVANTIC #3352/AG		
2	1	12	1 ▲	APPLE 29325/CAPITOL	THE BEATLES	4
3	8	5	0	BROTHER, WHERE ART THOU? MERCURY (NASHVILLE) 170069	SOUNDTRACK	23
4	13	2		LITTLE SPARROW SUGAR HILL 3927	DOLLY PARTON	97
5	6	20		NO ANGEL ▲ ² ARISTA 19025 HS	DIDO	6
6	5	14		ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2	33
7	11	12		LOVERS ROCK ▲ ² EPIC 85185	SADE	13
8	9	10		WHITE LADDER ● ATO 69351/RCA HS	DAVID GRAY	41
9	7	4		KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC ● LEGACY/COLUMBIA/VERVE 61432/CRG	VARIOUS ARTISTS	113
10	14	11		A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	35
11	10	15		GREATEST HITS ▲ ² VIRGIN 50316	LENNY KRAVITZ	11
12	3	3		SAVE THE LAST DANCE ▲ HOLLYWOOD 162288	SOUNDTRACK	3
13	17	2		ALL THINGS MUST PASS ▲ ² APPLE 30474/CAPITOL	GEORGE HARRISON	—
14	2	2		J.LO EPIC 63786	JENNIFER LOPEZ	2
15	RE-ENTRY			KIND OF BLUE ▲ ² LEGACY/COLUMBIA 64935/CRG	MILES DAVIS	—
16	NEW ▶			I NEED YOU CURB 77979	LEANN RIMES	10
17	12	5		HOTSHOT ▲ ³ MCA 112096*	SHAGGY	1
18	RE-ENTRY			CROUCHING TIGER, HIDDEN DRAGON SONY CLASSICAL 89347	SOUNDTRACK	102
19	RE-ENTRY			MUSIC ▲ ² MAVERICK 47598/WARNER BROS.	MADONNA	36
20	18	4		PARACHUTES NETWERK 30162/CAPITOL HS	COLDPLAY	60

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

Home Video

MERCHANTS & MARKETING

VEIL Technology Debuts During 'Millionaire' Commercial Break

BY STEVE TRAIMAN

A wireless technology that can turn a VCR remote, handheld computer, or mobile phone into a device that can read encoded messages on TV shows may also have applications for the home-video and game markets.

VEIL, or Video Encoded Invisible Light, was first showcased during ABC's "Who Wants To Be A Millionaire" as part of a national promotion for AT&T Wireless and Ericsson mobile phones.

The promotion involved a VEIL-encoded commercial that allowed viewers with a game player to win

prizes during the top-rated show. "Although this promotion occur-



red via a broadcast TV," says St. Louis-based VEIL co-founder/CEO Ted Koplar, "the same event could have taken place through a

videocassette, DVD, or pay-per-view."

For the Ericsson promotion, more than 100,000 replicas of a new Ericsson mobile phone were sent to consumers, who were alerted to watch "Who Wants To Be A Millionaire" on a specific day and time. They were told to point the phone at the TV during an AT&T/Ericsson commercial and hit a button to activate the VEIL signal encoded in the ad. They were then told if they had won the \$1 million grand prize. Certain participants won other monetary amounts or discounts off the purchase of the new

Ericsson mobile phone advertised in the commercial.

"Through post-promotion tracking, the bottom line for this test was that consumers were extremely interested and excited to use interactive technology in order to participate in a game to win cash prizes," says account supervisor Erik Williams of the marketing firm Impiric-Chicago, which ran the Ericsson promotion. "With the ability to adapt the VEIL technology to other entertainment media platforms, we would explore promotion opportunities to offer a similar interactive experience to consumers."

Koplar notes that the VEIL decoding device is relatively inexpensive and can be customized

for any company. For DVD and VHS tapes, the promotional message is encoded on the product at the manufacturing plant.

"The video and DVD home entertainment possibilities for VEIL are varied, and we've made presentations to some of the major home-video players and are close to announcing a few deals," Koplar says. "We hope to have some tests within this year but know that new ideas take a while before they are accepted."

According to Koplar, the technology is similar to that of vertical blanking interval (VBI), which is used to encode programs for the hearing impaired. But, Koplar says, that technology is limited.

"While VEIL is similar to VBI in that it can be encoded and transmitted via broadcast, cable,

DBS, or home video, it is unique in that it can't be stripped from the broadcast signal and can survive video recording and digital compression," he says. "It also has international capabilities across multiple platforms, such as NTSC, PAL, and SECAM, which makes it ideal for future home-video applications."

The technology also can be used to connect the TV to the Internet, using a decoder placed inside a Web-enabled mobile phone or handheld computer that can receive and download encoded messages from the TV data stream.

Koplar offers other examples of how VEIL might apply to the home entertainment market, such as a brand-

ed credit-card sized device that could be used by retailers for customer loyalty programs. The device would download and store points for each video rented by consumers, which could then be redeemed for merchandise. The retailer could also download film trailers or discount offers right onto the loyalty card, which could be played back on the customer's TV.

Toys could also be designed to optically decode the VEIL signal from their companion videocassette or DVD. Unlike that of other game systems, VEIL's technology is wireless and would enable children to interact with the toy by popping in the tape or DVD anywhere, rather than disconnecting and reconnecting the wires of a game console when they are at a friend's or relative's house.

'Consumers were excited to use interactive technology to participate in a game to win cash prizes'

Just How Good A Year Was It For DVD? VSDA/Adams Media's Numbers Are In

TAKING ITS PLACE: According to year-end sales figures released by the Video Software Dealers Assn. (VSDA) and Adams Media Research, DVD represented almost 20% of retail home-video sales in 2000, an astonishing total for a 3-year-old format.

Using its VidTrac data, VSDA estimates that total video rental and sales hit nearly \$24 billion in 2000, a 2% increase over 1999 and a record for the industry.

VidTrac puts retail revenue from VHS rentals at \$7.7 billion and DVD rentals at \$570 million. From January to December, the DVD rental share increased from 4% to 12%.

Sell-through VHS sales jumped 27%, from \$9.26 billion in 1999 to \$11.67 billion last year, according to Adams. But DVD revenue jumped 269% to just over \$4 billion.

The top moneymaking title of 2000 was "The Sixth Sense," which took in \$126 million in VHS rentals and \$9 million in DVD rentals.

In spite of such rosy results, attendance at VSDA's recent trade show wasn't so hot, unless you're in the adult business. Show director and producer of Advanstar's Home Entertainment Events **Kimbirly Orr** says that more than 17,000 consumers and industry members attended the Adult Video Expo, including some 11,000 who purchased \$15 day passes.

On the mainstream side of the hall, only 5,930 attended the VSDA trade show, down 3% from the summer show, while trade attendees at the adult show numbered 6,728. But Orr downplays the low attendance numbers. "It's not all doom and gloom," she says, "but people get so hung up on the numbers."

Orr points out that while traffic on the exhibit floor was slow, the confab has evolved into "an event for attendees to meet and conduct serious business." And the serious business she's talking about is taking place in rooms off the exhibit floor. She says that meeting-room bookings increased from 31 to 68 over last year and that 50%-60% of those who rented a meeting room have signed up again for the 2002 convention.

Instead of trying to get large studios back on the exhibit floor, Orr says, Advanstar will encourage

them to sponsor events, special seminar sessions, or other marquee events.

What Advanstar won't do is merge with the adult show or overlap with the Consumer Electronics Show. At the January show, VSDA and the Consumer Electronics Show (CES) overlapped for three days.

"The adult show will always be marketed as a different show, but it serves a need for the overall industry, because many retailers rely on it for profitability," says Orr. "The mainstream video industry has to have an industry event, but we have to serve both sides of the video wall."

Next year's convention, though, will most likely take place the three days following CES, with the adult show beginning a day early, to take advantage of CES' adult activities.



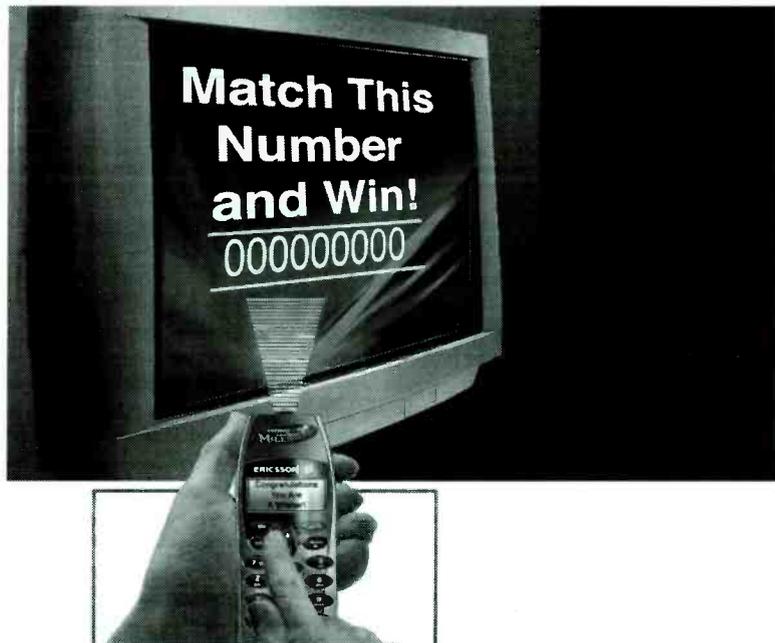
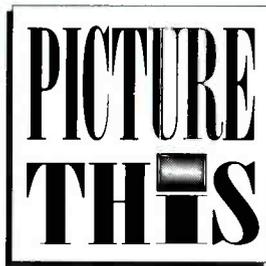
by Eileen Fitzpatrick

DEALS, DEALS, DEALS: Consumers who purchase a new DVD player from Samsung will get a coupon booklet for Rent MyDVD.com.

The Web site offers a library of 11,000 movie, music, and game discs. The booklet contains 30 two-for-one coupons that are good through Dec. 31.

The producers of "Music In High Places" have inked a worldwide deal with Image Entertainment to distribute the program on DVD and VHS. The program, which follows musicians on their exotic vacations, has been airing on DirecTV since last October. Additional details about the show can be found on the Microsoft Network, at musicinhighplaces.msn.com. Street-date and pricing information about the series have not been determined, but a portion of proceeds will benefit the Grammy Foundation. Vacations profiled include **Alanis Morissette** at the Navajo Nation, **Brian McKnight** in Brazil, **Wynonna** in Italy, and **LeAnn Rimes** in Mexico.

BBC GOES DIGITAL: "Absolutely Fabulous" and more than 70% of the BBC Video catalog will be released on DVD this year, according to the supplier. "Ab Fab" will be released on three discs in March. Consumers who purchase the set get a two-hour bonus disc. The price for the set hasn't been announced.



AT&T Wireless and Ericsson mobile phones used the VEIL technology to turn their commercial during "Who Wants To Be A Millionaire" into an interactive sweepstakes game.

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	10	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
2	4	5	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
3	2	11	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
4	9	3	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
5	5	6	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
6	RE-ENTRY		THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
7	7	36	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
8	6	12	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
9	8	3	JUBEI-CHAN THE NINJA GIRL: VOLUME 4	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98
10	3	8	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
11	NEW ▶		STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
12	12	11	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
13	10	11	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
14	11	10	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
15	24	2	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
16	22	10	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
17	21	18	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
18	14	12	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
19	RE-ENTRY		WHEN HARRY MET SALLY...	MGM Home Entertainment 206752	Billy Crystal Meg Ryan	1989	R	9.94
20	13	16	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
21	RE-ENTRY		BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
22	26	17	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
23	23	14	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
24	17	6	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
25	NEW ▶		DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 4692	Animated	2000	PG	26.99
26	19	13	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
27	30	31	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
28	15	16	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
29	18	8	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
30	32	3	THE UP IN SMOKE TOUR	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
31	25	10	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
32	NEW ▶		BATMAN BEYOND: RETURN OF THE JOKER	Warner Home Video 18173	Animated	2000	NR	19.96
33	37	20	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
34	31	111	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
35	16	11	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
36	35	5	DEF COMEDY JAM 2	Ventura Distribution 8843	Various Artists	2000	NR	14.98
37	29	11	POKEMON: THE MOVIE 2000	Warner Home Video 18620	Animated	2000	G	22.96
38	27	11	ECW: PATH OF DESTRUCTION (UNCENSORED)	Pioneer Entertainment 71548	Various Artists	2000	NR	19.98
39	38	2	E.	Interscope Video Universal Music & Video Dist. 60819	Eminem	2000	NR	19.95
40	34	2	ELVIS: THAT'S THE WAY IT IS-SPECIAL EDITION	Warner Home Video 65058	Elvis Presley	1970	NR	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	3	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
2	2	10	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
3	4	4	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
4	3	4	HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
5	7	3	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
6	6	6	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
7	10	10	CHICKEN RUN (G)	DreamWorks Home Entertainment 85754	Mel Gibson
8	9	16	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
9	8	8	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie
10	18	2	AUTUMN IN NEW YORK (PG-13)	MGM Home Entertainment 1001430	Richard Gere Winona Ryder
11	12	2	BATTLEFIELD EARTH (PG-13)	Warner Home Video 18566	John Travolta Barry Pepper
12	17	19	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black
13	16	2	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
14	5	4	THE ART OF WAR (R)	Warner Home Video 18871	Wesley Snipes
15	13	6	SHAFT (R)	Paramount Home Video 336193	Samuel L. Jackson
16	15	5	ROAD TRIP (NR)	DreamWorks Home Entertainment 86392	Tom Green
17	11	2	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
18	NEW ▶		CECIL B. DEMENTED (R)	Artisan Home Entertainment 10835	Melanie Griffith Stephen Dorff
19	20	13	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
20	14	12	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise

◆ 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 ▶		DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
2	NEW ▶		WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
3	4	11	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
4	2	3	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
5	1	2	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
6	NEW ▶		DINOSAUR (COLLECTOR'S EDITION) (PG) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21924	Animated
7	3	2	DISNEY'S THE KID (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19690	Bruce Willis
8	7	9	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
9	6	5	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
10	13	7	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
11	5	2	BAIT (R) (19.98)	Warner Home Video 18804	Jamie Foxx
12	9	8	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
13	14	72	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
14	15	7	SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman
15	11	7	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green
16	8	6	THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes
17	10	3	BATTLEFIELD EARTH (PG-13) (19.98)	Warner Home Video 18566	John Travolta Barry Pepper
18	12	15	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
19	16	11	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
20	RE-ENTRY		SHAFT (R) (29.99)	Paramount Home Video 336194	Samuel L. Jackson

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Berenstain Bears, Powerpuff Girls, The Olsens Return

GRIN AND BEAR IT: Believe it or not, enduring franchise the Berenstain Bears marks its 40th anniversary this year, and Columbia TriStar Home Entertainment is getting ready to celebrate.

The supplier, which began distributing videos from the series in 1999, will release a second wave of product March 6. Previously, Berenstain videos were available through Random House Home Video.

Two new volumes, "Making Friends Everywhere" and "Bears To The Rescue," will bring the total number of titles distributed by Columbia TriStar to eight. Each of the new titles has a running time of approximately 36 minutes and contains three different episodes that teach kids some useful life lessons in an entertaining fashion. Retail price is \$9.95 each.

Random House, which continues to publish the Berenstain Bears books, is hooking up with Columbia TriStar for a cross-promotion to tout the new videos and a new parenting guide.

The special Random House Berenstain booklet, called "Parents' Guide," offers advice to moms and dads in dealing with everyday family issues and refers readers to helpful corresponding Bears videos. The booklet will be packaged with each of the March releases.

Stan Berenstain, who writes and illustrates the books with help from his wife of 53 years, **Jan Berenstain**, and their sons, **Michael** and **Leo**, says it was **Dr. Seuss** himself, **Theodor Geisel**, who was the catalyst for turning the Berenstain Bears into a franchise.

Geisel, in fact, was the editor of the Berenstains' first children's book, "The Big Honey Hunt." The book featured the Bear family—Mama, Papa, and two kids—which mirrored the Berenstains' own household.

"When we were coming out with the second book, 'The Bike Lesson,' [Geisel] suggested tagging it with 'Another adventure of the Berenstain Bears,'" says Berenstain.

The series has proved to be perennially popular, with sales now

exceeding 260 million books. The Berenstain clan continues to produce 10 new books a year.

In the mid-'80s, the Berenstain Bears became an animated TV series, airing for three seasons on CBS' Saturday morning lineup and spawning some prime-time TV specials. The video series is culled from the weekly TV show.

Stan Berenstain, who says that he and Jan have had "a lot of creative control" over the television versions of their books, is pleased with the new video promotion.

"The advantage of video is that it's a lot of fun—all you have to do is sit back and enjoy," he says. "The advantage of the books, of course, is that you have to learn to read."

'We might do longer segments and might tackle more complicated subjects—drugs, smoking, etc.'

— STAN BERENSTAIN —

He says that negotiations are under way to bring the Bears back to TV with all-new episodes, which will mean new videos down the line.

"We might do longer segments," he says, "and might tackle more-complicated subjects—drugs, smoking, etc. We like [our work] to be of some use to somebody."

According to Berenstain, the secret of the Bears' popularity is simple. "Parents like them because [they] help them raise their kids," he says. "And kids like them because they're funny."

P.S.—MORE PBS: Also upcoming from Columbia TriStar are two new "Dragon Tales" videos, based on the hit PBS animated preschool series.

"Keep On Trying" and "Let's Play Together" come to stores March 6, at



by Moira McCormick

a price of \$12.95.

Another PBS preschool series, "Zoboomafoo," will see two new video releases March 20, via PBS Kids Home Video/Warner Home Video: "Sense-Sational Animal Friends" and "Look Who's Home!" Both are priced at \$14.95.

GIRL POWER: Kindergarten superheroiness the Powerpuff Girls, whose witty and irreverent animated series airs on Cartoon Network, will be back on video (and DVD) via Warner Home Video.

Two new episodes, "Boogie Frights" and "Twisted Sister," debut on VHS April 3 for \$14.95. Plus, "The Mane Event" will be released on DVD, offering never-before-seen episodes, video biographies, character commentaries, interactive games, and the very first Powerpuff Girls cartoon, all for \$19.98.

In addition to running broadcast, print, and online ad campaigns, Warner will be teaming up with Dairy Queen (DQ) to push the new titles.

The ice cream chain is touting the new releases in \$800,000 worth of TV ads, inserting \$1 video coupons in up to 1 million DQ kids' meal bags, giving away videos in more than 6,000 store locations, and providing in-store signage. Plus, each video will be packed with more than \$15 in savings coupons for DQ menu items.

Other extras in "The Mane Event," which is the second Powerpuff Girls DVD, include **Shonen Knife's** music video "The Powerpuff Girls," a Web-enabled DVD-ROM, and an alternate-angle version of the original cartoon, which was created by **Craig McCracken**.

5 Warner Home Video Execs Are Promoted

Warner Home Video president Warren Lieberfarb has promoted five executives in its sales and marketing departments, including 15-year veteran John Quinn.

Quinn, who began his career at Warner as director of national accounts, has been promoted to executive VP, supply chain management and logistics. In his new position, he will be responsible for manufacturing, distribution, vendor management, inventory systems, and customer service.

Thomas Lesinski has been moved up to executive VP and GM, U.S., with responsibilities for sales, marketing, finance,

administration, and operations. Lesinski has been executive VP of worldwide marketing and development.

Stephen Nickerson will also be taking on the new duties as VP of sales, covering all U.S. operations. Nickerson joined Warner last year as VP of DVD worldwide marketing following executive posts at Toshiba America Consumer Products.

In the marketing department, Mark Horak has been promoted to senior VP of worldwide marketing after serving as senior VP of U.S. marketing. He will be in charge of all video product, as well as pay-

per-view and video-on-demand activities.

Horak will be replaced by Mike Saksa, who has been promoted to VP of U.S. marketing operations. Saksa has been VP of marketing since 1998. Saksa will oversee all creative services and consumer promotions for all Warner product lines.

Horak reports to executive VP and GM of North America and Australia Jim Cardwell, as does Lesinski and Quinn. Saksa and Nickerson report to Lesinski.

All promotions are effective immediately. **EILEEN FITZPATRICK**

ENGLAND SWINGS: Those globe-trotting twins **Mary-Kate and Ashley Olsen**, who most recently took a tour of Paris in last year's top kid video title of the year, "Passport To Paris," take in the sights of England's capital in their new direct-to-video feature, "Winning London."

Available March 27 through Dualstar Home Video/Warner Home Video, the title is priced at \$19.96.

In addition, their Australian adventure, "Our Lips Are Sealed," will be available on DVD for the first time, priced at \$24.98. The title was released on VHS last November.

Extras on the "Our Lips Are

Sealed" DVD include an intro by the twins, a behind-the-scenes featurette, feature-length commentary by Mary-Kate and Ashley, a "fun with fashion" segment featuring styles from the show, and footage of the girls climbing the Sydney Harbor Bridge.

To support the Olsen releases, Warner is providing retailers with custom header cards on merchandisers in configurations of 18, 24, 36, and 48 units. Plus, Warner will be advertising via electronic, print, and online media.

Expect more Olsens mania this spring when the twins debut their own line of clothing at Wal-Mart and launch their own magazine in March.

Billboard

FEBRUARY 17, 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	6	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000	19.96
2	2	6	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999	26.99
3	14	2	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyrick Studios 2138	2001	12.99
4	6	5	SAILOR MOON: THE LEGEND BEGINS DIC Entertainment/A.D.V. Films 707303	2000	12.98
5	3	6	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658	2000	14.95
6	13	35	INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510	1996	19.98
7	4	3	THE ROAD TO EL DORADO DreamWorks Home Entertainment	2000	24.99
8	9	10	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
9	17	13	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
10	NEW		BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173	2000	19.96
11	8	14	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000	14.95
12	5	12	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000	24.99
13	7	6	THE POWERPUFF GIRLS: DREAM SCHEME Warner Home Video 1661	2000	14.95
14	10	6	POKEMON: THE MOVIE 2000 Warner Home Video 18620	2000	22.96
15	16	16	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000	14.95
16	15	13	VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000	12.99
17	11	7	THOMAS AND THE MAGIC RAILROAD Columbia TriStar Home Video 5563	2000	22.96
18	NEW		BARNEY: BE MY VALENTINE Barney Home Video/The Lyons Group 2047	2001	14.95
19	18	16	THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO Warner Home Video 1577	2000	14.95
20	23	14	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000	14.95
21	25	5	BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000	19.95
22	12	21	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36859	2000	19.96
23	19	23	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
24	RE-ENTRY		BE MY VALENTINE, CHARLIE BROWN Snoopy's Home Video Library/FoxVideo M342	1985	14.95
25	RE-ENTRY		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.

Teen Sensations' Careers Benefit When Kids' Stations Play Videoclips

BY CATHERINE CELLA

In a sense, children have enjoyed music videos ever since Disney's Silly Symphonies and Warner's Looney Tunes. Only recently, however, have MTV-style videos begun airing on kids' TV.

Pop music can now be found everywhere—from PBS' new image spot of toddlers hip-hopping with the likes of Barney and Elmo to the Learning Channel's airing of Joe Scruggs' videos to the Kids' WB! series "Generation O!," featuring animated music videos of Letters To Cleo songs.

Perhaps most significant is music's growing presence on the powerhouse kids' networks Nickelodeon and Disney Channel. For Disney, it all began four years ago.

DRIVEN BY KIDS

"For 14 years, the Disney Channel was a general entertainment network that was mostly acquisition-driven and had programming for kids and for adults," notes VP of alternative programming Tina Treadwell. "Then, four years ago, we became kid-driven."

Having a core audience of 9- to 14-year-olds whose main interests are music, sports, and pop culture changed everything, she says. "We were the first network to craft music specials for kids," observes Tread-

well. "And since our kid-driven formula meant that teens were the stars of all our programming, the concert series was retooled. Instead of artists like Kenny Loggins in 'Going Home,' 'In Concert' would star the likes of LeAnn Rimes and Jonny Lang. That time was really



the beginning of young artists taking the forefront. It was kismet."

Now, music videos are used as interstitials on the commercial-free network, as they are on Nickelodeon. Nearly 1 million kids a week vote at Nick.com for their favorite music videos.

"Our core demographic is 6- to 12-year-olds," says Nickelodeon director of talent relations Shelly Sumpter. "So we really try to keep things current. We do a lot of research with kids on what is relevant in their lives. As music becomes more relevant to our audience, we've

incorporated it more on the air."

VIDEO CONTENT IS KEY

What's relevant to kids, however, isn't always what's right for them. Music-video director Nigel Dick—who's worked with such preteen market artists as Britney Spears, Backstreet Boys, and 'N Sync—says he considers the acts' young audience when making the videos.

"What artists want to do and what is best for their careers are not necessarily the same thing," says Dick. "So, it's my job to take an artist like Britney and make sure what she wants to do is palatable to the people in her market."

It's a balancing act, he says, between artists' instincts and "thinking about how many people are going to see the video and what conclusions they may draw."

These conclusions are the concern of execs at both Disney and Nickelodeon. "All videos go through our standards and practices and are carefully monitored for content," says Sumpter, noting that Nickelodeon has premiered videos for Baha Men ("Who Let The Dogs Out") and Leslie and Aaron Carter, siblings of Backstreet Boy Nick. Treadwell points out the value of the Disney's screening process in presenting music videos to kids. "Most

parents of our age demo aren't comfortable with their kids watching music TV networks, which may have inappropriate images or lyrics," she says. "So we created a window for kids to tap into what's cool but is still responsible. Parents rely on the Disney brand."



'AARON'S PARTY' ON TOP

Record companies increasingly rely on Disney and Nick to air their music videos and say that recuts—for safety, sex, or violence—are worth the targeted exposure. Niki Benjamin, in video promotions at Jive (three Backstreet Boys DVDs, "Aaron's Party (Come Get It)," and, just out, "Britney In Hawaii: Live And More" and "N Sync: The Making Of The Tour") says the broadcasts "definitely" bring more mainstream success.

"They played a very integral role in breaking Aaron Carter," says Benjamin. "His Disney special and expo-

sure on Nickelodeon brought him to the teenage audience and helped him achieve platinum status. It's great because kids can relate to somebody who's actually their age, as opposed to dealing with more-advanced subject matter before they're ready for it."

Before radio was ready to play "Aaron's Party," the video was the top Snick video pick four weeks in a row, kicking off singles sales and the 12-year-old's career. Other acts are benefiting, too. After Nick's 2000 Kids Choice Awards, all performers saw a rise in sales, including Mandy Moore at 67%, 98° at 40%, and Jessica Simpson at 37%.

No wonder music is increasing on Nick—beginning with "Kenan & Kel" including concerts and music videos and now the "Taina" series—and Disney, with its four-tier system.

"Music videos allow us to have a daily music presence on the channel, the series' needle drops allow us to have a weekly presence, the original movies allow us to have a monthly presence, and the concert specials allow us to have a quarterly presence," explains Treadwell. "So we have music by the day, week, month, and quarter," she continues. "Music videos allow us to keep that flow happening."

As to why it is happening, the answer is simple. As Treadwell declares, "Kids love music."

We're #1

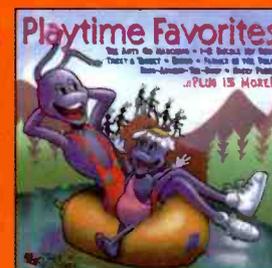
Billboard® JANUARY 20, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	5	144	Various Artists MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	Toddler Favorites
2	6	273	ARTHUR & FRIENDS ROUNDER 618097/IDJMG(9.98/12.98)	ARTHUR
3	4	11	VARIOUS ARTISTS WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITES
4	9	274	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS

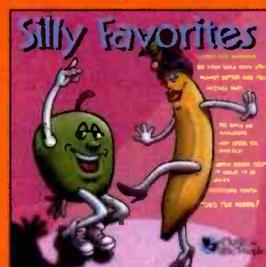
Also on the charts!

#29



CD: R2 75730
Cassette: R4 75730
Blister Cass: R4 75729

#76

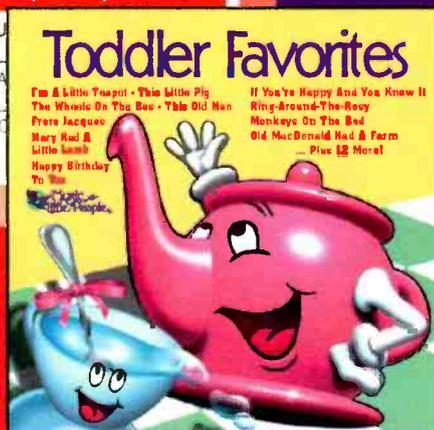


CD: R2 75503
Cassette: R4 75503
Blister Cass: R4 75502

#77



CD: R2 79842
Cassette: R4 79842
Blister Cass: R4 79841



CD: R2 75262 • Cassette: R4 75262
Blister Cass: R4 75261 • Blister CD: R2

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Kids' Product Continues Pushing Home-Video Sales While DVD Is On The Rise

BY DEBBIE GALANTE BLOCK

Children's entertainment continues to be the bread and butter for many home-video companies. That is undisputed for VHS, and, although this market has been a slower mover in terms of DVD, the format gained momentum in 2000 and is not expected to let up in 2001, since even more day-and-date titles are being delivered.

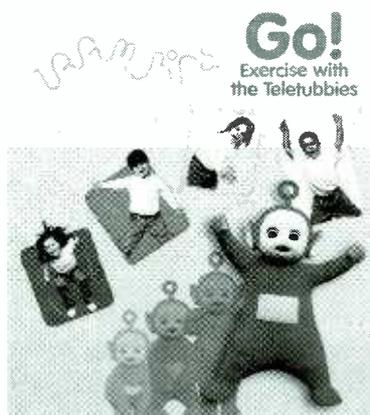
Direct-to-video programming continues to gain momentum as well, and some say consumers will soon become familiar with the term "direct-to-DVD." Building up franchises to encourage viewer loyalty is also key here. For example, Mary-Kate and Ashley Olsen are burning their trail with titles such as "Our Lips Are Sealed" (already on VHS, but debuting on DVD this spring from Warner Bros.) and "Winning London," debuting in March.

One trend that will continue for children's programming in 2001 will be the leap of characters from TV to feature films, and ultimately to video. The Rugrats from the series of the same name are a good example.

"Branding is extremely important in children's programming," says Martin Blythe, Paramount Home Video VP of publicity. "Paramount is fortunate to be distributing the Nickelodeon brand. These titles, although they can pull in the entire family, are

focused on the kids and fun, not necessarily educational, concepts."

The "Pokémon" movies on Warner Home Video and "The Powerpuff Girls" film in theaters (Warner Bros.)



TELETUBBIES

are other examples of TV programming being picked up for feature films. Video programming from popular TV shows such as "Barney" and "Teletubbies" will often be original material rather than just releases of previously viewed shows. While that trend began at least five years ago, it becomes more evident each year.

With greater DVD-player penetration resulting from Christmas 2000 and the release of Sony's PlaySta-

tion2—which also plays DVDs—the format's future is promising, but most home-video entertainment companies say not to expect anything overnight.

"I expect the family genre will be the last market to go DVD. It's price-sensitive. If you're buying a feature, you're likely to look for a product that offers the greatest longevity. But, in terms of children's programming, price is likely to drive the purchase instead," says Chad Kime, marketing manager of Pioneer Entertainment.

That said, titles such as Columbia TriStar's "Stuart Little" as well as Disney's "Toy Story 2" and "Tarzan" made the top 10 sell-through-DVD list last year. In 2001, "Rugrats In Paris: The Movie" (Paramount) and "Dinosaur" (Disney) are likely to set the DVD charts ablaze.

Several sources do emphasize that children's DVD is still in its infancy, and 2001 is likely to be an educational year for parents.

"Consumers understand the concept of added-value programming for adults. They are not quite as sure of family product yet," says Kelly Sooter of DreamWorks Home Entertainment. "Families are so conditioned to look for the movie only [that] when queried about children's titles, parents and caregivers told us they didn't even realize there were other activities in addition to the movie on

the disc. As a result, we are putting a large sticker on the front of the package, which lists the movie, games, and activities included as a way to get parents into the mind-set that DVD is an all-in-one entertainment product."

How many extra features are real-



POKÉMON

ly necessary on preschool product? That is up for debate. Many sources feel the under-5 set is more interested in watching the movie over and over and doesn't want to see extra features anyway.

"We are trying to deliver at least one hour's worth of content on a DVD," says Alexander Drosin, executive VP/GM, Golden Books Family Entertainment. "We have to be careful about the balance and what is delivered on the DVD. How much more money should you spend putting on another game, when all the child really wants is to watch the movie?"

Others disagree. "On most of our classics releases, we put out a standard version and a deluxe collector's version. This allows us to customize the added-value bonus materials for each market. The collector's version usually has things like added commentary and behind-the-scenes footage. On family titles, we usually cater more to things of interest for general audiences," says Bob Chapek, president of Buena Vista Home Entertainment.

"'Stuart Little' was so jam-packed with extras that we couldn't release wide-screen and full-screen on the same disc. We released two SKUs instead of compromising any of the value," says Suzanne White, VP of marketing at Columbia TriStar Home Video.

Not surprisingly, Chapek is very enthusiastic about DVD. "The family titles are doing extraordinarily well on this new format," he says. "We believe the marketplace has now moved past the early adopter phase to the growth phase. And, as a result, we have seen a lot more families taking advantage of the technology."

All individuals who were interviewed by Billboard say that although VHS is not "sexy" to talk about, it pays the bills. Sooter thinks that although everyone is jumping on the DVD train, it's important not to neglect VHS, which is still driving 80% to 90% of the market.

"We have to be careful not to accelerate VHS business decline. We need to follow the music industry, which has had the cassette and CD business co-existing for several years," she says. DreamWorks had recent VHS/DVD successes with "Chicken

Run," "Joseph: King Of Dreams," and "The Road To El Dorado."

Chapek says he expects "the VHS market to be flat to slightly down year to year. You'll see that the DVD market will more than make up for any potential erosion in VHS. It's exploding. All of our research suggests that the people buying DVDs are doing so with an incredible appetite."

Popcorn nights in front of the TV with the whole family may be plentiful in 2001 with hot movie titles—both theatrical and original—expected. Disney will offer up "Dinosaur" as well as "Lady And The Tramp II: Scamp's Adventure" on VHS and DVD. Two "Pokémon" and two "Sailor Moon" titles will come from Pioneer on VHS and DVD, while "Speed Racer" will make its DVD debut.

What about preschool product on DVD? Disney has been conservative up until now, although Chapek says a title like "The Tigger Movie" was a natural for DVD and has sold extremely well. However, Lyrick Studios has been very aggressive here. By the end of 2001, the company will have six "Barney" videos on DVD. "Barney—Let's Go To The Zoo" will debut this fall on VHS and DVD. Other titles from Lyrick will be VHS-only, including "Happy Valentine's Day, Love Barney" and "Barney's Musical Castle." Lyrick was among the first in the market with children's DVDs, and group VP of marketing Sue Beddingfield says, "We're really to the point [where] we need to let the market catch up with the product we have."

Columbia TriStar debuted "Dragon Tales" in August 2000 with three titles on VHS and one on DVD. Three titles from "Bear In The Big Blue House" are also available on DVD. But new "Bear," "Dragon Tales," and "Berenstein Bears" volumes coming in the first half of this year will be on VHS only. "Buddy" and "The Second Junglebook: Mowgli & Baloo" will arrive from Columbia on DVD, however.

From Warner Home Video this March will come a direct-to-video title called "Go! Exercise With The Teletubbies" and programming from "Zoomafoo."

From Golden Books, which has had great success with "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman" on DVD and VHS, will come a collector's edition DVD of "Felix The Cat" and two other Christmas titles not yet announced. Golden Book classic fairy tales will be released on three separate VHS titles and potentially on DVD, according to Drosin.

Other titles expected this year include "Rugrats In Paris: The Movie" from Paramount, "Maisy ABC" and "Maisy Springtime" from Universal, "Digimon: The Movie" from Fox, "The Little Vampire" from New Line, four Howdy Doody titles and a "Davey & Goliath" title from Image Entertainment, and "Teddy Ruxpin: The Movie," a full-length animated feature based on the children's toy of the same name from EnterTech Home Entertainment.

KITTY GILL'S SECRET DOOR



Here's a rousing collection of songs by Kitty Gill that kids will want to listen to over and over (and their parents won't mind). Called Secret Door, it pulls us into the magic and sometimes mystifying world of childhood. Some songs ("Horse and Me") celebrate young passions; others ("It's OK to be Angry") tap into the emotional roller coaster of childhood. Secret Door will make listeners dance, and sing....and think.

-Offspring Magazine (reviewed by Jane Margolies)

As you walk through Kitty Gill's Secret Door, prepare to be charmed. Gill, a New Yorker with 20 years of song-writing for children under her belt, knows just what keeps preschoolers and primary graders enchanted. Honey-sweet melodies and vivid lyrics are a big part of Secret Door's appeal, but Gill's secret weapon (if you'll forgive the expression) is one Pixie Sage. Voiced by Gill herself and sounding as completely darling as a character is legally permitted to sound, the endearingly klutzy sprite sings solos and duets with Kitty; provides comic relief, and in general wins over anyone who listens. Secret Door delights in the magic of childhood, which it evokes effectively. At the same time Gill addresses some little-kid issues as well, particularly in "It's OK to be Angry." With any luck, this delectable, disarming album won't remain a secret for long.

-Family Fun Magazine (reviewed by Moira McCormick)

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AT WWW.PIXIESAGE.COM

RECORD BUYERS IN U.K. GETTING STIFF ONCE MORE

(Continued from page 43)

Union Square was formed just over a year ago by managing director Peter Stack, who held the same role for 10 years at the similarly themed MCI (Music Collection International). Distributed by BMG in the U.K., Union Square has a network of European distributors that include edel in Benelux, edel Contraire in Germany, and Showtime in Sweden.

At Union Square, says Stack, "we have a team of people who've been in the reissue business for many years, and the core team were all with me at MCI, so we do have a long track record in this area. We started talking over a year ago about the Stiff catalog. We sat down with the current owners, the ZTT Group, and put together our plans."

As Stack points out, some of the copyrights for the better-known names in the original Stiff roster have moved on to other labels or to the artists themselves. Certain material by Elvis Costello, Madness, Nick Lowe, the Damned, and Ian Dury & the Blockheads is not part of the deal. (It was Lowe whose "So It Goes" launched the label, with the catalog number BUY 1, Aug. 13, 1976.) But that still leaves a wild and wonderful panoply of material from the label that embraced such punk spirits as the Adverts, the Members, and the Plasmatics; superior pop operators such as Kirsty MacColl, Lene Lovich, and Any Trouble; and great British eccentrics, from Max Wall to Jona Lewie.

Wreckless Eric, aka Eric Goulden, whose retrospective contains his anthemic "Whole Wide World," as well as such other favorites as "Take The Cash" and "Reconnex Cherie," has worked closely with Union Square on his set and contributed notes to it, as did BBC Radio 1 presenter Annie Nightingale.

Eric speaks fondly of the label's chaotic early days—before, as he puts it, Stiff became more commercially conscious and "mutated into something wholesome."

"At the start, it was absolutely fantastic," he says. "In 1976, everybody said the streets of London were paved with musicians. I'd been at art school in Hull, and I just moved there and worked in a lemonade factory for a while to pay off my debts. It was a very apocalyptic kind of thing. I read about Stiff one Friday lunchtime in Melody Maker and thought, 'That sounds great.'"

"I gave my notice, made a demo with a cassette player, and took it into Stiff," Eric continues. "They'd just signed the Damned, and they were all sitting in there, so I gave the tape to this big bloke who turned out to be Huey Lewis, who was in a band called Clover. Nick Lowe saw me. He thought I had charisma; he thought I was the weirdest person he'd ever seen. I was too nervous to stay, but he listened to it, came rushing down the stairs, and made [Stiff co-founder] Jake [Riviera] listen. By this time, I was on the 28 bus. It took them two days to find me."

Eric says that Riviera, a former road manager—as was co-founder Dave Robinson—brought a dangerous edge to the early Stiff. "He moved the world slightly," he says. "All those slogans, 'Reversing into tomorrow,' 'Surfing on the new wave,' and 'If it ain't Stiff, it ain't worth a fuck'—people got arrested for wearing that T-shirt."

Says Stack, "We exhibited at [last month's] MIDEM, and we featured a Stiff promotion on the stand. The response was incredible. There's so much nostalgia and goodwill towards the label. We had some [buttons] made up with the old 'If it ain't Stiff' slogan, and as you can imagine, they were rather popular. A lot of people from Europe were coming up and saying they used to distribute this stuff the first time around."

Union Square is using many of the original Stiff graphics for the reissues, which in the U.K. will all retail at the low end of the budget scale at about 7 pounds each (just over \$10). The next artist compilations, due in April, will feature Tenpole Tudor and Rachel Sweet. Stack says early enthusiasm for the campaign extends to retail heavy-hitters such as HMV and Virgin.

Inspired by the new compilation, Eric is planning a London gig for March 23 and has also cut a version of Dury's "Clever Trevor" with the Blockheads for an upcoming tribute set to the late Dury. Back in England for the last three years after living in France for nine, Eric is happy to see his catalog in sympathetic hands.

"'Whole Wide World' was on [Virgin's] 'The Best Punk Album In The World... Ever! Volume 2,' which must be the worst album title ever," he says. "It's been covered and covered, that song. The Lightning Seeds did it as a B-side, and the Monkees did it on their comeback album."

"You could do a whole album called 'The World Of "World"'—there's one from Italy, a Swiss one, a German one. And a great version," he concludes with a flourish, "by a band from Oklahoma called Pat Dull & His Media Whores."

AUSSIE COUNTRY

(Continued from page 45)

The overseas success of Urban, Chambers, and O'Neal has infused the sector with new confidence. "The newer acts that are coming through are more savvy about marketing and of such opportunities as Internet promotion and co-writing sessions," says CMAA CEO Meryl Gross.

Gross, who took over the CMAA helm in 1999 after heading ABC Music, has been attempting to break down major urban media and retail indifference to country music, while expanding corporate sponsorship. To that end, last October she shifted the CMAA's base from Tamworth to Sydney. "We have business partners based in primary cities, and we need to be there with the main players," she explains. "We've recognized that country music has grown, and we have to grow with it."

The country music sector is generally estimated to account for 8% of the Australian music industry's \$650 million Australian annual sales (\$364 million). However, the actual growth of the country music sector in the past year is difficult to gauge, as there are no official statistics.

Explains Gross, "Part of the problem is the argument as to what actually constitutes a country record. But it's harder still to gauge sales and turnover because many country records are sold at the venue by the artist."

LIFELINES

BIRTHS

Girl, Cordelia Po, to **Veronique and Jeff Gibson**, Dec. 22 in New York. Father is CEO/co-owner of Other Music and Omplatten Records.

Boy, Jonah Evan, to **Samantha and Fred Schwam**, Jan. 30 in New York. Mother is senior VP of finance for Atlantic Records.

Boy, Cristian Anthony Muniz, to **Dayanara Muniz and Marc Anthony**, Feb. 5 in New York. Father is a recording artist.

MARRIAGES

Holly Davis to Marcus Carter, Dec. 2 in Los Angeles. Bride is president of Agency West. Groom is a manager.

DEATHS

Iannis Xenaxis, 78, of natural causes, Feb. 4 in Paris. Xenaxis was a composer who relied on elaborate computer models and other scientific methods to create such works as "Pithoprakta," for trombones, strings, and percussion (1957); "Eonta," for brass quintet and piano (1963); "Nuits," for chorus (1967); and the lauded "Pleiades," for percussion sextet (1978). Xenaxis was trained as an engineer and architect and was often criticized for having "no ear." His works have been recorded by such labels as Montaigne, Hyperion, and Wergo. He is survived by his wife and a daughter.

Alan Pariser, 64, of head and neck cancer, Jan. 28 in Santa Monica, Calif. Pariser was a founder and organizer of the 1967 Monterey Pop

Festival, along with the late Benny Shapiro and Lou Adler. He also founded the album package design company Camouflage Productions with Barry Feinstein and Tom Wilkes. Among its many well-known covers are George Harrison's "All Things Must Pass," Ringo Starr's "Ringo," and the Rolling Stones' "Beggars Banquet." Pariser later became an artist manager and worked with Delaney & Bonnie and the Average White Band. He is survived by his sister. In lieu of flowers, the family requests that donations in Pariser's name be made to the Musicians Assistance Program, 817 Vine St., Hollywood,

Calif. 90038.

James Louis "J.J." Johnson, 77, of an apparent self-inflicted gunshot wound, Feb. 4 in Indianapolis. Johnson, a jazz trombonist and composer, had been suffering from prostate cancer. Beginning his career with swing bands before turning to bebop, Johnson came to redefine the trombone's role in modern jazz. He performed with the likes of Charlie Parker and Miles Davis, in addition to recording under his own name for Verve, Savoy, and other labels. He is survived by his wife (see story, page 11).

CALENDAR

FEBRUARY

Feb. 10, **Do It Yourself In Film, Music, And Books**, Hollywood Roosevelt Hotel, Los Angeles. 323-860-9076.

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 And 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**, Tromsø, 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 And Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

Feb. 27, **41st Edison Music Awards**, Amster-

dam Convention Factory, Holland. 31-35-6254422.

MARCH

March 2-4, **Building A Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society Awards Banquet**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 4, **Juno Awards**, Copps Coliseum, Hamilton, Ontario. 416-485-3135.

March 6, **The Digital Download: Public Access In A Digital World**, presented by the Consumer Electronics Assn., the Mayflower Hotel, Washington, D.C. 323-650-1328.

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jpesselnick@billboard.com.

GOOD WORKS

FIGHT AGAINST CANCER: The Kristen Ann Carr Fund's Eighth Annual Winter Semi-Formal is set to take place Feb. 24 at the 200 Fifth Club in New York. The evening will include dinner, dancing, a raffle, and a silent auction. Sponsors include **Bruce Springsteen, Shania Twain**, MTV Networks, Sony Music Entertainment, and Mercury Nashville Records. Tickets can be purchased at sarcoma.com and are available for \$95 until Feb. 15. From Feb. 16-23, the price will be \$105 per ticket. They can also be purchased the night of the event for \$120. Proceeds will be donated to the Memorial Sloan-Kettering Cancer Center to benefit sarcoma programs. Contact: **Juliana Plotkin** at 718-522-7171, ext. 35.

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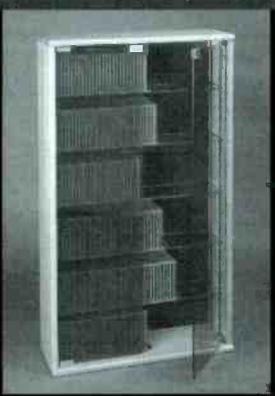
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STERN FINE LIFTED. The Federal Communications Commission (FCC) has decided not to fine modern rock WXRK (K-Rock) New York for three of Howard Stern's broadcasts on Oct. 23, 1995; March 7, 1996; and June 3, 1996. The shows have long been under scrutiny after complaints were filed with the commission alleging that the shows violated the FCC's decency standards. The Stern broadcasts came just months after a \$1 million settlement between CBS and the FCC was reached in September 1995. In its dismissal, FCC Enforcement Bureau chief David Solomon says that because a significant amount of time has elapsed since the broadcasts of the material, the commission has decided not to issue a fine. "However, our decision today in no way condones the broadcasts of the material at issue," wrote Solomon in the five-sentence order.

PREMIERE SWINGS AX. Premiere Radio Networks has canceled 20 programs and services in a cost-cutting move that will leave roughly 10% of its work force on the street. The cutbacks come just one week after its parent, Clear Channel Communications, warned Wall Street to expect weaker earnings in the first quarter. "In this time of economic uncertainty, it's necessary to consolidate our program inventory," says Premiere president/COO Kraig Kitchin. Last fall, Clear Channel merged Premiere with its former rival, AMFM Radio Networks, as part of Clear Channel's purchase of the AMFM radio group.

BROADCASTAMERICA AWAITS GAVEL. While a Portland, Maine, auction house reviews the bids submitted for BroadcastAmerica's assets, word comes that SurferNetwork.com has dropped its bid to recoup \$1 million. SurferNetwork.com provided the money in order to prop up the fledgling streaming-media company during a short-lived plan to merge before BroadcastAmerica filed for bankruptcy protection in late December. Under a court-approved agreement, SurferNetwork's money will be considered the company's bid for BroadcastAmerica's assets, which include contracts with more than 750 radio stations and 70 TV stations. The results of the auction, which closed Jan. 31, are expected shortly. The company may be sold in pieces or as a whole. In a separate deal, GlobalMedia.com has completed its sale of its radio contracts and related assets to SurferNetwork.com for \$2.25 million, including \$1 million in cash and 1 million shares of SurferNetwork stock. GlobalMedia recently refocused its business away from Internet audio to video delivery over the Internet and wireless technology.

GEARING UP FOR THE GRAMMYS. Westwood One will present eight Grammy specials over the weekend of Feb. 16 as the radio network gears up for the Grammys. The programs—in top 40, rock, modern rock, R&B, country, adult contemporary, jazz, and classical—will highlight the nominees in each genre and feature artist interviews. Westwood One will also air live reports from the Feb. 21 awards show, which will air on CBS-TV. Westwood One recently renewed its contract with the National Academy of Recording Arts and Sciences as the official radio network of the Grammys. In a separate announcement, Westwood One will distribute daily 90-second clips culled from Comedy Central's "The Daily Show With Jon Stewart." Comedy Central is a 50/50 joint venture of Time Warner and Viacom, which also manages Westwood One.

NOTED. Just four months after Radio One bought KJOI Dallas from Infinity, it has sold the station to Clear Channel for \$16 million, which was the same price it paid for the station. Radio One CEO/president Alfred Liggins says the divestiture allows the company to "remove a non-core asset" from its radio portfolio. . . . The IRS has ruled that Ceridian's reverse spin of its Arbitron ratings division will be tax-free to the company and its shareholders. Ceridian is in the final stages of securing the needed funding to refinance its debt load, and the Minneapolis-based company also reports it is near the end of an SEC review of the spin. . . . Sony Electronics has joined the list of manufacturers developing and making Sirius Satellite Radio receivers for car, home, and portable use. Sony joins Alpine, Clarion, Delphi Delco, Jensen, Kenwood, Panasonic, Pioneer, and Visteon, which have licenses with Sirius to develop three-band (AM/FM/satellite) radios.

Reported by Frank Saxe in New York.

Shebel Energizes WKIE With Dance Due To Competition, PD Flips Format At Chicago's 92.7/92.5

BY SEAN ROSS

It wasn't as if Chris Shebel hadn't given some thought to what would happen if Big City Radio's WKIE/WKIF/WDEK (Kiss 92.7) Chicago had to give up mainstream top 40. Kiss' sister station, WXXY, had been doing rhythmic oldies on a suburban Chicago signal when AMFM's WUBT (the Beat) switched to the format and forced WXXY to go all '80s. Then, a few weeks ago, ABC's WXCD flipped to all '80s, and WXXY changed format again, this time to Spanish-language top 40. "We make new formats and other people take them," he says.

When WUBT changed again, this time becoming Clear Channel's latest "Kiss" top 40, and sued Big City over the use of the name, it took only a week for Big City to relaunch the station as dance-leaning rhythmic top 40 Energy 92.7/92.5 Jan. 26. But the new station had been taking shape in Shebel's mind for a lot longer. After the first war with WUBT, PD Shebel and consultant Steve Davis had begun battling around contingency plans in case somebody with a full-market signal decided to do mainstream top 40 against Kiss' three suburban signals. And even though WKIE could have continued to battle for the top 40 franchise (even if it conceded the name), Shebel says, "We try to find formats that people have passion for. If a format is on more than one station, the passion starts to diminish."

Beyond that, he says, doing a dance format "has always been something that I've talked about for years, usually with my friends at conventions after six or seven beers, how it would be nice if somebody did dance and did it right."

Doing it right means acknowledging "the basic principle of all good top 40 stations, whatever their variant is, and that's to play hits. You can't be playing hits if you're playing some obscure club song [and giving it one spin a week] and everything's mixed. . . . We will be doing some mix shows, but the object of the station is not to be a 24-hour-a-day club. This is a station that plays dance hits. Songs that you can sing along to. . . . And we'll play them often enough that they become familiar."

Making the new Energy accessible means that there's heavy dayparting, with the station leaning poppier in mornings, then opening up throughout the day. Powers are rotating about every two hours. And the goal is to keep songs that aren't being exposed in the market to about 40%.

That said, if there was any market other than New York where one would expect listeners to be dance savvy, it's Chicago. While the Windy City rallied to rock DJ Steve Dahl's "disco demolition" in the late '70s, it also became the cradle of house music in the late '80s, while rhythmic top 40 WBBM-FM (B96) became the genre's flagship before de-emphasizing dance music in recent years.

And Chicago was also home to Loyola University's well-regarded student station WLWU, which played dance/pop as "Energy 88.7" at various points during the '90s.

During a recent midday hour, music director Harry Legg put one caller on the air who thanked the station for playing French Affair's "My Heart Goes Boom (La Da Di)," which he already knew from a recent trip to Germany. Soon thereafter, Legg played Dr. Alban's "Sing Hallelujah!" as a

mystery oldie and had a winner right away. "When we put the station on, I was floored by [listeners'] awareness of the music," Shebel says. "People called up and knew the names of the songs already. I was like, 'Where are they hearing this?' I go to clubs all the time, but I don't run up to the DJ booth and ask 'What's the name of that song?'"

Shebel answers his own question when he notes that a song that isn't being played in the mar-



ket can become familiar from video exposure or from Napster, where some of the songs that he thought were obscure yielded hundreds of entries, even when a user searched only for their remixes. And, he notes, "we may have reached the global village point, especially with younger listeners."

Because of Energy's new dance lean, Shebel is targeting 18- to 34-year-olds, expecting to lose many of the station's teens but hoping he can hold on to 75% of his existing cume, at least for mood service. The station is playing some '80s

(Continued on next page)

Economy Chief Topic At RAB

The state of the economy was the big topic of conversation at the Radio Advertising Bureau (RAB) annual seminar in Dallas Feb. 1-4. While most consider the boom over, few of the 2,200 attendees contacted by Airplay Monitor believe a full-fledged recession will hit in 2001. In fact, most say radio will weather the storm better than newspapers and TV—and certainly better than most fledgling Web sites.

Looking back at the year that was, the RAB revealed that the industry established another revenue benchmark in 2000. Combined local and national sales increased 12%, bringing the industry close to \$20 billion in revenue, nearly double the level charted in 1994. The increases came despite a downturn in December, when local

and national revenues both fell.

"Over the long run, radio will continue to withstand any slowdown in the economy," says RAB president/CEO Gary Fries, who remains bullish. "All indicators point to gradual growth over 2001 that will pick up momentum as the year progresses."

Fries, in his annual state of the industry speech Feb. 5, said he remains optimistic about radio. "We are winning the battle against the newspaper industry," he said, noting a recent Salomon Smith Barney survey of advertisers concluding that local advertising is holding up well and that local radio is taking share from other media, particularly print. Said Fries, "We are taking advantage of their demise."

FRANK SAXE



Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	20	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 7 weeks at No. 1
2	2	2	18	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
3	3	3	28	BACK HERE HOLLYWOOD 164040 †	BBMAK
4	4	5	24	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
5	5	4	21	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
6	6	7	46	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
7	7	10	13	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
8	11	8	23	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
9	8	6	41	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
10	9	9	55	BREATHE WARNER BROS. 16884 †	FAITH HILL
11	10	11	71	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
12	14	16	9	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
13	13	13	75	AMAZED BNA 65957 †	LONESTAR
14	15	14	69	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
15	12	12	50	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
16	17	19	19	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
17	16	17	41	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
18	19	20	14	BY YOUR SIDE EPIC ALBUM CUT †	SADE
19	20	18	55	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
20	22	26	5	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
21	24	—	2	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
22	18	15	14	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
23	23	22	8	EVERYTHING IS DIFFERENT NOW WARNER BROS. ALBUM CUT †	DON HENLEY
24	21	21	12	SPANISH GUITAR LAFACE 24499*/ARISTA †	TONI BRAXTON
25	26	—	2	I CAN'T DENY IT ATLANTIC ALBUM CUT	ROD STEWART

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	20	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 9 weeks at No. 1
2	2	3	19	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	3	2	25	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
4	4	4	27	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	5	6	13	THANK YOU ARISTA 13922* †	DIDO
6	7	7	20	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
7	6	5	26	PINCH ME REPRISE 16827 †	BARENAKED LADIES
8	9	9	19	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
9	11	14	9	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
10	8	8	23	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
11	12	11	24	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
12	13	10	31	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
13	10	12	31	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
14	14	13	43	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
15	15	15	32	WONDERFUL CAPITOL 58870 †	EVERCLEAR
16	19	21	4	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
17	17	19	15	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
18	16	16	20	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
19	22	26	3	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
20	18	17	63	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
21	23	32	3	JADED COLUMBIA ALBUM CUT	AEROSMITH
22	24	23	5	I DID IT RCA ALBUM CUT	DAVE MATTHEWS BAND
23	25	24	10	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
24	26	25	9	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
25	27	29	11	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

SHEBEL ENERGIZES

(Continued from preceding page)

cuts (which are staged as such), and Shebel is starting to filter in some classic '70s disco as well.

Vacating WUBT's turf might seem to put the new Energy back in the path of B96. That station, after several years of downplaying its dance/pop heritage, is now acknowledging club titles from Modjo and Daft Punk. And B96 PD Todd Cavanah has always made a point of playing just enough pop titles to try to preempt any mainstream top 40 competitor. So is Shebel expecting B96 to steer back into the dance world? "I think they're much more concerned with having a full-signal mainstream top 40 in the market than with us," he says. "B96 is a very well-defined, very well-programmed radio station that has claimed a musical territory that it owns, and I don't [expect that to change]."

"The basic principle of all good top 40 stations, whatever their variant is, [is] to play hits. You can't be playing hits if you're playing some obscure club song [and giving it one spin a week] and everything's mixed"

- CHRIS SHEBEL -

Shebel expects Energy's initial promotion and marketing to center on "street stuff more than anything. We're going to get into the clubs. We're also going to try some [nontraditional] advertising mediums, because that's what the radio station is." And he's also anticipating that word-of-mouth will help. "In the club community, if you were listening to the station last Friday at 4 p.m., by 5 p.m., you had told every friend that you went out and did stuff with."

With its suburban signals, Kiss was in the 1-1.5 share range throughout 2000. So where is Shebel expecting to land with a more specialized format? "Kiss always had a great cume, but it was difficult to translate that into much TSL [time spent listening], which has always been a big problem for top 40. I hope we can maintain where we were. I've actually seen predictions that we'll do better with this format because our TSL should be better. The joke is that we're going to be on in the hair salons. Well, if one of those people in the hair salons has a [ratings] diary, I have eight hours of TSL. How much did I have before? But it's too early to tell. Six months from now, we'll be able to look back and go, 'OK, this is what happened.' Right now, it's untried waters, and that's what makes it fun."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	12	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ 3 weeks at No. 1
2	2	4	14	AGAIN VIRGIN	LENNY KRAVITZ
3	6	10	9	ANGEL MCA	SHAGGY FEATURING RAYVON
4	5	5	19	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
5	3	3	20	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
6	4	2	17	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
7	7	6	18	HE LOVES U NOT BAD BOY/ARISTA	DREAM
8	8	9	11	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
9	12	13	11	CRAZY MCA	K-CI & JOJO
10	9	8	25	WITH ARMS WIDE OPEN WIND-UP	CREED
11	11	11	20	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
12	10	7	24	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
13	13	14	11	MS. JACKSON LAFACE/ARISTA	OUTKAST
14	17	21	4	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
15	14	12	30	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
16	16	20	7	THANK YOU ARISTA	DIDO
17	19	23	4	JADED COLUMBIA	AEROSMITH
18	23	28	4	BUTTERFLY COLUMBIA	CRAZY TOWN
19	15	15	13	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
20	21	22	8	YOU MAKE ME SICK LAFACE/ARISTA	PINK
21	25	34	3	AROUND THE WORLD (LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
22	18	18	12	MY EVERYTHING UNIVERSAL	98 DEGREES
23	24	19	22	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
24	22	17	19	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
25	20	16	21	THIS I PROMISE YOU JIVE	'N SYNC
26	29	32	7	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
27	31	35	3	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
28	26	27	14	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
29	35	36	3	THE CALL JIVE	BACKSTREET BOYS
30	27	24	18	E.I. FO' REEL/UNIVERSAL	NELLY
31	39	—	2	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
32	28	25	24	PINCH ME REPRISE	BARENAKED LADIES
33	36	40	3	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
34	32	26	23	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
35	30	30	12	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/DJMG	JAY-Z
36	34	31	10	BABYLON ATO/RCA	DAVID GRAY
37	NEW ▶	1	1	THANK YOU FOR LOVING ME ISLAND/DJMG	BON JOVI
38	37	—	2	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
39	NEW ▶	1	1	STUTTER JIVE	JOE FEATURING MYSTIKAL
40	NEW ▶	1	1	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD

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. 244 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.

Dust For Life's Chris Gavin believes that the cycle of life is closely linked with the spiritual world, a concept that he associates with his band's name.

The vocalist/guitarist says that Jason Hughes, the group's other guitarist, "actually came up with the name. He was trying to convey that dust is what you're made of; it's your energy or drive for life. It's not really a Christian reference, but we do believe in the spirit and the soul. We believe that when you die, you do have another existence after your life. Dust For Life means to die to live, to live to die."

The group also places great importance on another theme—relationships. Its first single,

"Step Into The Light," came about when "Jason and I were both going through some breakups," Gavin recalls. "At the time, we were sort of writing about the feelings that we were going



through. It's about seeing the truth in a bad situation. It's about when you think things are one way and you find out they're another."

The song, which fuses hard-hitting guitar riffs

with a slower-paced chorus, spent 14 weeks on the Modern Rock Tracks chart and is featured on the group's self-titled Wind-Up album. (Dust For Life's next single, "Seed," will reach modern rock radio in March.) Gavin says that "Step Into The Light's" sound is "slightly familiar but has something different to it. The fact that it is unique hopefully translates into people liking it."

Since starting out on the B stage on Creed's last tour, Dust For Life has definitely been attracting fans. "That wasn't a good stage or a good PA system, but it was a start. Now we're doing a headlining tour," Gavin says. "If you step back from it, you can definitely see people starting to know the words and singing along."

Billboard®

FEBRUARY 17, 2001

Mainstream Rock Tracks™

T. WK	L. WK	WKS	WKS ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	4	4	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA
2	2	1	19	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	6	6	10	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIN WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
4	4	3	35	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	3	2	26	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
6	5	5	23	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
7	9	13	7	BREAKDOWN TANTRIC	TANTRIC MAVERICK
8	8	9	6	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
9	7	7	13	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
10	10	10	11	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
11	11	8	32	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
12	12	11	13	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
13	14	14	22	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
14	13	12	24	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
15	15	22	7	KILLING THE FLY AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
16	19	21	10	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
17	18	17	42	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
18	17	20	42	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
19	21	24	12	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
20	16	18	10	LET SALLY DRIVE (RIDE SALLY RIDE) TEN 13	SAMMY HAGAR CABO WABO/BEYOND
21	20	23	12	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
22	25	30	4	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
23	29	—	2	INNOCENT SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
24	26	26	8	WARNING WARNING	GREEN DAY REPRISE †
25	28	29	4	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA
26	24	25	9	OLD ENOUGH THE STATE	NICKELBACK ROADRUNNER
27	22	16	17	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
28	23	19	21	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
29	NEW	—	1	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
30	34	—	2	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
31	31	36	3	GRACE TO GRACE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
32	33	35	4	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
33	NEW	—	1	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL
34	30	31	10	RIDERS ON THE STORM STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRAVEEG
35	35	32	22	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
36	39	—	2	VENT BLENDER	COLLECTIVE SOUL ATLANTIC
37	36	28	18	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
38	32	27	23	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
39	40	—	2	BLEEDER VIOLENCE	NOTHINGFACE TVT
40	NEW	—	1	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001. Billboard/BPI Communications.

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FEBRUARY 17, 2001

Modern Rock Tracks™

T. WK	L. WK	WKS	WKS ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	2	3	14	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
2	3	4	12	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
3	1	1	17	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
4	4	7	13	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIN WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
5	5	6	20	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
6	8	8	12	YELLOW PARACHUTES	COLDPLAY CAPITOL †
7	9	9	16	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
8	10	10	5	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA
9	7	2	26	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
10	6	5	12	WARNING WARNING	GREEN DAY REPRISE †
11	11	11	13	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
12	14	16	7	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA
13	12	12	29	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
14	13	13	18	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
15	16	17	7	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
16	15	14	22	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
17	19	34	3	INNOCENT SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
18	18	18	9	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
19	22	33	4	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
20	20	30	4	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK
21	17	15	11	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
22	21	22	13	BREATHE THE STATE	NICKELBACK ROADRUNNER
23	23	20	22	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
24	31	35	3	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DJMG †
25	24	31	6	I CAN'T MOVE EAT AT WHITEY'S	EVERLAST TOMMY BOY
26	27	28	8	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
27	30	27	8	ONE ARMED SCISSOR RELATIONSHIP OF COMMAND	AT THE DRIVE-IN GRAND ROYAL/VIRGIN †
28	25	24	18	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
29	29	23	23	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
30	26	19	21	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B)	BLINK-182 (w)JMCA †
31	36	—	2	MOVIES ANTHOLOGY	ALIEN ANT FARM DREAMWORKS
32	28	21	20	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
33	32	32	12	BABYLON WHITE LADDER	DAVID Gray ATO/RCA †
34	38	—	2	LIFE HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA
35	35	38	5	HELLO TIME BOMB BEAUTIFUL MIDNIGHT	MATTHEW GOOD BAND ATLANTIC †
36	NEW	—	1	ARE YOU THERE UNWIND	OLEANDER REPUBLIC/UNIVERSAL
37	NEW	—	1	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA
38	NEW	—	1	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
39	RE-ENTRY	—	23	MINORITY WARNING	GREEN DAY REPRISE †
40	40	—	2	CAMERA ONE USEFUL MUSIC	JOSH JOPLIN GROUP ARTEMIS †

Study Shows Gains, Dips In Net Usage

BY FRANK SAXE

NEW YORK—Access to the Internet is up, as is online listening, yet time spent online is down overall, according to a new study by radio ratings firm Edison Media Research and Arbitron.

It shows that the average online user spent seven hours, eight minutes online each week in January, down 41 minutes from July 2000 and down more than one hour compared with January 2000. Consumers, however, say they expect to spend more time with radio and the Internet in the next year, followed by newspaper and TV.

"Internet VI: Streaming At A Crossroads" says in-home Internet penetration is growing at its fastest rate since the studies began in January 1999. This past January, 53% of respondents had access to the Web in their homes, up from 47% in July 2000 and 35% in January 1999.

One in five streamies—those that access online audio and video—say they used streaming media in the past month, while 10% did so in the previous week.

What are people listening to? Forty-four percent are using the Web to find music, 25% are listening to radio stations, 24% listen to news, 24% go online for Napster, 22% seek MP3 audio, 22% listen to local radio newscasts, and 22% look for music not found on their local radio dial. Among the reasons streamies log on for video are movie trailers, music videos, weather forecasts, and sports highlights.

Online radio listening was up significantly in the last 12 months, say the study's authors. They point to figures that show the number of people who listened to online radio in the last month climbed to 7.3% in January 2001, compared with 5.3% in January 2000. The number who tuned in the previous week grew 1.3%, to 3.4%.

The study also found that nearly 40% of online listeners spend more time listening to radio because of the Net.

The younger and more male-oriented the format, the better it did online. The top formats for online streamies were modern rock (16%), album rock (13%), rap (12%), country (8%), and top 40 (6%). More than half say they go online to listen to their local station, while one in four uses the Web to hear stations from different parts of the U.S. Only 7% search out international stations.

Side channels, the Internet-based extensions of stations' over-the-air programming, have yet to catch on. Eighty-six percent of streamies say they don't listen to side channels, although most say they are an appealing prospect.

Branding remains a difficult area for audio providers, the study shows. It asked respondents to name one Internet audio service, and 76% could not.

The study involved 3,005 telephone interviews conducted nationwide this past January. Interviews came from a random sample of fall 2000 Arbitron diary-keepers. It included 255 African-Americans and 233 Hispanics.

Video Chat Room Lets Industry Members Network Online

MUSIC VIDEO CHAT ROOM: Networking in the music-video industry has gone online with the Video Chat Room, an informal weekly gathering of people in the music-video industry.

The online chat—which takes place Wednesdays at 8 p.m. EST—was started this past December by **Montez Miller**, president of Montez Video Promotion in Oak Park, Mich.

“As far as I know,” Miller says, “this is the largest Internet chat room just for the music-video industry. We have everyone from programmers to video promoters to record company executives to members of the production community participating in the chat room. People give each other advice and help each other out by talking about their experiences and how they’ve been able to improve their businesses.”

“The chat room is open to anyone who has an interest in the music-video industry,” Miller adds. “The chat room is growing every week. We have about 40 regulars right now, but that number is going to get bigger because the word is getting out. The conversation gets so hot that sometimes people are still in the chat room three or four hours later.”

Miller is a seasoned veteran of the music-video business. Prior to starting her own independent company, Montez Video Promotion, in 1999, she was national director of video promotion at Island Black Music, as well as PD/music director for the Detroit-based R&B/hip-hop show “Video Request.”

The Video Chat Room also invites special guest speakers to share their knowledge. Recent guest speakers have been So So Def Recordings VP of development **Bart Phillips** as well as **Varnell Johnson**, a former Island Black Music GM who is currently president of June’s Entertainment.

The chat room has microphone capabilities so participants can hear each other talk, but using one isn’t required. People without a microphone can still participate in the chat room by typing their messages.

Access to the chat room is for PC users only, since it runs on Windows software that must first be downloaded. To gain access to the chat room, go to the Web site paltalk.com. Download the Paltalk software. Then click on Groups, then CATGS, then Music, then Video Chat. The password to enter the private chat room is 4289.

Miller is the chat room moderator, and her screen name is MsVideo.

Miller says that for now, the chat room will be available only on Wednesdays. (If you go to the Web site any other day, you won’t see the icons to enter the chat room.) Even though the chat officially starts at 8 p.m., the chat room opens an hour beforehand.

THIS & THAT: Production company Palomar has added director **Marcos Siega** to its roster. He was previously represented by Bonfire Films of America.

Former executives at the Box Music Network (which was shuttered last year) have landed at

other companies. **Jay Frank**, previously the Box’s senior music director, has joined Launch Media as VP of marketing and promotion. Former Box VP of programming **John Jones** is now with entertainment company GrandTheatre.com. According to sources, Jones’ new title and responsibilities are being negotiated and will be announced in the near future.

Director **Trey Fanjoy** is now being represented by You Media for videos that aren’t in the country music genre. She is still being represented by Picture Vision for country music videos.

Production company Satellite Films has signed directors **Mark Osborne**, **Christophe Navarre**, **Pascual Sisto**, and **Maggie Zackheim**.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Nashville-based country show “Music Row Profiles.” The show won the 2000 Billboard Music Video Award for best local/regional country show.

TV affiliate: Satellite One network, seen in various markets.

Time slot: Sundays, 1 p.m. CST.

Web site: tellvision.com.

Key staffers: **Jeff Moseley**, executive producer; **Kimmy Wix**, host; **Brian Covert**, producer/programmer; **Shane Reynolds**, director; and **J.R. Davis**, publicity director.

Following are five videos from the episode that aired Jan. 21:

1. **George Strait**, “Don’t Make Me Come Over There And Love You” (MCA Nashville).
2. **Len Doolin**, “Breakin’ What’s Left Of My Heart” (Sunbird).
3. **Sawyer Brown**, “Lookin’ For Love” (Curb).
4. **Chris Cagle**, “My Love Goes On And On” (Virgin Nashville).
5. **Tyler England**, “I Drove Her To Dallas” (Capitol Nashville).

THE EYE



by Carla Hay

FOR WEEK ENDING FEBRUARY 4, 2001

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 Joe Feat. Mystikal, Stutter
- 2 Rule F/Lil' Mo & Vita, Put It On Me
- 3 Master P, Bout Dat
- 4 Ludacris, Southern Hospitality
- 5 112, It's Over Now
- 6 Jay-Z, Change The Game
- 7 Lil' Bow Wow, Bow Wow (That's My Name)
- 8 Iconz, Get Crunked Up
- 9 Jagged Edge, Promise
- 10 Dave Hollister, One Woman Man
- 11 Tamia, Stranger In My House
- 12 Monica, Just Another Girl
- 13 Snoop Dogg, Snoop Dogg
- 14 Jill Scott, A Long Walk
- 15 Silk N. The Shocker, That's Cool
- 16 Jahneem, Could It Be
- 17 Koffee Brown, After Party
- 18 Memphis Bleek, Is That Your Chick
- 19 Mystikal Feat. Nivea, Danger (Been So Long)
- 20 Mr. C The Slide Man, Cha-Cha Slide
- 21 OutKast, Ms. Jackson
- 22 City High, What Would You Do
- 23 Tank, Maybe I Deserve
- 24 Spooks, Sweet Revenge
- 25 Musiq, Da Ftis (Sunny)
- 26 Shaggy, It Wasn't Me
- 27 M.O.P., Ante Up
- 28 Transitions, Ghetto Laws
- 29 Mos Def & Pharoahe Monch, Oh No
- 30 Project Pat, Chickenhead
- 31 K-Ci & JoJo, Wanna Do You Right
- 32 Drity, I Know
- 33 3LW, No More
- 34 Avant, My First Love
- 35 Jay-Z, I Just Wanna Love U
- 36 Cash Money Millionaires, Project Chick
- 37 Destiny's Child, Independent Women Part I
- 38 Common, Geto Heaven Part Two
- 39 Cuban Link, Still Telling Lies
- 40 Changing Faces, Ladies Man
- 41 Xzibit, X
- 42 Carl Thomas, Emotional
- 43 Erykah Badu, Didn't Cha Know
- 44 Jennifer Lopez, Love Don't Cost A Thing
- 45 Lil' Zane, None Tonight
- 46 Wu-Tang Clan, Gravel Pit
- 47 Dirty, Hit Me
- 48 Talib Kweli & Hi-Tek, The Blast
- 49 Luke, Party Don't Stop
- 50 Scarface, Look Me In My Eyes

NEW ONS

- Eve, Who's That Girl
Jon B., Don't Talk
Olivia, Bounce
Snoop Dogg, Lay Low
Sade, King Of Sorrow
Case, Missing You
Lil' Bow Wow, Puppy Love
KRS-One, Hot
Shyne, Bonnie & Shyne
DV Alias Khryst, Rejuvenation



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Jamie O'Neal, There Is No Arizona
- 2 Lee Ann Womack, Ashes By Now
- 3 Gary Allan, Right Where I Need To Be
- 4 Terri Clark, No Fear
- 5 Keith Urban, But For The Grace Of God
- 6 Darryl Worley, A Good Day To Run
- 7 Jessica Andrews, Who I Am
- 8 Alison Krauss, Maybe
- 9 Dixie Chicks, Without You
- 10 Toby Keith, You Shouldn't Kiss Me
- 11 Diamond Rio, One More Day
- 12 Rascal Flatts, This Everyday Love
- 13 Alan Jackson, W.W.W. Memory
- 14 Sara Evans, Born To Fly
- 15 Jo Dee Messina, Burn
- 16 Dwight Yoakam, We Do You Know About Love
- 17 Patty Loveless, The Last Thing On My Mind
- 18 Meredith Edwards, A Rose Is A Rose
- 19 Billy Gilman, Oklahoma
- 20 Soggy Bottom Boys, I Am A Man Of... *
- 21 Nickel Creek, When You Come Back Down *
- 22 Kenny Chesney, Don't Happen Twice *
- 23 Travis Tritt, It's A Great Day To Be Alive *
- 24 Clay Davidson, Sometimes *
- 25 Carolyn Dawn Johnson, Georgia *
- 26 George Strait, Don't Make Me Come Over... *
- 27 Clued T Judd, How Do You Milk A Cow
- 28 Trent Summar, It Never Rains In...
- 29 Billy Ray Cyrus, Burn Down The Trailer Park
- 30 Sherrie Austin, Joene *
- 31 Montgomery Gentry, She Couldn't Change Me *
- 32 Aaron Tippin, People Like Us
- 33 Merle Haggard, (Think About A) Lullaby
- 34 Bryan White, How Long
- 35 Marshall Dillon, Live It Up
- 36 Steve Holy, The Hunger
- 37 Sheddy, Lucky 4 You (Tonight I'm Just Me)
- 38 Trick Pony, Four Me
- 39 Alabama, When It All Goes South
- 40 Jolie & The Wanted, Boom
- 41 Tim Rushlow, She Misses Him
- 42 The Kinleys, I'm In
- 43 Montgomery Gentry, All Night Long
- 44 Clark Family Experience, Meanwhile...
- 45 Martina McBride, Valentine
- 46 Lee Ann Womack, I Hope You Dance
- 47 Martina McBride, Love's The Only House
- 48 Clint Black W/Steve Wariner, Been There
- 49 Mindy McCready, Scream
- 50 Dixie Chicks, Cowboy Take Me Away

* Indicates Hot Shots

NEW ONS

Mark McGuinn, Mrs. Steve Rudy



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Ricky Martin W/Christina Aguilera, Nobody Wants...
- 2 Jennifer Lopez, Love Don't Cost A Thing
- 3 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 4 Backstreet Boys, The Call
- 5 Joe, Stutter
- 6 Shaggy, It Wasn't Me
- 7 Crazy Town, Butterfly
- 8 K-Ci & JoJo, Crazy
- 9 Pink, You Make Me Sick
- 10 Madonna, Don't Tell Me
- 11 Limp Bizkit, My Way
- 12 Dido, Thank You
- 13 OutKast, Ms. Jackson
- 14 Linkin Park, One Step Closer
- 15 Snoop Dogg, Snoop Dogg
- 16 Lenny Kravitz, Again
- 17 Mystikal Feat. Nivea, Danger (Been So Long)
- 18 Dream, He Loves U Not
- 19 Fuel, Innocent
- 20 Ludacris, Southern Hospitality
- 21 Incubus, Drive
- 22 Xzibit, X
- 23 Moby, South Side
- 24 David Gray, Babylon
- 25 O-Town, Quid Dreams
- 26 Black Eyed Peas, Request Line
- 27 Lifehouse, Hanging By A Moment
- 28 Aaron Lewis W/Fred Durst, Outside
- 29 Jay-Z, I Just Wanna Love U
- 30 R. Kelly, I Wish
- 31 Mya, Free
- 32 'N Sync, This I Promise You
- 33 Marilyn Manson, The Fight Song
- 34 Coldplay, Yellow
- 35 Green Day, Warning
- 36 BBMak, Still On Your Side
- 37 112, It's Over Now
- 38 3LW, No More
- 39 Britney Spears, Stronger
- 40 Snoop Dogg, Lay Low
- 41 At The Drive In, One Armed Scissor
- 42 Monica, Just Another Girl
- 43 SoulDecision, Ooh It's Kinda Crazy
- 44 Jagged Edge, Promise
- 45 Jay-Z, Change The Game
- 46 Lil' Bow Wow, Bow Wow (That's My Name)
- 47 Nelly, E.I.
- 48 Evan And Jaron, Crazy For This Girl
- 49 Destiny's Child, Independent Women Part I
- 50 Mudvayne, Dig

** Indicates MTV Exclusive

NEW ONS

- Nelly Furtado, I'm Like A Bird
Eve, Who's That Girl
The Offspring, Want You Bad
Britney Spears, Don't Let Me Be The Last To Know
Tamia, Stranger In My House



Continuous programming
1515 Broadway, NY, NY 10036

- 1 U2, Beautiful Day
- 2 Matchbox Twenty, If You're Gone
- 3 Jennifer Lopez, Love Don't Cost A Thing
- 4 Madonna, Don't Tell Me
- 5 Lenny Kravitz, Again
- 6 Dido, Thank You
- 7 Fuel, Hemorrhage (In My Hands)
- 8 David Gray, Babylon
- 9 Everclear, AM Radio
- 10 Barenaked Ladies, Too Little Too Late
- 11 Creed, With Arms Wide Open
- 12 Ricky Martin W/Christina Aguilera, Nobody Wants...
- 13 Evan And Jaron, Crazy For This Girl
- 14 Lifehouse, Hanging By A Moment
- 15 Bon Jovi, Thank You For Loving Me
- 16 The Corrs, Breathless
- 17 Sade, By Your Side
- 18 Don Henley, Everything Is Different Now
- 19 3 Doors Down, Kryptonite
- 20 Destiny's Child, Independent Women Part I
- 21 Faith Hill, The Way You Love Me
- 22 Moby, South Side
- 23 Green Day, Warning
- 24 Uncle Kracker, Follow Me
- 25 Rod Stewart, I Can't Deny It
- 26 Jill Scott, A Long Walk
- 27 Vertical Horizon, You're A God
- 28 B.B. King & Eric Clapton, Riding With The King
- 29 Seal, This Could Be Heaven
- 30 Nelly Furtado, I'm Like A Bird
- 31 R. Kelly, I Wish
- 32 Sheryl Crow, The Difficult Kind
- 33 K-Ci & JoJo, Crazy
- 34 Foo Fighters, Learn To Fly
- 35 Sting Feat. Cheb Mami, Desert Rose
- 36 Josh Joplin Group, Camera One
- 37 Semisonic, Chemistry
- 38 P.J. Harvey, Good Fortune
- 39 Red Hot Chili Peppers, Otherside
- 40 Macy Gray, I Try
- 41 Bon Jovi, It's My Life
- 42 Dexter Freebish, Leaving Town
- 43 Dave Matthews Band, Crush
- 44 Goo Goo Dolls, Broadway
- 45 Smash Mouth, All Star
- 46 Smash Mouth, Then The Morning Comes
- 47 Santana, Maria Maria
- 48 Filter, Take A Picture
- 49 Jennifer Lopez, Waiting For Tonight
- 50 Steely Dan, Cousin Dupree

NEW ONS

Monica, Just Another Girl

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 17, 2001.



Continuous programming
1111 Stewart Ave.
Bethpage, NY 11714

- Monica, Just Another Girl (NEW)
Green Day, Warning (NEW)
Jay-Z, Beanie Sigel & Memphis Bleek, Change The Game (NEW)
Limp Bizkit, My Way
Mya, Free
Crazy Town, Butterfly
Fuel, Innocent
Ja Rule F/Lil' Mo & Vita, Put It On Me
Godsmack, Awake
Black Eyed Peas F/Macy Gray, Request Line
Aaron Lewis With Fred Durst, Outside
Jennifer Lopez, Love Don't Cost A Thing
OutKast, Ms. Jackson
Madonna, Don't Tell Me
Linkin Park, One Step Closer
Moby Feat. Gwen Stefani, South Side
Pink, You Make Me Sick
Coldplay, Yellow
Mystikal Feat. Nivea, Danger (Been So Long)
Matthew Good Band, Hello Time Bomb



Continuous programming
3800 W. Alameda Ave.
Burbank, CA 91505

- 3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling
BBMak, Still On Your Side
Christina Aguilera, Come On Over Baby
Backstreet Boys, The Call
Britney Spears, Stronger
'N Sync, This I Promise You
Plus One, Last Flight Out
Samantha Mumba, Gotta Tell You



Continuous programming
1515 Broadway
New York, NY 10036

- NEW
Mystikal Feat. Nivea, Danger (Been So Long)
Eve, Who's That Girl?
Everlast, I Can't Move
Matthew Good Band, Hello Time Bomb
The Offspring, Want You Bad
American Hi-Fi, Flavor Of The Weak
They Might Be Giants, Boss Of Me



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- They Might Be Giants, Boss Of Me (NEW)
BBMak, Still On Your Side (NEW)
Hennessy, Life On A.M. Radio (NEW)
Jennifer Lopez, Love Don't Cost A Thing
Jennifer Lopez, Love Don't Cost A Thing
Nelly Furtado, I'm Like A Bird
OutKast, Ms. Jackson
Shaggy Feat. Ricardo Ducent, It Wasn't Me
Baby Blue Soundcrew, Money Jane
Jay-Z, I Just Wanna Love U
Our Lady Peace, In Repair
Madonna, Don't Tell Me
SoulDecision, Gravity
Britney Spears, Stronger
The Tea Party, Walking Wounded
Snow, The Plumb Song
Matthew Good Band, The Future Is X-Rated
Green Day, Warning
Backstreet Boys, The Call
R. Kelly, I Wish



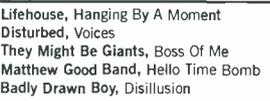
Continuous programming
Hawley Crescent
London NW18TT

- The Ark, It Takes A Fool
Eminem Feat. Dido, Stan
Craig David, Walking Away
OutKast, Ms. Jackson
Jennifer Lopez, Love Don't Cost A Thing
Madonna, Don't Tell Me
All Saints, All Hooked Up
Red Hot Chili Peppers, Road Trippin'
U2, Stuck In A Moment
Dido, Here With Me
P.J. Harvey, A Place Called Home
Standfast, Car Crashes
Robbie Williams, Supreme
Ricky Martin W/Christina Aguilera, Nobody Wants...
Texas, Inner Smile
Coldplay, Trouble
Hooverphonic, Mad About You
Die Fantastischen Vier, Sie Ist Weg
Stereophonics, Mr. Writer
Addis Black Widow, Goes Around, Comes Around



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Barenaked Ladies, Too Little Too Late
Kathy Fisher, I Will Love You
Shutdown, Few And Far Between
Earth Crisis, Nemesis
Grand Theft Auto, Stoopid Ass
Green Day, Warning
American Hi-Fi, Flavor Of The Weak
Radiohead, Idioteque
Everclear, When It All Goes Wrong Again
The Yo-Yos, Time Of Your Life
Coldplay, Yellow
Mudvayne, Dig
Fuel, Innocent
Crazy Town, Butterfly
Nelly Furtado, S**t On The Radio



24 hours daily
32 E 57th Street
New York, NY 10022

- 112, It's Over Now
Aaron Lewis With Fred Durst, Outside
Badly Drawn Boy, Disillusion
Barenaked Ladies, Too Little Too Late
Black Eyed Peas F/Macy Gray, Request Line
Coldplay, Yellow
Crazy Town, Butterfly
Everclear, When It All Goes Wrong Again
Fuel, Innocent
Granddaddy, The Crystal Lake
Green Day, Warning
Incubus, Drive
Monica, Just Another Girl
Radiohead, Idioteque
They Might Be Giants, Boss Of Me



1/2 hour weekly
46 Gifford St
Brockton, MA 02401

- Green Day, Warning
They Might Be Giants, Boss Of Me
Disturbed, Voices
Fuel, Innocent
Lifehouse, Hanging By A Moment
Mudvayne, Dig
A Perfect Circle, 3 Libras
Everclear, When It All Goes Wrong Again
Radiohead, Idioteque
Coldplay, Yellow
Kathy Fisher, I Will Love You
Badly Drawn Boy, Disillusion
Shuvel, Set It Off

PACKAGE TOURS DOMINATE COUNTRY MUSIC'S LIVE SCENE

(Continued from page 1)

Strait Country Music Festival stadium tour (Billboard, Jan. 27), which has grossed about \$90 million to date and is projected to top \$35 million this year. Several other high-profile packages loom on the horizon, hoping to tap into the trend, among them multi-artist bills headlined by Brooks & Dunn, Reba McEntire, and Tim McGraw.

COUNTRY CIRCUS

Outside of Strait's extravaganza, the biggest country package out in 2001 is the Neon Circus & Wild West Show. Headlined by Brooks & Dunn and produced by SFX, the tour also features Toby Keith, Montgomery Gentry, and Keith Urban.

"We're really looking forward to this tour. It's gonna be fun," says Kix Brooks. "Besides playing with some of our favorite acts, we're going to have this circus atmosphere. It's really more rodeo clown than circus clown—that's where the 'Wild West Show' comes in."

In addition to the billed performers and a second stage, the Neon Circus will feature "street performers" ranging from trick ropers and tomahawk throwers to stilt walkers and fire-eaters. Spalding says the Neon Circus is a project that has been on the back burner for the multi-platinum duo for some time.

"This is something Kix and Ronnie [Dunn] have been wanting to do for four or five years, but for one reason or another it never worked out," says Spalding. "This year we decided we were definitely going to do it."

Adds Brooks, "We've always been fans of a party atmosphere at shows, like what you see Jimmy Buffett and guys like that do to keep the fans coming back year after year. We kind of get the same feeling at our shows. We keep doing good business, and hopefully the fans hear the songs they want to hear along with some new bells and whistles."

Since the tour was designed for outdoor venues, SFX was the logical choice, and the world's top promoter bought the entire tour. "When we came up with this idea, it was designed for amphitheatres, and SFX owns the most amphitheatres," says Spalding.

He adds that with nine production trucks, 12 buses, and 40 crew members, this is the biggest headlining tour Brooks & Dunn has ever attempted (a co-headlining tour with McEntire boasted 12 trucks). Despite the high production tab, tickets will be held to an average of \$32, Spalding says.

"We're gonna put on a big, kick-ass show, and it won't cost an arm and a leg to come," says Spalding. "We're looking to be inclusive as opposed to exclusive. This is about having fun and raising hell."

For Toby Keith, who has graduated to headline status himself, participation in the Neon Circus tour offers an opportunity for a high-profile outing. "The reason we did this tour is because it's a 40-city major-market tour that enables Toby to have maximum exposure in the best light," says T.K. Kimbrell, Keith's manager. "It's a huge tour, Toby is friends with everybody on it, and it's a great opportunity to hit these markets at a time Toby is sizzling hot."

Spalding adds that Neon Circus will be the first Brooks & Dunn tour in several years timed with a new

album release. The duo's latest Arista release, "Steers & Stripes," is due in stores April 24, three days before the tour begins in Birmingham, Ala.

"Traditionally we wait until a song becomes a hit before we add it to our set list, but this time out we're going to introduce some new material," says Brooks. "It's all coming together."

GIRLS' NIGHT OUT

One of the more creative country packages for 2001 is a Reba McEntire-headlined tour featuring Martina



BROOKS & DUNN

McBride and likely tourmates Sara Evans, Jamie O'Neal, and Carolyn Dawn Johnson. The five women will tour from July 10 until Aug. 13, playing a mixture of large venues.

Ron Baird, agent for Creative Artists Agency Nashville, agrees that such packages are a response to a tight touring market for country. "The same old thing isn't cutting it in this business any more," says Baird. "You've got to have an edge. I applaud Brooks & Dunn for what they're doing. That's an example of what the marketplace needs—more bang for the buck."

While stopping short of calling the Reba package a "country Lilith Fair," Baird does see the synergy. "There's a little bit of a woman-power thing going on here," he says. "We don't propose to be a Lilith Fair of country music. Our goal was to be hit-driven and be creative in putting this thing together. The fact of the matter is you have to be competitive with what's going on out there, and right now more and more tickets are being sold by fewer and fewer acts."

Although plenty of country touring activity is planned for 2001, such female headliners as Shania Twain, Dixie Chicks, and Faith Hill are expected to be absent from the road, which Baird thinks is another plus for his tour.

One female headliner who is making noise in the early going this year is William Morris act Jo Dee Messina, who is in her first headlining tour, with Rascal Flatts opening. Messina and Rascal Flatts are currently selling out theaters. "The business Jo Dee is doing is an important indicator in the plus column," says William Morris VP Gregg Oswald. "Every time I look at those ticket counts, I can't help but giggle."

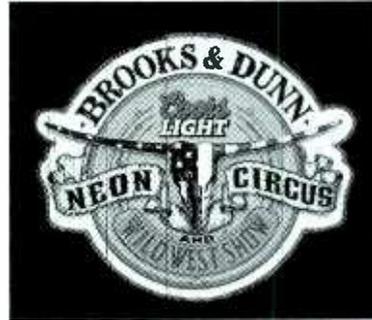
TIM & KENNY

In a stylistic about-face from the Reba tour, Creative Artists Agency is routing a Tim McGraw tour featuring Kenny Chesney and a third male act to be determined. McGraw and Chesney are both veterans of Strait's country fest, and their names will likely be forever linked following their much-

publicized run-in with law enforcement in Buffalo, N.Y., last year.

Like Keith, Chesney is making major strides as a headliner in his own right. Spring dates with Lee Ann Womack are selling well, and there is a possibility Chesney and Womack may work together again this fall. But for this summer, packaging Chesney with McGraw makes sense, according to Clint Higham, Chesney's manager.

"With Tim we'll be going into the biggest markets, where you're competing with people like Destiny's Child, Britney Spears, and every-



thing in between," says Higham. "Tim is a proven [draw], and the friendship between him and Kenny makes for a great fit. We think working on the George Strait tour [the past two years] really helped elevate Kenny's success, and now we have the opportunity to play for 15,000-20,000 people a night in the sheds."

THREE FOR THE MONEY

Creative Artists Agency will reprise its successful Berry, Bogguss, and Dean package in 2001, which features John Berry, Suzy Bogguss, and Billy Dean. Last year the three played about 50 dates, and they are nearing

that number of bookings for 2001.

"The concept is three headliners, one band, and one bus, and it works beautifully," says Baird. "Expenses are held down to a bare minimum, and the artists are making as much as they were when they were playing with their own bands and equipment. They're not losing it all to overhead."

The three acts begin and end the shows together and play about 25-30 minutes individually. The price to buyers for Berry, Bogguss, and Dean is \$25,000-\$35,000. "These acts have had

'You have to be competitive with what's going on out there, and right now more and more tickets are being sold by fewer and fewer acts'

- RON BAIRD -

24 top 10 records between them and sold over 6 million albums," Baird says.

From the William Morris Agency and SFX in Nashville comes another Volunteer Jam package for 2001, headlined by Charlie Daniels and featuring the Dickey Betts Band and 38 Special. That tour begins May 11 in Charlotte, N.C., and will play primarily at SFX sheds.

Nashville-based agency Buddy Lee Attractions has put together several packages for 2001, not the least of which is a co-headlining bill of Lorrie

COPYRIGHT DIRECTIVE NEARS APPROVAL

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Although the directive's wording doesn't literally prevent services like Napster from operating, Consoli says, "some use will be illegal, and some will be legal. If someone is uploading and downloading music from artists like U2, Bruce Springsteen, or Alanis Morissette, they must have a license from the record company or the artists themselves."

Napster itself has been involved in this context, according to Consoli. Napster attorney Manus Cooney, who formerly worked with U.S. Sen. Orrin Hatch, R-Utah, has reportedly been in favor of a wider interpretation of the private copying exception and been in regular contact with Boselli's office by phone and fax.

"Napster has called us and written to us in rage, because they know now that [their services] are not covered by the directive," says Consoli. "They've suggested that Boselli would become very unpopular among young people in [Boselli's home country] Italy, since it's one of the biggest markets for Napster."

"Napster also said to us that if Boselli's recommendations go through and it's not possible for Napster to operate in Europe, private copying will become so strictly defined that it will oblige U.S. legislation to follow and have consequences on the revision of the DMCA, since that act is a bit indifferent to the

problem," he continues.

"Boselli feels very strongly about the copying issue, and we've improved it in many ways," Consoli adds. "The wording has been modified so that private copying has nothing to do with commercial use of it. We don't criminalize anybody, and we don't think that Napster is a criminal organization. Some of the use encouraged by Napster is not permissible, and the directive says that won't be possible. This is why Napster is saying this. When the directive was first drafted, the politicians weren't very familiar with what Napster was."

Despite the politicians' contentment, though, the industry remains unimpressed. A Brussels-based spokeswoman for GESAC says, "We're very disappointed, concerned, and worried with the vote. The wording [on the private copying provision] legitimizes a wide interpretation of the law, so that it not only authorizes copying for private use but also giving those copies to a third person. Some members of the parliament were afraid that by saying that a person can only make private copies for private use, it wouldn't allow them to be given to someone within the family circle. We believe that's a big misunderstanding."

Philippe Kern, the general secretary of Impala, the indie labels' organization based in Brussels, agrees.

Morgan and Sammy Kershaw in support of the couple's new RCA album and single ("He Drinks Tequila"). Morgan and Kershaw will perform about 40 dates together between April and October, playing a variety of venues.

Another Buddy Lee package is the Honky Tonk Tailgate Party, a 60-date package that's already on the road. It features Rhett Akins, Daryle Singletary, and Jeff Carson. Co-headlining packages include Aaron Tippin with Billy Ray Cyrus and Mark Chesnut with Tracy Byrd, with the latter pair billed as the Boys From Beaumont, booked in conjunction with the William Morris Agency.

Buddy Lee Attractions president Tony Conway says acts can't be thrown together at random with expectations of one plus one equals four. "These packages are put together after a lot of research on our part on such things as record sales, SoundScan, past history, and whether or not the artists like and respect each other," says Conway. "We're seeing a lot of people trying to put together more than one artist and not necessarily just in-house but [with] whatever [acts] make sense."

Still, too much packaging can be a double-edged sword. Combining several top acts, including co-headlining situations, contributes to what is already perceived by some as a shortage of quality support slots for developing acts. "For the last five or six years, we've had a problem with opportunities to break a new act on packages," says Conway. "That has to change. At the moment, there are not a lot of promoters and managers willing to put an act on a package that means nothing [in terms of ticket sales] and pay for it."

"Our viewpoints are along the lines of what IFPI has been saying all the time," he says. "We're concerned over the fact that the directive doesn't really harmonize the private copying legislation throughout Europe, and it doesn't create conditions for a business-friendly environment in an online environment."

The IFPI declined to go into specifics prior to the parliamentary session. However, the organization's regional director for Europe, Frances Moore, said in a statement, "In order to provide music in the digital environment, private copying must be kept truly private. The definition of private copying voted in the legal affairs committee is still too broad. We're also concerned that a number of amendments could delay the directive by pushing it into conciliation. For example, [an] amendment concerning broadcasters would introduce entirely new elements that don't exist in EU member states' legislation."

A source at the IFPI says the federation is now interested in getting the directive through the political pipeline as soon as possible. "We're not interested in having it go through conciliation," the representative says.

Conciliatory procedures would delay adoption by three months. After adoption, EU member states have 18 months to implement the law into national legislation.

PROPER ROLE FOR MUSIC TV DEBATED IN U.S.

(Continued from page 1)

national TV have become smaller, as playlists become tighter and many music-video networks spend less time playing videos.

In the U.S., the situation is of particular concern because one company—Viacom Inc.—now owns the majority of the national music video networks: MTV, VH1, BET, CMT, MTV2, and their smaller spinoffs.

"Viacom is running the show now, whether we like it or not," says Mark Weinstein, president of R'N'R Freelance, a leading independent video promotion firm. "Anytime one company owns an extraordinarily high percentage of screen space for music videos, it's a problem."

As exclusive Billboard research shows (see the Music Video Report Card, this page), the largest music-video networks in terms of household reach aren't necessarily the biggest champions of music videos.

MTV

In the case of MTV—by far the largest U.S. music-video channel, reaching more than 77 million households—the number of videos shown on the network plummeted 36.5% from 1995 to 2000.

The trend toward more non-music programming is likely to continue. In January, New York-based MTV announced its new slate of programs, original movies, and specials in development for 2001, and most of the programs had little or nothing to do with music video.

MTV/MTV2 president Van Toffler points to such MTV shows as "Total Request Live," "Direct Effect," and "MTV Jams" as proving MTV's commitment to airing music videos. He contends that these shows are still effective in "making great crossover stars who appeal to our audience."

MTV also spotlights potential breakthrough videos through its Buzzworthy promotion. Still, MTV's abdication of its former role as a 24-hour-a-day music channel has drawn complaints from many in the music industry, although few want to state their complaints for the record.

"This isn't a new complaint," Toffler says. "Clearly, the novelty of just showing music videos has worn off. It's required us to reinvent ourselves to a contemporary audience. Music will remain the soul of MTV. Our non-music shows like 'Jackass' just get more press. What matters most to us is pleasing our audience."

It's not surprising that MTV is playing fewer videos than ever before, says Roy Lott, president of EMI Recorded Music North America and president of Capitol Records. "MTV has these non-music shows on for the sake of immediate ratings. [But] there'll always be that tension between the music industry and MTV when MTV doesn't support music and decides to put on other [non-music] programs instead."

According to hip-hop artist Common, it has become harder for new artists to get exposure through music videos because there are so many new artists now and less time given on nation-

al TV to show their videos. "Even if these artists blow up to the mainstream," he says, "they don't have a secure spot because the networks can be fickle."

VH1

VH1's slogan of "Music First" reflects a stated commitment to being a music channel. That has helped foster good will among record companies and the music industry at large.

"MTV may not play as many artists as it used to," Lott says, "but at least VH1 is extensively involved with a large range of artists."

That range has expanded dramatically in the past five years, since VH1 has championed more contemporary artists in rock and pop—compared with VH1's early days when it was mainly an adult-contemporary and classic-rock channel. New and developing artists are given a special VH1 spotlight with its Inside Track promotion.

"VH1's support was a big turning point for [singer/songwriter and Inside Track feature] David Gray," says Hugh Surratt, RCA senior VP of artist development/creative services. He adds that VH1 president John Sykes



LEE

"went the extra mile" by sending industry tastemakers Gray's CD, along with a personal letter endorsing the artist.

Gray says he is "very grateful to VH1," along with the other programmers "who gave support to my record before mainstream radio picked up on it."

But Sykes reveals that the trend of more longform programming and scripted shows will become a significant part of VH1, too. "Our goal is to continue the most creative ways to expose music to our viewers," he says. "For VH1, it started with music videos, then documen-

taries, and now we're continuing with original movies.

"The important thing to remember," Sykes adds, "is that everything we do is based on music. The artists and the music industry are supportive as long as it helps sell records."

MTV2

As an MTV spinoff channel, MTV2 has brought back MTV's original concept of playing a free-form mix of videos 24 hours a day. Yet more longform programs are in MTV2's future, as the network plans more concerts and original shows (Billboard, Nov. 4, 2000).

MTV2 received a huge boost in distribution at the beginning of this year when MTV Networks shuttered the Box Music Network in the U.S., replacing it with MTV2 in nearly all markets that previously carried the Box. In the past year, MTV2's U.S. audience reach has soared from 10 million to 30 million.

"Right now, MTV2 is 'stealing' a lot of programming from MTV," says Toffler. "But one of the best things about MTV2 replacing the Box is that we're going to take the local, interactive aspects of the Box and make MTV2 a more interactive

channel." MTV2's "Control Freak" is one such interactive program, with viewers voting online for their favorite videos.

"MTV2 has tremendous potential," says Lott. "They've been very supportive of [Capitol act] Coldplay, and it's helped break the band in the U.S."

Jeff Amato, president of independent video promotion company Vis-Ability, adds, "Of the other major music-video networks, MTV2 is most open to playing new artists."

BET

BET president/COO Debra Lee says that even though the network is now owned by Viacom, "BET is not going to lose its focus on the African-American community. But we'll probably look into cross-promotions with other Viacom networks. We're also looking into putting out more syndicated product. We hope this Viacom deal will also help us increase our distribution for [spinoff channel] BET on Jazz."

BET is headquartered in Washington, D.C., but its music department is based in New York. BET International operates BET in 30 countries in Europe and 36 in Africa.

With MTV playing so many R&B and hip-hop videos, "there is going to be some overlap," says BET VP of music programming Stephen Hill, "but BET's role is to take these artists to their core audience. Eventually, MTV plays them and takes them to a more mainstream level."

Regarding the volatile content of many hip-hop videos, Lee says that BET's relationship with labels has been one of give-and-take. "What we don't want to do is become a censor," she says. "That's why we have a standards committee to send videos back to record companies for re-edits. I hope videos will improve in quality. There needs to be more variety in the videos and not focusing so much on females as objects."

Common agrees. "Too many videos have become redundant," he says. "We aren't challenging people's minds enough. [But] the final responsibility with what's in the videos is with the artist, because the artists are the ones who decide how they want to portray themselves."

CMT

CMT will undergo a transformation in the coming months, according to Sykes, who is president of CMT along with holding the same title at VH1. Chief among the changes at CMT, he says, will feature "more artist-driven stunts and more longform programming. We're going to have more documentaries, a live request show, and we're going to be doing something with the Country Hall of Fame in May."

It's so difficult for a country act to get a slot on a national TV show like "Late Show With David Letterman" that country channels are often the only national TV exposure many such artists can get, points out country singer Lee Ann Womack. Still, she welcomes more longform programming on CMT.

(Continued on next page)

Heavy-Rotation List

Music Video Networks' Most-Played Videos of 2000 in U.S.

	Artist	Video	Label	No. of Plays
MTV	Eminem	The Real Slim Shady	Webb/Aftermath/Interscope	366
	Dr. Dre Featuring Eminem	Forgot About Dre	Aftermath/Interscope	357
	'N Sync	Bye Bye Bye	Jive	337
	Sisqó	Thong Song	Dragon/Daf Soul	328
	Jay-Z Featuring UGK	Rig Pimpin'	Roc-A-Fella/Def Jam	291
VH1	Red Hot Chili Peppers	Otherside	Warner Bros.	796
	Sting Featuring Cheb Mami	Desert Rose	A&M	721
	Creed	Higher	Wind-Up	708
	Santana Featuring Rob Thomas	Smooth	Arista	694
BET	Faith Hill	Breathe	Warner Bros. Nashville	685
	Nelly	Hot S**t (Country Grammar)	Fo'Reel/Universal	297
	R. Kelly	I Wish	Jive	297
	Carl Thomas	I Wish	Bad Boy/Arista	296
	Avant	Separated	MCA	294
CMT	Jagged Edge	Let's Get Married	So So Def/Columbia	293
	Toby Keith	How Do You Like Me Now?!	DreamWorks Nashville	859
	Keith Urban	Your Everything	Capitol Nashville	859
	Lee Ann Womack	I Hope You Dance	MCA Nashville	797
	Martina McBride	Love's The Only House	RCA Nashville	793
MTV2	Faith Hill	Breathe	Warner Bros. Nashville	776
	U2	Beautiful Day	Interscope	688
	David Gray	Babylon	ATO/RCA	654
	Red Hot Chili Peppers	Californication	Warner Bros.	563
	No Doubt	Simple Kind Of Life	Trauma/Interscope	547
GAC	Travis	Why Does It Always Rain On Me	Epic	523
	Toby Keith	How Do You Like Me Now?!	DreamWorks Nashville	1,019
	Keith Urban	Your Everything	Capitol Nashville	1,007
	Pascal Flatts	Prayin' For Daylight	Lyric Street	1,002
	Andy Griggs	She's More	RCA Nashville	955
Eric Heatherly	Flowers On The Wall	Mercury Nashville	945	

SOURCE: BROADCAST DATA SYSTEMS

U.S. Music-Video Report Card

Number of times that videos were played on each network in the given year

	1995	1998	2000
MTV	47,118	43,790	29,920
VH1	50,697	44,008	36,606
BET	27,872	34,680	30,365
CMT	102,377	96,644	90,952
MTV2*	—	83,564	63,353

*MTV2 went on the air in 1996

SOURCE: BROADCAST DATA SYSTEMS

U.S. Music-Video Network Profiles

	Launch Year	Target Audience	Owner	Household Reach
MTV	1981	12- to 24-year-olds	Viacom	77 million
VH1	1985	18- to 49-year-olds	Viacom	74 million
BET	1980	18- to 34-year-olds	Viacom	63 million
CMT	1983	18- to 34-year-olds	Viacom	45 million
MuchMusic USA	1996	18- to 34-year-olds	Cablevision	40 million*
MTV2	1996	18- to 34-year-olds	Viacom	30 million*
Great American Country	1995	25- to 54-year-olds	Jones Int'l	15 million

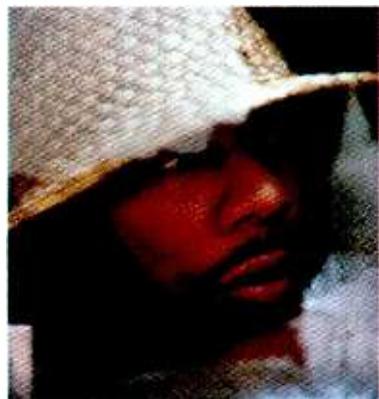
SOURCE: NIELSEN MEDIA RESEARCH, EXCEPT * FROM THE INDIVIDUAL NETWORK

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(Continued from preceding page)

"That sounds like a positive move," she says. "I think consumers want to know more about artists besides what they can get from watching videos."

Adds Jeff Walker, president of AristoMedia, a leading independent video promotion company for country music, "Even if CMT were to



COMMON

have more longform programming and show less videos, I wouldn't have a problem with that if they doubled their audience and stayed focused on music."

GREAT AMERICAN COUNTRY

Great American Country (GAC) director of programming John Hendricks says the network distinguishes itself from chief rival CMT in three areas: "We play more videos than CMT, CMT is trying to skew more pop than we are, and we have a leaner management structure."

GAC VP of marketing Scott Duran adds, "Our philosophy has been to keep costs down and give the viewers what they want: videos. We're going to keep our longform programming at a minimum."

Based in Englewood, Colo., GAC has remained competitive by opening a Nashville office last year. To further boost its Music City presence, GAC launched a daily show based in Nashville, "Country Request Live." GAC also hosts customer appreciation shows, featuring country celebrities.

MUCHMUSIC USA

MTV's cutback on its music video programming is all the more reason for people to look to alternative musical channels, according to Norm Schoenfeld, head of programming for one such network—MuchMusic USA, the MuchMusic spinoff channel based in Bethpage, N.Y. In the past year alone, MuchMusic USA has increased its distribution remarkably—from under 15 million households to more than 40 million, according to the network.

Insiders say that in order for MuchMusic USA to establish a powerful identity, the network must establish breakout stars separate from those that competing networks can take credit for breaking. MuchMusic offers its Break This promotion for new and developing artists, which has given early support to Vertical Horizon, Dido, and P.O.D.

Tommy Boy head of video promotion Victor Lee says that MuchMusic USA will have more of an impact

with stateside labels if it has "programming generated entirely in the U.S. and not from Canada."

Schoenfeld asserts that U.S.-specific programming is part of MuchMusic USA's plan. "We'll take a fresh approach to videos and artists."

OTHER NETWORKS

National TV exposure for music videos isn't limited to the largest music video networks. Other networks that have regular music programs or show music videos include PBS, HBO, Disney Channel, A&E, Nickelodeon, CNN, the USA Network, and Oxygen.

College Television Network and Broadway Video's Burly Bear Network play videos and reach thousands of U.S. college campuses. Studio M, launched in December 2000, is a music-video network available for up to six hours a day, mainly on independent broadcast TV stations.

There are also the major music networks' smaller spinoff channels, available mainly through satellite TV or digital cable: MTV X (hard rock/heavy metal), MTV S (Latin music), VH1 Classics (classic rock), VH1 Soul (R&B), VHUno (Latin music), VH1 Country, BET on Jazz, and BET Gospel.

HEAVY ROTATION AND INDIE LABELS

Videos from independent labels are noticeably scarce on the major music-video networks' playlists (see the Heavy Rotation List, page 68). Do music-video networks have a bias against indie-label videos?

Tommy Boy's Lee says, "No, the networks aren't biased against independent labels. It all comes down to hits. If an indie label has a hit song, the networks will play the video."

Wind-Up Records senior VP of promotion Shanna Fischer agrees. "I've never felt the video networks didn't take us as seriously because we're an independent label," she says, noting that a "compelling artist story" is essential for a network to add a new artist's video.

Amato adds, "Even with the networks that play a lot of music, it's the same politics in getting videos played."

COMPETITION CONCERNS

Now that Viacom has a stronghold on the U.S. music video network business, how does this dominance bode for the competition?

"In general, it's very difficult for a music network to be launched without the backing of a major corporation," says Derek Baine, a senior analyst at media analyst firm Paul Kagan and Associates. "The problems are distribution and cost. There are too many new cable networks and not enough room for them. Starting a national cable network costs an average of \$200 million-\$300 million, and there aren't too many independent organizations that can raise that kind of money."

In 1984, media mogul Ted Turner tried and failed to create a network that would give MTV serious competition. Turner's fledgling Cable Music Channel (CMC) lasted just one month on the air.

According to Tom McGrath's 1996 book, "MTV: The Making Of A Revolution," CMC's demise was due in large part to exclusive deals MTV had with record companies.

Viacom is running the show now, whether we like it or not. Anytime one company owns an extraordinarily high percentage of screen space for music videos, it's a problem'

- MARK WEINSTEIN,
R/N'R FREELANCE -

Last year, Washington, D.C.-based New Urban Entertainment (NUE) was launched as a rival network to BET, with Quincy Jones as a key investor. But NUE is currently on hiatus and rumored to be

going out of business.

Baine says that Viacom's domination of national music-video networks would be problematic if Viacom were to "engage in antitrust practices that would prevent companies from doing business with the competition or if Viacom owned any record companies."

In 1999 MTV Networks was under investigation by the U.S. Department of Justice for MTV's long-running practice of making deals to have exclusive rights to select videos for about four weeks per video (Billboard, Dec. 25, 1999). Coincidence or not, 2000 was the first year in several that MTV did not have any exclusive videos, according to Broadcast Data Systems reports.

The likelihood of any major corporation launching a national music-video network to compete with a Viacom-owned outlet will "depend on how much they think it's worth the cost," Baine says. "New networks will have a better chance on digital cable."

For artists, competing alternatives in music television are a concern. Womack asserts, "The more music channels we have, the better."

From a label angle, Tommy Boy's Lee concurs, saying, "It's getting harder to break new music on the networks. More of the video networks need to take more chances and not follow so much what radio's doing."

Ultimately, a healthy climate for new artists helps the music industry.



WOMACK

try at large—not only artists, labels, and retail but also music-video programmers. A rising tide lifts all boats, as Lott affirms, "If these networks play more videos from new artists, it's to everyone's long-term benefit."

MUCHMUSIC AND ITS SISTERS DOMINATE CANADA

(Continued from page 1)

A single media firm—Toronto-based CHUM Ltd.—owns Canada's leading music-video networks: MuchMusic, MuchMoreMusic, Musiqueplus, and MusiMax. The Canadian music industry generally doesn't view this monopoly as a problem, because the nation's music-video networks remain focused on music and are consistently supportive of artists, especially home-grown acts.

The bottom line, according to Universal Music Canada international marketing manager Shawn Marino, is that MuchMusic and its sister channels have earned their good will with the Canadian music business. "They give amazing support to artists," he says. "If you go to them with a great video from a great act, [the networks] will more than likely step up to it, and that makes all the difference in selling records."

MuchMusic's target audience consists of 18- to 34-year-olds, with a playlist of pop, rock, R&B, and hip-hop. MuchMusic's audience reach is more than 6 million households in Canada, according to the network.

MuchMoreMusic's main demographic consists of 25- to 49-year-olds, and the network's playlist is focused mainly on AC artists, but also plays a mix of rock, pop, R&B, and country. MuchMoreMusic, which was launched in 1998, currently reaches about the same number of households as MuchMusic.

Musiqueplus and MusiMax are the French-language versions of MuchMusic and MuchMoreMusic, respectively. The Canadian household reach for Musiqueplus is about 2 million, and for MusiMax it is about 1.5 million, according to CHUM.

The playlist for MuchMusic is similar to MTV's with one noticeable difference: Regulations by the Canadian Broadcasting Corp.

(CBC) require that the programming of MuchMusic and other Canadian TV networks include at least 30% Canadian content. The CBC is a public institution that provides Canadian cultural content to the nation's TV and radio outlets. Due to this law, MuchMusic and its peers essentially have a "quota" to play a certain number of Canadian artists.

The Canadian Radio-television and Telecommunications Commission has also prevented foreign music-video competitors—including Viacom's MTV Networks—from entering the Canadian market. So with one company owning the national music-video networks in Canada, what do these networks consider as their competition?

"We compete with each other," says David Kines, VP/GM of MuchMusic and MuchMoreMusic. "We also compete with anything that is vying for the attention of our viewers, such as video games and the Internet. We produce 90% of our programming in-house. While we don't have direct competition in the music-video field, we've done a great job of reaching our target audiences and staying ahead of the curve."

The closest TV competitor to MuchMusic is Youth Television (YTV), a nationwide channel similar to Nickelodeon. Although not a network focused entirely on music, YTV has such music shows as "Hit List" and "Chart Attack."

MuchMusic cites the Matthew Good Band, Kid Rock, Choclaire, Rascalz, and OutKast as recent examples of acts that were able to break through to Canadian audiences primarily because the network gave early exposure to them.

"MuchMusic absolutely had a lot to do with the success of the Matthew Good Band," Marino says. "Much-

Music put all of the band's videos in heavy rotation and supported the act right out of the box when a lot of people didn't know who they were."

Marino—who was most recently Universal Music Canada's electronic media manager, handling the label's video and TV promotion—explains that CHUM's monopoly on the Canadian music-video networks isn't a problematic issue with the Canadian music industry.

"You immediately want to say that competition is good, and you want alternatives," Marino notes. "But MuchMusic and the other [CHUM] networks don't rule with an iron fist. The Canadian music-video networks' influence on selling records in Canada is generally on the same level as radio."

As for MuchMoreMusic, Marino says, "My advice would be for MuchMoreMusic to improve its branding. Sometimes it's hard to tell MuchMoreMusic apart from MuchMusic. MuchMoreMusic needs a more distinct look."

Indeed, says Kines, "MuchMoreMusic is our top priority. We're looking at building its distribution and more original programming."

As for the French-language Musiqueplus and MusiMax channels, Marino says that "in many ways, they're more influential to their audiences than the English-language music-video channels, because there isn't much French-language programming in Quebec, outside of Montreal. So the Canadians who only speak French get more out of channels like Musiqueplus and MusiMax."

MuchMusic will also continue its international expansion plans, according to Kines. A localized version of MuchMusic is now available in such territories as the U.S., Finland, Argentina, Singapore, and Spain.

COMPETITION WITH MTV IN EUROPE HEATS UP

(Continued from page 1)

Across Europe as a whole, MTV reigns supreme, but the network faces stiff competition in nearly every market, forcing it to have an altogether different approach from its U.S. parent. As a result, music dominates nearly all of the dedicated music channels, and the relevance to the music industry of the various continental music TV stations has never been more important.

"There's only one word to describe music television to us: vital," says Mike Allen, EMI VP of international. "From this office [in London], we have a direct relationship with MTV at network level and occasionally with some of the other European players—although because they tend to be single-territory players, they tend to be dealt with by the local offices."

MTV recently announced that it plans an increased commitment to live music across its European channels and Web sites (*Billboard Bulletin*, Jan. 24). Live music content is expected to rise by 10%, with pro-

'Acts like the Chemical Brothers and Moby, who weren't getting radio play, owe their profiles in France to video play on MCM. French rock also benefits'

- STEFAN ESPINOSA, LABELS -

gramming tailored to each region.

Says MTV Networks Europe president/CEO Brent Hansen, "We've always had a pretty high music content, [but it's] the amount of live music programming that is actually what is going up, rather than music *per se*."

Emphasizing the importance of music content to MTV in Europe, Hansen adds, "We're generally about 80% music-driven, if not more, on virtually all our feeds. That's also a practical thing, as we're feeding nine MTV channels around Europe, and we have to provide material that will be valuable to each and every one of those channels."

Hansen isn't averse to non-music programming, but he is determined not to dilute the music content on MTV's European stations. "Non-music programming is important to us; don't get me wrong," he says, "because the editorial programming we do gives us a point of view. But in Europe, we believe that our long-term success will be based upon our credibility as a music-deliverer."

"Live music is something that our audience tells us they would like to see," Hansen adds. "That won't necessarily give us bigger ratings, but it will enrich the viewing process."

With digital TV set to bring hundreds of new channels to European screens, Hansen is acutely aware that the competition is looking to lure away MTV viewers. "Our biggest competition is essentially anybody that takes share from us," he says,

"because music channels don't get massive share, and there is a lot of new TV in the digital environment that is going for that 16- to 25-, 26-year-old group, which is our core."

MTV's digital rollout will be based on music, Hansen adds. "We constantly encourage people to go to gigs, we've got tour support—we're about participating. In a domestic market, where it would be a value-add to our service, we will not shirk from dealing with longform programming. But I think in the short term, music gives us a lot more bang for our buck; it gives us more scope to create opportunities for artists that can be seen on all MTVs around Europe. Essentially, that's the most important part of what we do, and we want to reinforce it."

GERMANY

The hottest contest among music TV rivals in Europe is in Germany—the world's third-largest music market—where MTV and Viva are locked in a close battle for ratings. Both channels claim to be market leaders in Germany and quote various viewing figures, which put both in the 4.4 million viewers per day ballpark.

Viva became a publicly traded company last year, but three of its largest shareholders remain AOL Time Warner, Vivendi Universal, and EMI.

Dieter Gorny, CEO of Viva Media AG, says, "To be successful, you have to do things that are not comparable to normal television. This means you have to offer a 24-hour service that gives every consumer the possibility to come in touch with the entertainment world only by entering this world for five minutes whenever he wants. So you have to build up your program or content on a bits-and-pieces strategy rather than long-running formats."

"In Germany," Gorny adds, "Viva has 70% music and 30% the rest—which means words and graphics and whatever. I believe that if you go over 40% words, that becomes dangerous, because then you are starting to become comparable to normal television stations."

According to Gorny, the lack of competition for MTV in the U.S. means the network may indeed be close to becoming just another TV channel. "Not only does that give you higher costs for programming, but you are also starting to compete with normal TV networks, which is another battlefield. And you lose, step by step, one of your supporting pipelines—the music industry."

Yet Gorny believes that the U.S. situation—in which music content on TV is on the decline—is unlikely to happen in Europe. "I believe that a lot of the unique qualities that Viva has had the chance to develop has had to do with the fact that we have a great competitor at our back—MTV. I also believe there's enough space in the market for Viva and MTV to live together."

If a situation similar to that in the U.S. were to happen in Europe (where actual music content on MTV decreased), Allen concedes that it would not be welcomed. But he doesn't think it would necessarily have a negative impact on the

recorded-music business.

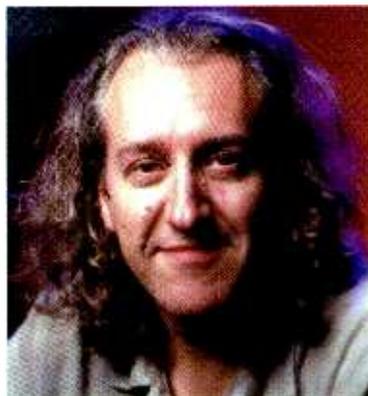
"In a lot of places, MTV is no longer the only player in the market," Allen says, "so they aren't the totality of the music television market. If MTV, for instance, were to cut the music content by introducing more lifestyle programming, it would depend on what the other players did that would matter."

FRANCE

Depending on which cable or satellite operator an individual viewer has in France, there are seven dedicated music channels available. MTV France, MCM, M6 Music, Fun TV, RFM TV, VH-1, and M2 are all operating but, even collectively, have less real market influence than terrestrial broadcaster M6 Music.

M6 Music has 100% reach, while the cable and satellite channels enjoy a fraction of that—20%-35%, depending on the distributors. Most recent available ratings (from 1999) are MCM, 1.4 million individuals per week; MTV, 1 million; RFM TV, 370,000; Fun TV, 370,000; M6 Music, 300,000. The ratings system, run by Mediametrie, has recently been changed from a phone-up survey to a standard channel monitor placed in homes across the country.

Despite the fact that M6's music content is now a mere 20% of its airtime, the network can, and does, make hits. Sergeant Garcia's "Acabar Mal" is a good example of a song that wasn't getting much radio play. But, says Stefan Espinosa, promotion manager at Spanish company



HANSEN

Labels, "after the video was rotated on M6, it took off."

While it is hard for the digital channels to compete with the reach of M6, MCM is also a useful audience-building tool for certain acts. "MCM, unlike M6, can rotate clips heavily, and they have a fairly eclectic playlist," Espinosa says. "Acts like Chemical Brothers and Moby, who weren't getting [radio] airplay, owe their profile here, at least in part, to MCM. French rock also benefits from [MCM's] playlist policy."

The introduction of French programming on MTV France last spring seems to be having the desired effect. The channel is gaining viewers and closing in on top-rated cable/satellite rival MCM.

SPAIN, ITALY

In Spain, there is little generalist music coverage on terrestrial TV, but public channel TVE 1 does air Música Sí. On digital platforms via

satellite, 24-hour music channels include MYT España, 40TV, 40Latino, and Sol Musica (top 40). On each of these channels, programming is devoted to the video/interview format, with music dominating.

In Italy, the two main music-video outlets are MTV Italy and TMC2 (Telemontecarlo), although they are currently in a state of turmoil. MTV Italy is broadcast on terrestrial TV as a "host" of Alberto Peruzzo's Rete A station. Yet the Italian TV authority has announced that Rete A's national license will not be renewed, as its advertising is handled by an American company—namely, MTV—and this decision has been upheld in court. Due to this, MTV is looking for an alternative, and this has led to widespread speculation that it will move to the home of its former rival, TMC2.

TMC2—formerly known as Videomusic—was, like TMC1, the property of the Cecchi Gori Group. Last summer, the Cecchi Gori organization sold the two stations to yellow-pages publisher Seat, which is owned by Telecom. Plans were announced for the two companies to form a third TV "pole" as a rival to the three state-owned RAI stations and the three private stations owned by Silvio Berlusconi's Mediaset company. This also fueled speculation that TMC2 and MTV would join forces, but the TMC/Seat operation has also been blocked by the TV authority.

Rete A—which was opposed to the TMC/Seat merger—has announced that, as of May 1, its programming will be provided by the German company Viva. Presumably, MTV will have no choice but to move in with TMC2.

TMC2 is approximately 75% music-oriented, with an emphasis on Italian acts; it also airs news and sports. MTV dedicates about 80% of its programming to music, with a more international focus, and it also airs news, talk shows, and cartoons.

Italy also has three digital satellite stations, all of which are the property of radio outlets: Video Italia is owned by Radio Italia, RTL by RTL 102.5, and DeeJay Television by Radio DeeJay.

U.K., OTHER EUROPEAN TERRITORIES

Beyond the venerable British TV show "Top Of The Pops"—still a key showcase for music videos—the U.K. has the Box, which claims the crown as the most-watched music TV channel, according to July 2000 British Audience Research Bureau figures for Sky Digital viewing. These figures show that nearly one-third of everyone who receives Sky Digital programming watches the Box (which is owned by media conglomerate Emap).

The Box allows viewers to control programming via interactive remote control and phone, with the audience requesting the music videos it wants to see. The format features back-to-back video clips only.

MTV Europe has a separate network operation—MTV U.K.—for the U.K. and Ireland. Its playlist is similar to its American counterpart except that it has more emphasis on U.K. acts, such as Robbie Williams, Texas, and All Saints. The U.K. also has VH1 and MTV spinoffs MTV 2,

MTV Base (R&B/hip-hop), MTV Extra (pop), and MTV Dance.

The only 24-hour music channel in Scandinavia is MTV Nordic, which is coordinated from London. There are some private networks in the region, but neither these nor the public stations air any major music shows. In addition to Scandinavia (Norway, Sweden, and Finland), MTV Nordic covers Denmark, Estonia, Lithuania, and Latvia. Heavy rotation is given to artists from the U.K. and U.S. (Red Hot Chili Peppers, Eminem) and other European acts (Addis Black Widow, Stakka Bo).

MTV has separate operations and playlists for the Netherlands (MTV NL) and Poland (MTV Polska). Their playlists are similar to MTV U.K., but MTV Polska gives more airtime to non-Anglo acts.

MTV European is the name of the music-video network for Belgium, Egypt, Greece, Hungary, Iceland, Israel, Luxembourg, Bulgaria, Azerbaijan, Croatia, Switzerland, Malta, Monaco, Romania, Cyprus, and

'Competing with normal TV networks is another battlefield. And you lose, step by step, one of your supporting pipelines—the music industry'

- DIETER GORNY, VIVA -

Turkey. MTV European's playlist leans on U.S. and U.K. acts like Madonna, All Saints, and Eminem.

Besides MTV, Benelux countries have a local version of the Box, as well as another highly popular outlet—the Music Factory (TMF). Regarding the latter's standing, one label source says that young viewers just don't seem to have the same "love relationship" with MTV Europe that they have with TMF.

In the Netherlands, TMF consistently helps break national acts, such as the Postmen. Last year, the Dutch reggae/hip-hop act earned breakout pop status when its V2 single "Renaissance" logged time as a TMF "superclip of the week." Owned by the Bussum, the Netherlands-based Dutch media giant Wegener, TMF also produces separate programming for Flemish-speaking Belgium via TMF Vlaanderen. French-speaking Belgium is served by the French MCM channel.

MTV Russia was launched in 1998 as part of a licensing agreement with Moscow-based TV company Biz Enterprises. MTV Russia imports shows from its U.S. and U.K. counterparts in addition to having its own original Russian programming.

Assistance in preparing this story was provided by Carla Hay in New York; Howell Llewellyn in Madrid; Kai Lofthus in Oslo; Marc Maes in Antwerp, Belgium; Gary Smith in Marseille, France; and Mark Worden in Milan.

MOST ASIAN VIDEO NETS FOCUS ON MUSIC

(Continued from page 1)

MTV and Channel V.

"Ninety percent of our programming is fundamentally about music, and 10% is about lifestyle," says MTV Asia president Frank Brown. "The raison d'être for MTV [Asia] is to promote music in the region."

BMG Asia-Pacific regional VP Michael Smellie points out that Asian music channels aren't as likely as their stateside counterparts to go after a mass audience—and so are freer to concentrate on "pure" music programming.

In Japan, the world's second-largest music market, there are three major players when it comes to music TV: MTV Japan, Space Shower TV, and Viewsic.

Space Shower TV claims to be Japan's biggest music TV outlet, with some 3.3 million households nationwide capable of viewing the

Tokyo-based channel. Videoclips account for about 55% of the channel's programming, interviews and documentaries 30%, concert footage 8%, and music information and quiz programs make up the remainder. Domestic music constitutes about 70% of the videos broadcast.

"Viewsic is a 100% music channel," says a company spokesman. Videoclips make up some 70% of Viewsic's programming, while concert footage, documentaries, and other music-related programs compose the remainder.

Viewsic is operated by SME TV, which is two-thirds-owned by Sony Music Entertainment (Japan) and one-third-owned by Sony Broadcast Media. The station says it has a viewership of 1.9 million households. Like Space Shower, domestic music accounts for some 70% of the video-

clips broadcast by Viewsic.

Due to the end of its previous licensing deal, MTV had no presence in Japan from the end of 1998 until it relaunched Jan. 1. Now MTV is back on track in Japan, offering more foreign music than its rivals.

Of MTV Japan's 168 hours of programming each week, original productions account for 73.5 hours, including repeats; back-to-back video hours constitute 66 hours per week; acquired programming (i.e., longform programs from MTV U.S./Europe) fill up 28.5 hours.

There are no game shows or reality shows on MTV Japan. "Everything we do should continue to keep music at its core in Japan, where the audience is amply served elsewhere when it comes to variety-style programming," says Nigel Robbins,

MTV Japan senior VP of editorial.

MTV is received in more than 3 million homes in Japan. Non-Japanese music accounts for roughly 60% of the music MTV broadcasts.

Another player in Japan's music TV market is Japan Satellite Broadcasting, better known as WOWOW, which has some 2.6 million viewers. Although movies account for just over half of WOWOW's schedule, music is a major programming element. The station airs live broadcasts of events like the Grammy Awards.

Japanese labels are generally pleased with the level of cooperation they get from music TV broadcasters. "We get good exposure, in particular for new artists," notes WEA Japan international A&R GM Kei Hayashi.

In Australia, MTV's music quotient is 75%, with 25% devoted to fashion,

sports, animation, and lifestyle, according to channel manager Helen Ryan. The non-music segments are made by its overseas affiliates, and Ryan believes they have core appeal to viewers. She says, "I think we'll keep the music and non-music quotient as it is now."

At Channel V Australia, GM Barry Chapman says, "We're music-focused. We've experimented with lifestyle segments, but they didn't rate. Our audience, which is targeted at the 13-to-24 group, made it clear they want a broad-based music channel."

Last year, V doubled its coverage of live performances, a move that worked well enough with viewers that Chapman wants to expand on it. In December, V also launched a channel called MusicMax aimed at the

(Continued on page 76)

LATIN AMERICA POISED FOR MUSIC VIDEO GROWTH

(Continued from page 1)

aside, the number of music channels in Latin America is growing. In individual markets, multiple channels—including HTV, MuchMusic, and MusicCountry—compete for viewer attention and are considered increasingly vital promotional tools. This has led to a marked improvement in the quality of Latin music videos in the past two years alone.

Still, the lack of an established, recognized Latin music-video outlet inside the U.S.—despite regular music shows on the Univision and Telemundo networks—has hampered the development of Latin music videos and has made the U.S. Latin music industry almost entirely dependent on radio for promotion.

But that may be changing. Since 1998, MTV has offered MTV S (the S stands for Spanish), which can be seen on both digital and analog cable. In the meantime, competing music channel HTV—which is also seen throughout Latin America—is aggressively looking to position itself in cable systems in major cities before the year's end.

"Does the video necessarily sell records?" asks Marya Meyer, VP of artist marketing for Universal Music Latin America. "No. But you cannot not do the video."

No wonder, then, that Meyer, like most label executives, believes a strong Latin music-video channel in the U.S. would make a difference.

HTV

Newly revamped since last October, Miami-based HTV is diametrically opposite to MTV in fundamental ways. On one hand, the channel programs only Spanish-language videos—including salsa, merengue, pop, hip-hop, and reggae—and on the other, it doesn't break down programming by regions.

Purchased two years ago by the Cisneros Television Group, HTV is carried in the U.S. on satellite and cable and on DirecTV everywhere in Latin America. It reaches 4.1 million households.

Now, with a new look and new programming, the channel looks to expand its scope. Says HTV GM Gabe Baptiste, "We'd like to be as much of a basic cable service as CNN."

MTV LATIN AMERICA

The Miami-based MTV Latin America was launched in 1993 as a service for Latin America, not the U.S.—and it's not seen in the U.S. MTV Latin America now has 11 million subscribers in the region (not including Brazil) through its three localized feeds: Northern (Mexico, Central America, Venezuela, Colombia), Southern (Argentina, Uruguay, Paraguay), and Central (Chile, Peru, Ecuador, Bolivia). It is carried on basic cable, direct-to-home, and pay TV.

MTV Latin America airs about 60% English-language videos, a percentage that has lessened as Latin video production grows. Unlike its U.S. counterpart, MTV Latin America focuses more on videos than longform programs.

"The market is still hungry for music videos, and every market is in a different stage of evolution," says Antoinette Zel, MTV Latin America executive VP/managing director. "That's why we had to split our feeds." According to Zel, the channel saw its highest revenue ever last year, and there has been a 16% increase in subscribers from 1999 to 2000.

MTV Brazil—which reaches some 16 million households—is run independently from MTV Latin America and airs a mix of Brazilian and English-language videos, along with local programming.

MTV S

The 24-hour Latin music service and MTV spinoff aimed at the 12-24 U.S. Hispanic demographic is regarded as the Latin face of MTV in the states, but it's not nearly as widely available. Although the channel will not divulge its exact reach, it is estimated that it reaches 600,000 U.S. households. Another sister network, VHUno, which plays mostly tropical videos, is available on cable.

Unlike MTV Latin America, MTV S airs only Spanish-language videos, with no commercials and no VJs. "We want to be true to the MTV brand with music," says Eric Sherman, VP of MTV S. "But since there's already an MTV, we don't aspire to be as big as they are. A priority for us in 2001 is marketing the channel."

MUCHMUSIC

Buenos Aires-based MuchMusic airs a blend of Argentine rock, Latin pop, and English-language videos that accounts for about 65% of its time. But the channel's forte is its five daily hours of live programming, which are local and interactive. Carried on Argentina's basic cable net, the channel is also seen throughout Latin America, reaching 5.1 million homes.

Owned by CTG, MuchMusic Argentina licenses its name from the Canadian network. There are plans to launch local MuchMusic channels in other Latin countries. Colombia already airs two hours of locally produced Much Music programming.

MUSICCOUNTRY

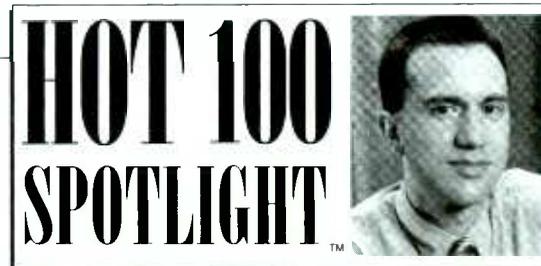
Nashville-based Gaylord Cable Networks' ventures in Latin America have formats that accommodate music from each country.

Gaylord took a local partner in Argentina and in December launched MusicCountry Latin America, a 24-hour music channel that plays country, rock en español, and pop. The channel has a production studio in Buenos Aires and produces original programming. Gaylord also has a partnership in Solo Tango, a 24-hour channel devoted to the tango genre.

In Brazil, Gaylord is the sole owner of the relaunched MusicCountry Brazil, a "very Brazilian" service that originally started in 1995 as CMT Brazil and is available to 1.6 million subscribers. In Mexico, Gaylord joined with Guadalajara-based Mega Cable to launch Video Rola, a 24-hour Mexican channel that is also seen in some West Coast cities.

WTCV (TU CANAL DE VIDEOS)

The Puerto Rican channel WTCV airs only music videos, 24 hours a day—with a twist: Videos are played for pay. To ensure fairness, station GM Margarita Nazario has strict rules: No single video can air for more than two straight months; no single company can have more than four videos on the air during a cycle; and no video can air more than five times per day. Although there are no WTCV ratings available, according to Nazario, the channel is carried by most cable systems, and labels in Puerto Rico reportedly swear by it.



by Silvio Pietroluongo

OUTKAST MOVES IN: OutKast's "Ms. Jackson" (LaFace/Arista) climbs to No. 1 on The Billboard Hot 100, narrowly besting an impressive rush by Joe Featuring Mystikal's "Stutter" (Jive). "Stutter" earns the Greatest Gainer/Sales title for a second consecutive week—and the third time in the past four weeks—with a gain of 10,500 units. "Stutter" holds at No. 1 on Hot 100 Singles Sales with a total of 60,000 units sold, while "Jackson" rises 4-2, up 7,500 pieces to 44,000 scanned. But "Jackson" claims the Hot 100 crown, thanks to its lead on the airplay side at both monitored Broadcast Data Systems (BDS) stations and playlists from non-BDS stations.

"Jackson's" stay at No. 1 may be a short one, however, as Shaggy Featuring Ricardo "RikRok" Ducent's "It Wasn't Me" (MCA), which falls to No. 3, should reclaim the leadoff spot due to the retail release of that single as a CD. Street-date violation sales of "Me" push the title 70-42 on the sales chart, where it has appeared up to this point strictly as a 12-inch vinyl release. Meanwhile, as Shaggy's album "Hotshot" rises to No. 1 on The Billboard 200 (see Between the Bullets, page 76), his latest radio track, "Angel," climbs into the top 10 of the Hot 100.

"Angel" moves 12-9 and is the Greatest Gainer/Airplay for the second straight week, with an audience increase of 15.5 million. With "Me" at No. 3 and "Angel" at No. 9, Shaggy becomes the first artist in 2001 to place two songs in the top 10 of the Hot 100 in the same week. Only two acts pulled off this feat in 2000: Santana in April with "Maria Maria" and "Smooth" (Arista) and Destiny's Child in November with "Independent Women Part I" and "Jumpin', Jumpin'." The last solo artist to have two top 10 songs in the same week was Faith Evans, who joined Whitney Houston and Kelly Price on "Heartbreak Hotel" (Arista) and appeared with Puff Daddy on "All Night Long" (LaFace/Arista) in April 1999.

MUSIQOLOGY: "Love" from Musiq Soulchild (Def Soul/IDJMG) enters the Hot 100 at No. 77, giving the artist two tracks on the chart. On his other charted song, "Just Friends (Sunny)" at No. 58, he is billed as just Musiq, as that is how the earlier song was credited on both the single and the track listing from the "Nutty Professor II: The Klumps" soundtrack, on which the song originally appeared. Between that time and the release of his gold-certified album, "Aijuswanaseing (I Just Wanna Sing)," his moniker has officially changed to Musiq Soulchild.

3 DOORS UP: "Loser" by 3 Doors Down (Republic/Universal) regains its bullet on the Hot 100, climbing 75-67 in its 18th week on the chart. "Loser" has been lingering in the lower half of the chart during its entire chart run, earning most of its points from play at rock radio. Now that the band's "Kryptonite" has just about run its course at top 40, "Loser" is being embraced at that format, leading to an increase in its overall points.

COMING OUT: Besides the aforementioned Shaggy single, which hit retail Feb. 6, other major releases that will impact the Hot 100 in the coming weeks include Evan & Jaron's "Crazy For This Girl" (Columbia) Feb. 13, Aerosmith's "Jaded" and Crazy Town's "Butterfly" (Columbia) Feb. 20, and Jennifer Lopez's "Love Don't Cost A Thing" (Epic) Feb. 27.

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®**

FEBRUARY 17, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Greatest Gainer ▶						
1	2	2	26	SHAGGY ▲ ³ MCA 112096* (11.98/17.98)	HOTSHOT	1
2	1	—	2	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
3	3	3	6	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
4	4	1	12	THE BEATLES ▲ ⁵ APPLE 29325/CAPITOL (11.98/18.98)	1	1
5	10	12	17	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
6	9	8	38	DIDO ▲ ² ARISTA 19025 (11.98/17.98) HS	NO ANGEL	6
7	7	4	12	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
8	14	14	16	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
9	6	—	2	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
▶ Hot Shot Debut ▶						
10	NEW ▶	—	1	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
11	11	10	15	LENNY KRAVITZ ▲ ² VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
12	8	5	71	CREED ▲ ³ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
13	12	6	12	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
14	13	7	16	LIMP BIZKIT ▲ ⁴ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
15	19	13	32	NELLY ▲ ² FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
16	15	16	11	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	15
17	18	15	13	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
18	17	11	7	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
19	16	9	14	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
20	5	—	2	O-TOWN J 20000 (11.98/17.98)	O-TOWN	5
21	20	20	15	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
22	21	17	19	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
23	30	41	6	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	23
24	29	23	9	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	21
25	22	18	11	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
26	23	39	27	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
27	27	30	12	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	27
28	31	32	29	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	28
29	24	21	11	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
30	33	34	19	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
31	26	22	8	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
32	36	28	46	'N SYNC ◆ ¹⁰ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
33	25	19	14	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
34	42	51	9	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
35	32	24	11	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
36	34	29	20	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
37	37	26	38	BRITNEY SPEARS ▲ ⁸ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
38	39	35	37	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
39	44	38	14	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
40	40	33	19	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
41	35	36	25	DAVID GRAY ● ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
42	43	31	52	3 DOORS DOWN ▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
43	38	25	75	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
44	47	43	26	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
45	41	27	65	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
46	45	44	12	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
47	46	42	11	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
48	49	50	14	LIFEHOUSE ● DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	43
49	48	45	44	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
50	51	55	20	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
51	28	—	2	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
52	50	48	78	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	45
53	55	53	7	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
54	60	63	11	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
55	53	49	37	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	57	57	9	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
57	56	52	80	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
58	64	72	17	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
59	72	74	55	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
60	61	62	8	COLDPLAY NETWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	60
61	58	54	14	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
62	54	47	8	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
63	79	71	21	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
64	77	84	6	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	64
65	76	75	6	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	65
66	52	40	8	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
67	63	66	19	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
68	74	73	37	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
69	59	46	4	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
70	70	68	10	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
71	73	70	15	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
72	68	92	4	VARIOUS ARTISTS UTV/VERVE 520191/AG (18.98 CD)	PURE JAZZ	68
73	69	64	9	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE LOUD 1961* (12.98/18.98)		26
74	62	56	15	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
75	78	69	34	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
76	66	58	12	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
77	67	60	11	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
78	86	93	57	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
79	65	59	9	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
80	80	65	33	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
81	82	67	76	CHRISTINA AGUILERA ▲ ² RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
82	75	61	12	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
83	81	76	41	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
84	83	82	62	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
85	90	87	12	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
86	84	83	7	QB FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	68
87	71	37	3	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	37
88	85	77	41	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
89	97	96	71	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
90	89	85	64	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
91	93	100	42	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
92	87	81	14	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
93	109	120	42	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
94	88	80	41	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
95	107	108	48	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
96	91	79	19	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
97	117	—	2	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	97
98	104	111	11	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
99	105	102	4	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG (18.98 EQ CD)	THE BEST OF KEN BURNS JAZZ	99
100	95	94	11	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
101	NEW ▶	—	1	SOUNDTRACK WARNER SUNSET 47943/WARNER BROS. (12.98/18.98)	VALENTINE	101
102	96	119	4	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	96
103	92	98	91	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	70
104	111	122	39	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
105	102	101	21	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
106	127	140	16	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
107	101	103	11	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
108	130	145	18	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	108
109	108	97	85	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
110	114	106	27	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
111	106	88	29	VARIOUS ARTISTS	NOW 4	1
112	99	89	10	VARIOUS ARTISTS	LYRICIST LOUNGE VOL. 2	33
113	120	123	4	VARIOUS ARTISTS	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC	113
114	126	127	64	CELINE DION	ALL THE WAY...A DECADE OF SONG	1
115	116	105	11	ELTON JOHN	ONE NIGHT ONLY — THE GREATEST HITS	65
116	118	125	7	AT THE DRIVE-IN	RELATIONSHIP OF COMMAND	116
117	100	91	87	RED HOT CHILI PEPPERS	CALIFORNICATION	3
118	103	99	37	A PERFECT CIRCLE	MER DE NOMS	4
119	98	90	18	GREEN DAY	WARNING:	4
120	112	110	13	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	15
121	119	114	11	CAPONE -N- NOREAGA	THE REUNION	31
122	NEW	1	1	VITAMIN C	MORE	122
123	113	107	34	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING	3
124	115	115	86	SANTANA	SUPERNATURAL	1
125	144	150	36	MARY MARY	THANKFUL	59
126	94	78	13	BLINK-182	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
127	134	135	13	TALIB KWELI & HI-TEK	REFLECTION ETERNAL	17
128	110	95	18	RADIOHEAD	KID A	1
129	125	126	6	JAMIE O'NEAL	SHIVER	125
130	138	130	59	DMX	...AND THEN THERE WAS X	1
131	145	134	57	VERTICAL HORIZON	EVERYTHING YOU WANT	40
132	122	104	30	EVERCLEAR	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
133	136	116	41	TONI BRAXTON	THE HEAT	2
134	166	188	5	UNCLE KRACKER	DOUBLE WIDE	134
135	132	124	71	MARC ANTHONY	MARC ANTHONY	8
136	128	118	17	SARA EVANS	BORN TO FLY	62
137	139	136	12	PRODIGY OF MOBB DEEP	H-N-I-C	18
138	141	131	24	WYCLEF JEAN	THE ECLECTIC: 2 SIDES II A BOOK	9
139	121	121	32	LIL' KIM	THE NOTORIOUS KIM	4
140	154	161	17	TRAVIS TRITT	DOWN THE ROAD I GO	51
141	150	167	13	LIL' ZANE	YOUNG WORLD: THE FUTURE	25
142	160	152	4	LOUIS ARMSTRONG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG	142
143	129	112	21	BARENAKED LADIES	MAROON	5
144	140	129	43	NO DOUBT	RETURN OF SATURN	2
145	147	144	77	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
146	135	117	13	SOUNDTRACK	RUGRATS IN PARIS: THE MOVIE	48
147	123	109	8	SOUNDTRACK	DRACULA 2000	81
148	143	—	2	SOUNDTRACK	SNATCH	143
149	142	86	32	ANNE MURRAY	WHAT A WONDERFUL WORLD	38
150	146	128	18	YANNI	IF I COULD TELL YOU	20
151	148	139	36	KID ROCK	THE HISTORY OF ROCK	2
152	131	113	38	BBMak	SOONER OR LATER	38
153	165	160	16	SCARFACE	THE LAST OF A DYING BREED	7
154	151	149	88	LONESTAR	LONELY GRILL	28
155	175	184	28	KELLY PRICE	MIRROR MIRROR	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	133	133	14	BOB DYLAN	THE ESSENTIAL BOB DYLAN	67
157	161	146	20	VARIOUS ARTISTS	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
158	149	165	17	SOUNDTRACK	GLADIATOR	66
159	155	148	19	MARK KNOPFLER	SAILING TO PHILADELPHIA	60
160	179	159	12	S CLUB 7	7	94
161	152	154	10	CHANTE MOORE	EXPOSED	50
162	158	147	23	SARAH BRIGHTMAN	LA LUNA	17
163	180	177	11	KEITH URBAN	KEITH URBAN	161
164	157	141	80	MACY GRAY	ON HOW LIFE IS	4
165	167	163	90	BACKSTREET BOYS	MILLENNIUM	1
166	159	156	6	EVAN AND JARON	EVAN AND JARON	156
167	163	151	11	DC TALK	INTERMISSION: THE GREATEST HITS	81
168	156	137	15	CELINE DION	THE COLLECTOR'S SERIES VOLUME ONE	28
169	137	—	2	JERRY GARCIA BAND	DON'T LET GO	137
170	NEW	1	1	VARIOUS ARTISTS	NEW MILLENNIUM LOVE SONGS	170
171	186	190	8	TOOL	SALIVAL	38
172	184	—	2	CHARLIE WILSON	BRIDGING THE GAP	172
173	172	155	21	ANDREA BOCELLI	VERDI	23
174	178	—	2	BILLIE HOLIDAY	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY	174
175	162	158	33	DEFTONES	WHITE PONY	3
176	174	164	19	JOHN MICHAEL MONTGOMERY	BRAND NEW ME	15
177	173	182	18	RASCAL FLATTS	RASCAL FLATTS	122
178	194	—	3	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS	167
179	183	—	23	SOULDECISION	NO ONE DOES IT BETTER	103
180	171	193	34	PLUS ONE	THE PROMISE	76
181	181	175	32	VARIOUS ARTISTS	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
182	170	143	12	MARILYN MANSON	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
183	200	—	25	AARON TIPPIN	PEOPLE LIKE US	53
184	RE-ENTRY	7	7	BABYFACE	A COLLECTION OF HIS GREATEST HITS	75
185	176	157	21	BOYZ II MEN	NATHAN MICHAEL SHAWN WANYA	4
186	168	138	15	VARIOUS ARTISTS	UNIVERSAL SMASH HITS	43
187	RE-ENTRY	3	3	MUDVAYNE	L.D. 50	113
188	RE-ENTRY	3	3	VARIOUS ARTISTS	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH	168
189	169	169	12	SOUNDTRACK	GONE IN 60 SECONDS	69
190	182	172	38	A*TEENS	THE ABBA GENERATION	71
191	RE-ENTRY	2	2	BIG MOE	CITY OF SYRUP	176
192	RE-ENTRY	22	22	GARY ALLAN	SMOKE RINGS IN THE DARK	84
193	185	174	100	EMINEM	THE SLIM SHADY LP	2
194	187	179	76	SLIPKNOT	SLIPKNOT	51
195	196	185	60	DIANA KRALL	WHEN I LOOK IN YOUR EYES	56
196	RE-ENTRY	4	4	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOT GUILTY... THE EXPERIENCE	102
197	NEW	1	1	VICTOR MANUELLE	INSTINTO Y DESEO	197
198	RE-ENTRY	11	11	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME TWO	41
199	NEW	1	1	PAULINA RUBIO	PAULINA	199
200	RE-ENTRY	2	2	CLEDUS T. JUDD	JUST ANOTHER DAY IN PARODIES	198

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 42	Bone Thugs-N-Harmony 198	Evan And Jaron 166	R. Kelly 17	John Michael Montgomery 176	Radiohead 128	Oz 69	New Millennium Love Songs 170
3LW 34	Boyz II Men 185	Sara Evans 136	Kid Rock 151	Chante Moore 161	Rage Against The Machine 79	Rugrats In Paris: The Movie 146	Now 4 111
8Ball & MJG 98	Toni Braxton 133	Everclear 132	Mark Knopfler 159	Mr. C The Slide Man 64	Rascal Flatts 177	Save The Last Dance 3	Now 5 7
98 Degrees 98	Sarah Brightman 162	Fuel 50	Diana Krall 195	Mudvayne 187	Red Hot Chili Peppers 117	Snatch 148	Pure Jazz 72
Yolanda Adams 95	Capone -N- Noreaga 121	Funkmaster Flex 73	Lenny Kravitz 11	Anne Murray 149	LeAnn Rimes 10	Valentine 101	Shout To The Lord: The Platinum Collection Featuring Darlene Zschech 188
Christina Aguilera 81	Aaron Carter 40	Nelly Furtado 65	Talib Kweli & Hi-Tek 127	MusiQ Soulchild 27	Paulina Rubio 199	What Women Want 66	The Source — Hip-Hop Hits Vol. 4 62
Alabama 87	Cash Money Millionaires 105	Jerry Garcia Band 169	Lil' Kim 139	Mya 88	Jarule 5	Britney Spears 37	The Source Hip-Hop Music Awards 2000—The Album 157
Gary Allan 192	Kenny Chesney 67	Billy Gilman 80	Lil' Bow Wow 22	Mystikal 30	S Club 7 160	Sting 89	Totally Hits 3 82
Marc Anthony 135	Coldplay 60	Godsmack 61	Lil' Wayne 53	Nelly 15	Sade 13	Keith Sweat 85	Universal Smash Hits 186
Louis Armstrong 142	The Corrs 63	David Gray 41	Limp Bizkit 14, 109	The New Life Community Choir 196	Santana 124	Tamia 71	WOW-2001: The Year's 30 Top Christian Artists And Hits 92
A*Teens 190	Crazy Town 16	Macy Gray 164	Linkin Park 21	Featuring John P. Kee 196	Scarface 153	Carl Thomas 91	WOW Worship: Today's 30 Most Powerful Worship Songs 181
At The Drive-In 116	Creed 12	Green Day 119	Lonestar 154	No Doubt 144	Jill Scott 28	Aaron Tippin 183	WOW Worship: Today's 30 Most Powerful Worship Songs 145
Avant 104	dc Talk 167	Faith Hill 45	Jennifer Lopez 2	'N Sync 32	Shaggy 1	Tool 171	Vertical Horizon 131
B.B. King & Eric Clapton 123	Destonies 175	Billie Holiday 174	Ludacris 8	The Offspring 76	SheDaisy 103	Travis Tritt 140	Vitamin C 122
Babyface 184	Destiny's Child 57	Dave Hollister 54	Madonna 36	Jamie O'Neal 129	Shyne 106	U2 33	Charlie Wilson 172
Backstreet Boys 25, 165	Louie DeVito 100	Incubus 84	Marilyn Manson 182	O-Town 20	Slipknot 194	Uncle Kracker 134	Lee Ann Womack 68
Erykah Badu 47	Dido 6	Alan Jackson 120	Victor Manuelle 197	OutKast 19	Snoop Dogg 18	Keith Urban 163	Wu-Tang Clan 77
Baha Men 44	Celine Dion 114, 168	Jagged Edge 59	Ricky Martin 46	Papa Roach 94	SoulDecision 179	Various Artists	Xzibit 31
Barenaked Ladies 143	Disturbed 83	Jay-Z 39	Mary Mary 125	Dolly Parton 97	SOUNDTRACK	The Best Of Ken Burns Jazz 99	Yanni 150
BBMak 152	Dixie Chicks 43	Wyclef Jean 138	Master P 70	A Perfect Circle 118	Charlie's Angels 74	The Family Values Tour 1999 58	
The Beatles 4	DMX 130	Joe 93	matchbox twenty 38	Pink 49	Coyote Ugly 26	Go!n' South 51	
B.G. 107	Dr. Dre 90	Elton John 115	Donnie McClurkin 108	Plus One 180	Crouching Tiger, Hidden Dragon 102	I Could Sing Of Your Love Forever: 25 Modern Worship Songs 178	
Big Moe 191	Dream 9	Cleatus T. Judd 200	Tim McGraw 29	Kelly Price 155	Dracula 2000 147	Ken Burns Jazz - The Story of America's Music 113	
Memphis Bleek 56	Bob Dylan 156	K-Ci & JoJo 24	Jo Dee Messina 110	Prodigy Of Mobb Deep 137	Gladiator 158	Lyricist Lounge Vol. 2 112	
Blink-182 126	Eminem 55, 193	Toby Keith 78	Moby 52	QB Finest 86	Gone In 60 Seconds 189		
Andrea Bocelli 173	Enya 35				O Brother, Where Art Thou? 23		
Bon Jovi 75							

MOST ASIAN VIDEO NETS FOCUS ON MUSIC

(Continued from page 73)

over-35 market, with a format of classic AC hits and new tracks and vintage footage. Chapman says, "Viewers have gone crazy for it."

MTV Australia is owned by network operator Optus Telecommunication. Channel V Australia is independent of the Asian network and is owned by content provider XYZ Entertainment and network operators Foxtel and Austar.

"MTV and V are a great source of new music," says Sony chairman/CEO Denis Handlin. "I've got six children of my own, and I know how much they're tuned in."

Says the marketing director of another major label (who asked not to be identified), "The problem is that we're not sure just how many viewers [MTV and V] have. MTV chose the wrong platform"—meaning the less popular cable distribution system. "Theirs [Optus] gets to about 200,000 homes, while V's platform [Foxtel]

reaches 1.3 million."

In the greater China region, MTV Mandarin and Channel V have voiced commitment to their fundamental roles of playing music. Although both channels have started introducing non-music programming to their schedules, these shows are few and far between.

In April 1999, MTV Asia introduced "It's My Life," a reality-based program that follows four young people through different Asian countries. In Taiwan, meanwhile, it has launched "Karaoke Box," in which contestants perform songs in front of the original artists. Both programs are popular, says MTV (North Asia) executive VP and managing director Harry Hui. But, he adds, it won't mark the start of a departure. "[Most of] our programming is music-related."

Channel V also has a pair of programs that depart from music. Ruben van den Heuvel, Channel V VP of music, talent, and artist relations,

says, "If the channel is doing things that attract an audience, this will benefit the record companies."

Record labels generally have had few complaints over the music rotations on both stations. "They're still playing music, especially pop and boy bands," says Sony Music (Asia) director of artist relations Yvonne Yuen. "However, it is more difficult to get airplay for genre-based music and possible crossover artists."

In India, the national fervor for the Bollywood film industry continues to dominate the scene. The Indian market is served by five major music networks, and the estimated 30 million households that they reach via cable distribution can't seem to get enough of Bollywood or film-based music. Yet Indi-pop (non-film pop music) has also begun to carve its niche.

The race for the top slot is hotly contested between MTV India and News Corp.-owned Channel V, which, in turn, face competition from emerging networks like B4U (Bollywood for You), ETC (Entertainment Television Channel), and veteran Zee Music.

When MTV first launched in India in the early '90s as part of the Star TV platform, the channel was dominated by international videos. By 1997, when MTV India became independent after parting ways with Star TV, it was clear that the channel had to bow to market demands and go Bollywood. Today, almost 70% of MTV India's playlist features Bollywood clips and some Indi-pop videos, with the balance devoted to international videos aired after prime time.

That return to Bollywood helped MTV counter Star TV-backed rival Channel V, established in 1994, which practically redefined the presentation of Bollywood culture.

Hindi film songs and stars still fuel prime time for all music channels. In fact, when Channel V repositioned itself as a youth channel in 1998 to counter MTV India's popularity, the move backfired when V confused its core audience with a slew of non-music programming.

In December 2000, V was taken over by News Corp. Now restructured under Star TV management, it is overhauling its India feed again. Says Star TV India programming chief Sameer Nair, "When we repositioned in '98, we diversified, but now our focus will revolve around music."

The appeal of Bollywood songs was demonstrated again when Mumbai-based B4U Music launched last year and quickly won over audiences, coming in second to MTV and thus beating Channel V. Similarly, the 2-year-old Mumbai-based ETC Music channel depends on film songs.

MTV India managing director Alex Kuruvilla sums up his region. "India is so huge and diverse that we still haven't discovered all kinds of musical genres that need to be promoted," he says. "Compared to the U.S., where MTV is an established brand, in India we're evolving. For the time being, we have to focus on the music before we can experiment with non-music programming."

This story was prepared by Steve McClure in Tokyo; Winnie Chung in Hong Kong; Nyay Bhushan in New Delhi, India; and Christie Eliezer in Melbourne, Australia.

BETWEEN THE BULLETS



by Geoff Mayfield

SLOW BUT STEADY WINS the race for reggae-inspired **Shaggy**, as his "Hotshot" album reaches The Billboard 200's summit half a year after its release. At a time when we almost expect an album will have its biggest success in its first week, this artist's long trip to the top is a solid reminder that an album can still grow its way to No. 1.

In the era of point-of-sale data provided by SoundScan, industry insiders and consumer media have become so accustomed to seeing albums bow on top and perhaps have become jaded by such accomplishments. All but two of the 18 albums that were No. 1 in 2000 started at the summit, the exceptions being **Santana's** "Supernatural" and **Nelly's** "Country Grammar." But neither of those titles had as far to climb as Shaggy's. Riding the hot title track, Nelly's album opened at No. 3 and reached No. 1 in its seventh week, while Santana's began in at No. 19 in 1999 and hit the top slot in its 18th week.

By contrast, Shaggy's first MCA album began its quest 26 weeks ago, when it entered at No. 87, even lower than the No. 42 bow that his "Boombastic" made in 1995. On the shoulders of the chart-topping single "It Wasn't Me," the album began to rally during the holiday shopping season. With the latest track, "Angel," following in the footsteps of "Me"—the song bullets 12-9 this issue on The Billboard Hot 100—Shaggy's set has continued its momentum in the new year.

The album has seen increases for four consecutive weeks and, in fact, wins this issue's Greatest Gainer ribbon, up by 31,500 units, a 14.7% gain over the prior issue.

There were actually three weeks when "Hotshot" had a bigger sum than the current total of 246,000 units. Its biggest to date was 459,500, scored Christmas week when the album scooted 11-7, which at the time was a career-high peak. "Boombastic" crested at No. 34, while Virgin albums in '94 and '97 placed on Top Reggae Albums but fell shy of The Billboard 200.

Shaggy's newest album does not appear on the reggae chart because, although reggae-influenced, its music skews more toward hip-hop and pop than did his earlier releases. Still, he earns the distinction of being the first reggae artist to top The Billboard 200.

ALL FALL DOWN: Albums that open to big numbers often have big declines in the second week, as is the case of the trio of youth-driven albums that debuted in last issue's top 10. Of the three, the smallest decline belongs to **Dream**, which falls three places, to No. 9, down 21,000 copies (84,500). The largest belongs to **O-Town**, which tumbles all the way from No. 5 to No. 20 with a 52.5% decline (68,500 units). Last issue's champ, **Jennifer Lopez**, sees a 93,000-unit decline, a 34% evaporation (No. 2, 179,000 units).

HIP-HOP POPS: Have you been noticing the week-to-week growth on **Ja Rule**, who leaps back into The Billboard 200's top five? His "Put It On Me" is clicking at radio, showing audience gains for each of the three weeks it was at No. 2 on Hot R&B/Hip-Hop Airplay and again this issue, as it climbs to No. 1. Consequently, the album, which debuted at No. 1, has shown increases for four straight weeks.

Also turning in a solid month of back-to-back increases is fellow Island/Def Jam camper **Ludacris**, who is riding the hot track "Southern Hospitality." His album returns to the big chart's top 10 (14-8, up 20%), as "Southern" rises 14-8 on Hot R&B/Hip-Hop Airplay.

BURNS' UNIT: In the week that **Ken Burns'** "Jazz" wrapped up its run on PBS, the series' fingerprints are ever apparent on Top Pop Catalog Albums, where **Miles Davis'** timeless "Kind Of Blue" rises 8-2 with a 65% gain—its highest chart position ever—selling just shy of 16,000 units. The only occasions when "Blue" has sold more in its 94-week run were during the Christmas frames of the past three years.

"Kind Of Blue" now has something in common with two other seminal jazz albums: Davis' "Sketches Of Spain" and **John Coltrane's** "A Love Supreme" have the distinction making the catalog chart (at No. 36 and No. 21, respectively, this issue) without ever appearing on The Billboard 200. Both albums were released before Top Jazz Albums bowed in 1967, so this marks the first time either has seen the ink of a Billboard chart.

Not so with **Dave Brubeck Quartet's** "Time Out Featuring 'Take Five,'" which rides the Burns series' coattails to a second week on Top Pop Catalog Albums. That 1959 album peaked at No. 2 during a 164-week run on the big chart.

Next door to jazz and on another station, standards stylist **Michael Feinstein** bows at No. 11 on Top Independent Albums and No. 15 on Heatseekers. All but a fifth of the 5,000 units that it sells for the issue come from a Home Shopping Network appearance. And nowhere near jazz but all over the TV airwaves, country vet **Dolly Parton** sets her latest soaring 117-97 on the big chart and 14-12 on Top Country Albums, as stops to New York-based talk shows "Late Show With David Letterman" and "Late Night With Conan O'Brien" generate a 31% spike.

newsline...

EDEL ENTERTAINMENT has been formed as a reconfigured North American presence for Hamburg-based independent edel music AG. Ron Urban, who came on board in mid-2000 as president/CEO of edel North America, is taking the same titles in the newly established entity, which will focus primarily on artist development. "What we're trying to do is marry services to our distributed and affiliated labels," says Urban. He adds that RED Distribution, which is 80% owned by edel music, is "obviously the key resource." Edel Entertainment will utilize RED's in-house marketing entities, including RED Ink, R&B arm RUMM, RED Dance, and its own dedicated staff to forward its marketing initiatives. David Leach, former executive VP at Island/Def Jam Music Group, is joining edel Entertainment as executive VP of marketing and promotion, reporting to Urban. **CHRIS MORRIS**

ASCAP signed a deal in late 2000 with Sony/ATV Music Publishing shifting the collection of performance royalties for a major portion of the Beatles' catalog from BMI to ASCAP, according to officials at both performance right societies. The move predates the November 2000 release of the Beatles' hit compilation album, "1," which has sold more than 6.1 million copies in the U.S. An ASCAP spokesman would not comment on reports that the deal included a large advance payment or a royalty rate guarantee, and a Sony/ATV spokesman also refrained from comment. But BMI says it "maintains a major share" of Beatles' copyrights through its representation of John Lennon's works. **BILL HOLLAND**

NEWLY APPOINTED Federal Communications Commission (FCC) Chairman Michael Powell has made it clear that his FCC will not take the activist role the previous two Democratic-led commissions have. In his first public appearance since landing the job, Powell discussed the broad range of issues before the FCC and said he favors a "greater reliance on deregulation" instead of expanding government control. The result, he said, will be greater competition in broadcast, telecommunication, and Internet markets. **FRANK SAXE**

DALE EVANS, 88, the beloved "Queen Of The West," died Feb. 7 of heart failure. Evans and her late husband, Roy Rogers, became cultural icons through a string of successful western films, TV shows, and recordings, including the couple's signature song, "Happy Trails," which Evans wrote. The duo first started together in "Cowboy And The Senorita" in 1944 and married in 1947. Rogers died in 1998. **DEBORAH EVANS PRICE**

SIDNEY HERMAN, 87, longtime Famous Music Publishing executive, died Feb. 3 at his home in Queens, N.Y. Herman started in the mailroom in 1931, and he was celebrating his 70th anniversary of continuous employment at Famous. He rose through the ranks, ultimately reaching the post of executive VP. "Sid was a quiet gentleman, but when he spoke, you listened with great respect," says Irwin Z. Robinson, Famous chairman/CEO. "His dedication to Famous Music for 70 years is legendary and known of in the far-flung corners of the world of music publishing. His contributions to Famous over the many years will endure long after his passing. In fact, one could say that Sid Herman was Famous Music, and Famous Music is Sid Herman." Herman was also a member of the board of directors of ASCAP, a director of the ASCAP Foundation, and a director of the National Music Publishers' Assn. **JIM BESSMAN**

BILLBOARD LATIN MUSIC AWARDS

(Continued from page 1)

During the awards show, which will be aired at a subsequent date by the Telemundo network, special awards will also be given to regional Mexican icons Los Tigres Del Norte, legendary percussionist Mongo Santamaría, and groundbreaking East Los Angeles band Los Lobos.

Los Tigres will receive the Spirit of Hope Award for their extraordinary contributions to music and music education through their Los Tigres Del Norte Foundation. Santamaría will receive the Hall of Fame Award for outstanding longtime artistic merit. Los Lobos will receive the lifetime achievement award for their outstanding career and singular effort to further others' artistic growth and broaden the appeal of Latin music.

Son By Four's seven Billboard Award bids come on the strength of its self-titled album and the smash single "A Puro Dolor," which remained No. 1 on Billboard's Hot Latin Tracks chart for 20 consecutive weeks.

Commenting on the hit, Son By Four lead singer Angel Lopez says, "We get to perform it so many times, people imagine we lose the sensation and the feeling. But when we get the opportunity to sing it for people who've never heard it performed, it's overwhelming to see their faces. All the energy comes back."

"This was the Cinderella of all my songs," say writer Omar Alfanno, a finalist for songwriter of the year. "I wrote it in 10 minutes, under deadline, with a little bottle of water by my side. It was a humble song, they were humble guys, and then she went to the ball and everyone fell in love. Once it became popular, I had to sit down at

the piano and analyze what it had, because I didn't even understand it myself."

Like Marc Anthony's "Muy Dentro De Mí," "A Puro Dolor" is a finalist in both in the pop and tropical track categories, signaling the wide appeal of both songs.

Other award finalists include regional Mexican power band Conjunto Primavera—which is a finalist for Hot Latin Tracks artist of the year and in regional Mexican categories—and new act Azul Azul, whose version of the much-covered "La Bomba" propelled it into the charts with its first major-label release.

"When I heard we were nominated, my first reaction was, 'We did it!'" says Azul bandleader and songwriter Fabio Zambrana. "You're part of the most important ranking in the world. Every radio station in the planet, every media outlet, follows the Billboard charts."

Finalists for the Billboard Awards are chosen solely based on their performances on Hot Latin Tracks and The Billboard Latin 50.

The measuring period for the selection ran from Feb. 5, 2000, to Jan. 27, 2001, although albums (not singles) that charted from Oct. 30, 1999, onward were also deemed eligible in order to give a fair chance to late-year releases.

This year's finalists run a wide gamut. In the tropical album categories, Cuban veterans Rubén González, Omara Portuondo, and the Afro-Cuban All Stars are competing with younger, more pop-oriented acts like Gisselle and Grupomanía.

And in the hotly contested male regional Mexican album of the year category, Pepe Aguilar is up against Vicente Fernández and Joan Sebastian with two albums to his name. The male group category is dominated by Fonovisa, which carries every single contestant.

The Billboard Latin Music Awards conclude the Billboard Latin Music Conference, set to take place April 24-26 in Miami Beach.

Anthony will officially kick off the conference with a one-on-one Q&A session, where he'll talk about a variety of topics, including his upcoming English- and Spanish-language releases.

HOT LATIN TRACK OF THE YEAR

"Muy Dentro De Mí," Marc Anthony (Columbia/Sony Discos)
 "Que Alguien Me Diga," Gilberto Santa Rosa (Sony Discos)
 "Secreto De Amor," Joan Sebastian (Musart/Balboa)
 "A Puro Dolor," Son By Four (Sony Discos)

HOT LATIN TRACKS ARTIST OF THE YEAR

Marc Anthony
 Christian Castro
 Conjunto Primavera
 Son By Four

SONGWRITER OF THE YEAR

Omar Alfanno
 Estéfano
 Kike Santander
 Rudy Pérez

PRODUCER OF THE YEAR

Emilio Estefan Jr.
 Alejandro Jaén
 Rudy Pérez
 Kike Santander

LATIN DANCE MAXI-SINGLE OF THE YEAR

"Muy Dentro De Mí," Marc Anthony (Columbia/Sony Discos)
 "No Me Dejes De Querer," Gloria Estefan



SON BY FOUR

fan (Epic/Sony Discos)

"Sólo Me Importas Tú," Enrique Iglesias (Interscope/Universal Latino)
 "Shake Your Bon-Bon," Ricky Martin (Columbia/Sony Discos)

POP ALBUM OF THE YEAR, MALE

"Simplemente," Chayanne (Sony Discos)
 "Oscar De La Hoya," Oscar De La Hoya (EMI Latin)
 "Entre Tus Brazos," Alejandro Fernández (Sony Discos)
 "Vivo," Luis Miguel (WEA Latina)

POP ALBUM OF THE YEAR, FEMALE

"Mi Reflejo," Christina Aguilera (RCA/BMG Latin)
 "Paulina," Paulina Rubio (Universal Latino)
 "MTV Unplugged," Shakira (Sony Discos)
 "Arrasando," Thalía (EMI Latin)

POP ALBUM OF THE YEAR, GROUP

"El Sapo," Azul Azul (Sony Discos)
 "Subir Al Cielo," MDO (Sony Discos)
 "CDOO," OV7 (Sony Discos)
 "Mi Gloria, Eres Tú," Los Trío (Ariola/BMG Latin)

POP ALBUM OF THE YEAR, NEW ARTIST

"Mi Reflejo," Christina Aguilera (Ariola/BMG Latin)
 "El Sapo," Azul Azul (Sony Discos)
 "Oscar De La Hoya," Oscar De La Hoya (EMI Latin)
 "CDOO," OV7 (Sony Discos)

POP TRACK OF THE YEAR

"Muy Dentro De Mí," Marc Anthony (Columbia/Sony Discos)
 "Por Amarte Así," Christian Castro (Ariola/BMG Latin)
 "Atado A Tu Amor," Chayanne (Sony Discos)
 "A Puro Dolor," Son By Four (Sony Discos)

BILLBOARD LATIN 50 ARTIST OF THE YEAR

Marc Anthony (Columbia/Sony Discos)
 Christina Aguilera (RCA/BMG Latin)
 Shakira (Sony Discos)
 Son By Four (Sony Discos)

LATIN ROCK ALBUM OF THE YEAR

"Brujerizo," Brujería (Roadrunner)
 "Uno," La Ley (WEA Latina)
 "MTV Unplugged," Shakira (Sony Discos)

RAP ALBUM OF THE YEAR

No finalists

TROPICAL/SALSA ALBUM OF THE YEAR, MALE

"Wow Flash!," Elvis Crespo (Sony Discos)
 "Chanchullo," Rubén González (World Circuit/Nonesuch)
 "Obra Maestra," Tito Puente & Eddie Palmieri (RMM)
 "El Amor De Mi Tierra," Carlos Vives (EMI Latin)

TROPICAL/SALSA ALBUM OF THE YEAR, FEMALE

"Alma Caribeña—Caribbean Soul," Gloria Estefan (Epic/Sony Discos)
 "Voy A Enamorarte," Gisselle (Ariola/BMG Latin)
 "Baño De Luna," Melina León (Sony Discos)
 "Buena Vista Social Club Presents Omara Portuondo," Omara Portuondo (World Circuit/Nonesuch)

TROPICAL/SALSA ALBUM OF THE YEAR, GROUP

"Distinto Diferente," Afro-Cuban All Stars (World Circuit/Nonesuch)
 "Masters Of The Stage: 2000 Veces Manía," Grupomanía (Sony Discos)

"Sabe A Limi-T," Limi-T 21 (EMI Latin)
 "Son By Four," Son By Four (Sony Discos)

TROPICAL/SALSA ALBUM OF THE YEAR, NEW ARTIST:

"Serás Parte De Mi Mundo," Anthony (J&N/Sony Discos)
 "Con Su Loquera," Mala Fe (J&N/Sony Discos)
 "Buena Vista Social Club Presents Omara Portuondo," Omara Portuondo (World Circuit/Nonesuch)
 "Son By Four," Son By Four (Sony Discos)

TROPICAL/SALSA TRACK OF THE YEAR

"Muy Dentro De Mí," Marc Anthony (Columbia/Sony Discos)
 "Júrame," Gisselle (Ariola/BMG Latin)
 "Que Alguien Me Diga," Gilberto Santa Rosa (Sony Discos)
 "A Puro Dolor," Son By Four (Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE

"Por Una Mujer Bonita," Pepe Aguilar (Musart/Balboa)
 "Lo Grande De Los Grandes," Pepe Aguilar (Musart/Balboa)
 "Lobo Herido," Vicente Fernández (Sony Discos)
 "Secreto De Amor," Joan Sebastian (Musart/Balboa/Caiman)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE GROUP

"Lo Mejor De Mi Vida," Banda El Recodo (Fonovisa)
 "Morir De Amor," Conjunto Primavera (Fonovisa)
 "En La Madrugada Se Fue," Los Temerarios (Fonovisa)
 "De Paisano A Paisano," Los Tigres Del Norte (Fonovisa)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE GROUP OR SOLO ARTIST

"Prenda Del Alma," Yesenia Flores (Fonovisa)
 "Por Encima De Todo," Grupo Límite (Universal Latino)
 "Abrázame Y Bésame," Jennifer (EMI Latin)
 "El Amor Nos Mantendrá Juntos," Priscila Y Sus Balas De Plata (Andrea/Platino/Fonovisa)

REGIONAL MEXICAN TRACK OF THE YEAR

"El Listón De Tu Pelo," Los Angeles Azules (Disa/EMI Latin)
 "Yo Sé Que Te Acordarás," Banda El Recodo (Fonovisa)
 "Morir De Amor," Conjunto Primavera (Fonovisa)
 "Y Sigues Siendo Tú," Rogelio Martínez (Discos Cisne)

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST

"Abrázame Y Bésame," Jennifer (EMI Latin) (first solo album by Jennifer of Jennifer Y Los Jetz)
 "100 Años De Mariachi," Plácido Domingo (EMI Latin) (new artist in this genre)

PUBLISHER OF THE YEAR

EMOA, ASCAP
 Foreign Imported Productions Publishing, BMI
 Sony/ATV Latin, BMI
 WB, ASCAP

PUBLISHING CORPORATION OF THE YEAR

EMI Music
 Foreign Imported Productions Publishing
 Sony/ATV Music
 Universal Music

LATIN JAZZ ALBUM OF THE YEAR

"Muy Divertido!," Marc Ribot Y Los Cubanitos Postizos (Atlantic)
 "Latin Soul," Poncho Sánchez (Concord Jazz) (debuted Nov. 20, 1999, and was a finalist last year as well)
 "Soul Of The Conga," Poncho Sanchez (Concord Jazz)
 "Live At The Village Vanguard," Chucho Valdés (Blue Note)

LATIN GREATEST-HITS ALBUM OF THE YEAR

"Desde Un Principio—From The Beginning," Marc Anthony (RMM/Sony Discos)
 "The Remixes," Elvis Crespo (Sony Discos)
 "The Best Hits," Enrique Iglesias (Fonovisa)

"All My Hits—Todos Mis Exitos Vol. 2," Selena (EMI Latin)

LATIN COMPILATION ALBUM OF THE YEAR

"2000 Latin Grammy Nominees," various artists (Epic/Sony Discos)
 "Billboard Latin Music Awards," various artists (Universal Latino)
 "Guerra De Estados Pesados," various artists (Líderes)
 "Merenhits 2000," various artists (J&N/Sony Discos)

LATIN DANCE CLUB PLAY TRACK OF THE YEAR

"No Me Dejes De Querer," Gloria Estefan (Epic/Sony Discos)
 "Sólo Me Importas Tú," Enrique Iglesias (Interscope/Universal Latino)
 "Cada Vez," Negrocan (Rampage)
 "Así," Jon Secada (550 Music/Sony Discos)

HOT LATIN TRACK OF THE YEAR, VOCAL DUO

"Que Locura Enamorarme De Ti," Eddie Santiago Y Huey Dunbar (Sony Discos)
 "Pídemelo," Milly Quezada Y Fernandito Villalona (Sony Discos)
 "Come Baby Come," Gizelle D'Cole Y Elvis Crespo (Sony Discos)

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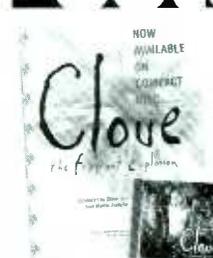
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Marc Anthony Q&A To Open Latin Music Conference

Marc Anthony will open this year's Billboard Latin Music Conference & Awards with a question-and-answer session that will provide a rare opportunity for conference attendees to hear a superstar's view on issues large and small. Last year's Q&A featuring Enrique Iglesias was a conference highlight, drawing a standing-room-only crowd and major media coverage.

Anthony is one of Latin music's biggest stars, with millions of albums sold worldwide. Following up his huge success in 2000, Anthony is slated to release two albums in 2001, one in English (on Columbia) and one in Spanish (on Sony Discos), a major undertaking few artists have attempted. Anthony has attained superstar status as a salsa recording artist, and with hot hits like "I Need To Know" and "Baby You," has also achieved unparalleled Latin crossover success.

Other sessions planned for this year's Latin Music Conference include panels on The Latin Rock Tour, Regional Mexican Music, and Promoting the Album—Radio and Beyond. Also returning are the

Producers' Panel, featuring some of the top producers in Latin music, and the Presidents' Panel, bringing together top executives from the main U.S. labels to discuss major issues in Latin music.

The three-day event opens with the Hope & Harmony Golf and Tennis Classic, a fund-raiser hosted by Billboard and the Entertainment Industry Council of the Diabetes Research Institute Foundation. The conference also features Plug-In Latin Day, artist showcases, and a trade show. The Billboard Latin Music Awards Show will close the conference honoring the best and brightest stars in the Latin music industry.

Billboard's Latin Music Conference and Awards Show will be held April 24-26 at the Eden Roc Hotel in Miami. The early-bird registration rate of \$495 is available through March 1. To register, send check payable to Billboard, Attn: Michele Jacangelo, 770 Broadway, NY, NY 10003, or send information by fax to 646-654-4674, or visit us online at www.billboard.com/events/latin. For more information call 646-654-4660.



ANTHONY



We Have A Winner! Some Records-recording artist Eric Mingus stopped by the Billboard offices in New York recently to help determine the grand-prize winner of Billboard.com's year-end 2000 trivia contest. Mingus picked the name of Michael Ming of Penn Valley, Pa., from among the many finalists. Ming will receive the grand prize of the top 200 CDs of 2000, based on the year-end version of The Billboard 200. Two runners-up were chosen: Pat Kelly of Brampton, Ontario, and Brian Jackson of Ft. Worth, Texas. Each will receive the top 50 CDs of the past year. The finalists were among the many daily winners of the site's year-end trivia contest. Pictured at the grand-prize drawing, from left, are Jonathan Cohen, news/reviews editor, Billboard.com; John Lerner, VP/GM, VNU eMedia; Mingus; and Barry A. Jeckell, senior editor, Billboard.com.

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For OutKast, It's A Hit And A Ms.

CHAMPAGNE CORKS WERE popping in the New York offices of Arista Records—and with good reason. The staffers were celebrating the first No. 1 on The Billboard Hot 100 under the new administration of L.A. Reid. Appropriately, the chart-topping song is issued on the LaFace label, founded by Reid and partner Kenneth "Babyface" Edmonds. The song in question? "Ms. Jackson," the first No. 1 hit for OutKast.

It's the eighth No. 1 hit for LaFace, a run that started with "Creep," the TLC single that had a four-week reign in early 1995. TLC is responsible for half of LaFace's No. 1's; after "Creep" it reached pole position with "Waterfalls," "No Scrubs," and "Unpretty." Toni Braxton has a pair of No. 1 hits on LaFace. The double-sided "You're Makin' Me High"/"Let It Flow" spent a lone frame at the summit in July 1996, and the Diane Warren-penned "Un-Break My Heart" ruled for 11 weeks, beginning in December 1996.

Until now, the only male act to have a No. 1 hit on LaFace was Usher, who spent two weeks on top with "Nice & Slow" in February 1998.

"Ms. Jackson," which arrives at the pinnacle in its 15th chart week, is the ninth entry for OutKast on the Hot 100 and its first single to reach the top 10. The rap duo's biggest hit until now was "Elevators (Me & You)," which peaked at No. 12 in August 1996.

The OutKast song is the first song with "Ms." in the title to reach the top but not the first to chart. The personal form of address that came out of the feminist movement first charted on the Hot 100 in 1974, when the Tymes went to No. 91 with "Ms.

Grace." The song fared better in the U.K., where it went to No. 1.

As Chart Beat reader William Simpson of Los Angeles points out, "Ms. Jackson" is the ninth No. 1 to use a personal title. The first was "Please Mr. Postman" by the Marvelettes; the same song was No. 1 again for the Carpenters. The other "Mr." songs to go to No. 1 are "Mr. Blue" by the Fleetwoods, "Mr. Custer" by Larry Verne, "Mr. Lonely" by Bobby Vinton, and "Mr. Tambourine Man" by the Byrds. The "Mrs." songs to reach the top are "Mrs. Brown You've Got A Lovely Daughter" by Herman's Hermits, "Mrs. Robinson" by Simon & Garfunkel, and "Me And Mrs. Jones" by Billy Paul. That makes "Ms. Jackson" the first No. 1 with a personal title in the title in just over 26 years, dating back to the Carpenters' "Please Mr. Postman," No. 1 in January 1975.



by Fred Bronson

HEY JOE: Last issue's No. 1 on the Hot 100, "It Wasn't Me" (MCA) by Shaggy Featuring Ricardo "RikRok" Ducent, slides to No. 3. The Jamaican artist was not only overtaken by OutKast but by Joe, who marches 7-2 with "Stutter" (Jive), his song that features Mystikal.

If "Stutter" can move up one more notch, it will be Joe's second chart-topper, following "Thank God I Found You," the Mariah Carey song he guest-starred on with 98°. But no matter what happens, "Stutter" is already a bigger hit than Joe's smash from 2000, "I Wanna Know." That album cut peaked at No. 4 and had a 44-week run on the chart.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	69,140,000	67,733,000 (DN 2%)
ALBUMS	63,191,000	64,422,000 (UP 2%)
SINGLES	5,949,000	3,311,000 (DN 44.3%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	55,773,000	59,440,000 (UP 6.6%)
CASSETTE	7,270,000	4,853,000 (DN 33.2%)
OTHER	148,000	129,000 (DN 12.8%)

OVERALL UNIT SALES THIS WEEK
13,818,000
LAST WEEK
12,956,000
CHANGE
UP 6.7%
THIS WEEK 2000
14,616,000
CHANGE
DOWN 5.5%

ALBUM SALES THIS WEEK
13,102,000
LAST WEEK
12,262,000
CHANGE
UP 6.9%
THIS WEEK 2000
13,262,000
CHANGE
DOWN 1.2%

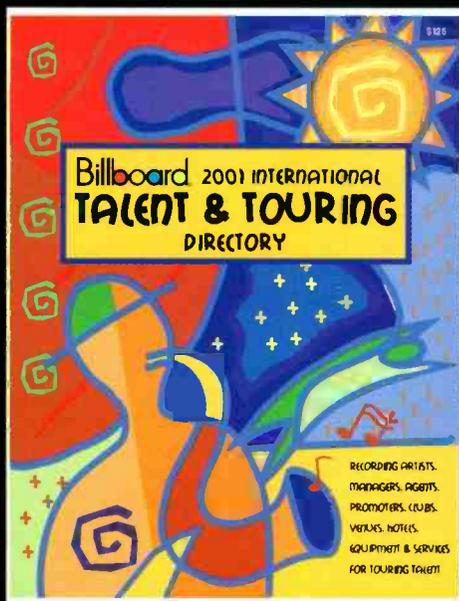
SINGLES SALES THIS WEEK
716,000
LAST WEEK
694,000
CHANGE
UP 3.2%
THIS WEEK 2000
1,354,000
CHANGE
DOWN 47.1%

	YEAR-TO-DATE TOTAL SINGLE SALES BY GEOGRAPHIC REGION				
	2000	2001	2000	2001	
NORTHEAST	3,765,000	3,907,000 (UP 3.8%)	SOUTH ATLANTIC	13,069,000	12,822,000 (DN 1.9%)
MIDDLE ATLANTIC	9,842,000	10,002,000 (UP 1.6%)	SOUTH CENTRAL	10,751,000	9,868,000 (DN 8.2%)
E. NORTH CENTRAL	10,919,000	10,288,000 (DN 5.8%)	MOUNTAIN	4,781,000	4,722,000 (DN 1.2%)
W. NORTH CENTRAL	4,343,000	4,069,000 (DN 6.3%)	PACIFIC	11,671,000	12,055,000 (UP 3.3%)

ROUNDED FIGURES FOR WEEK ENDING 2/4/01

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

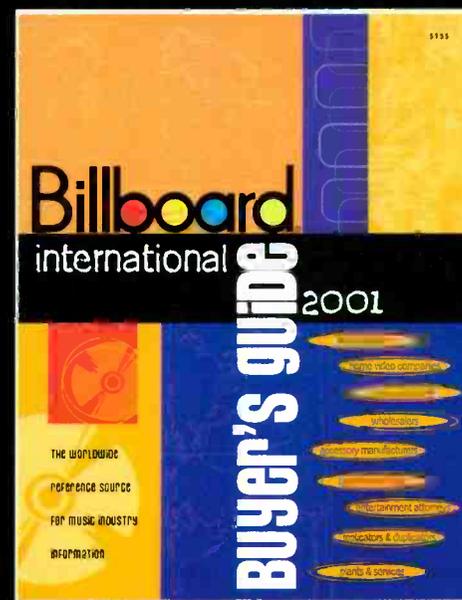
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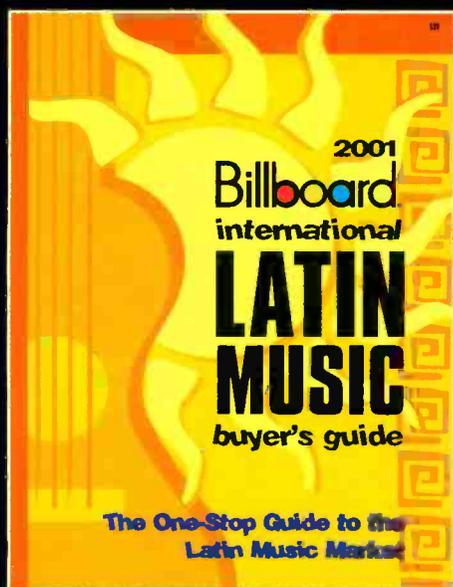
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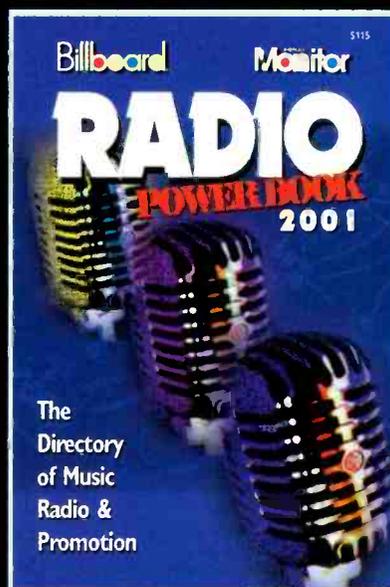
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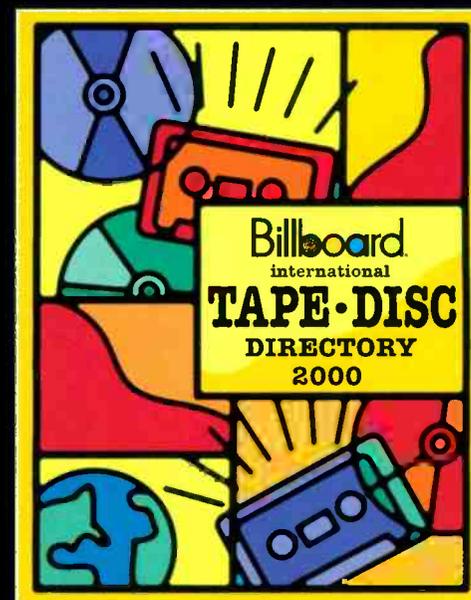
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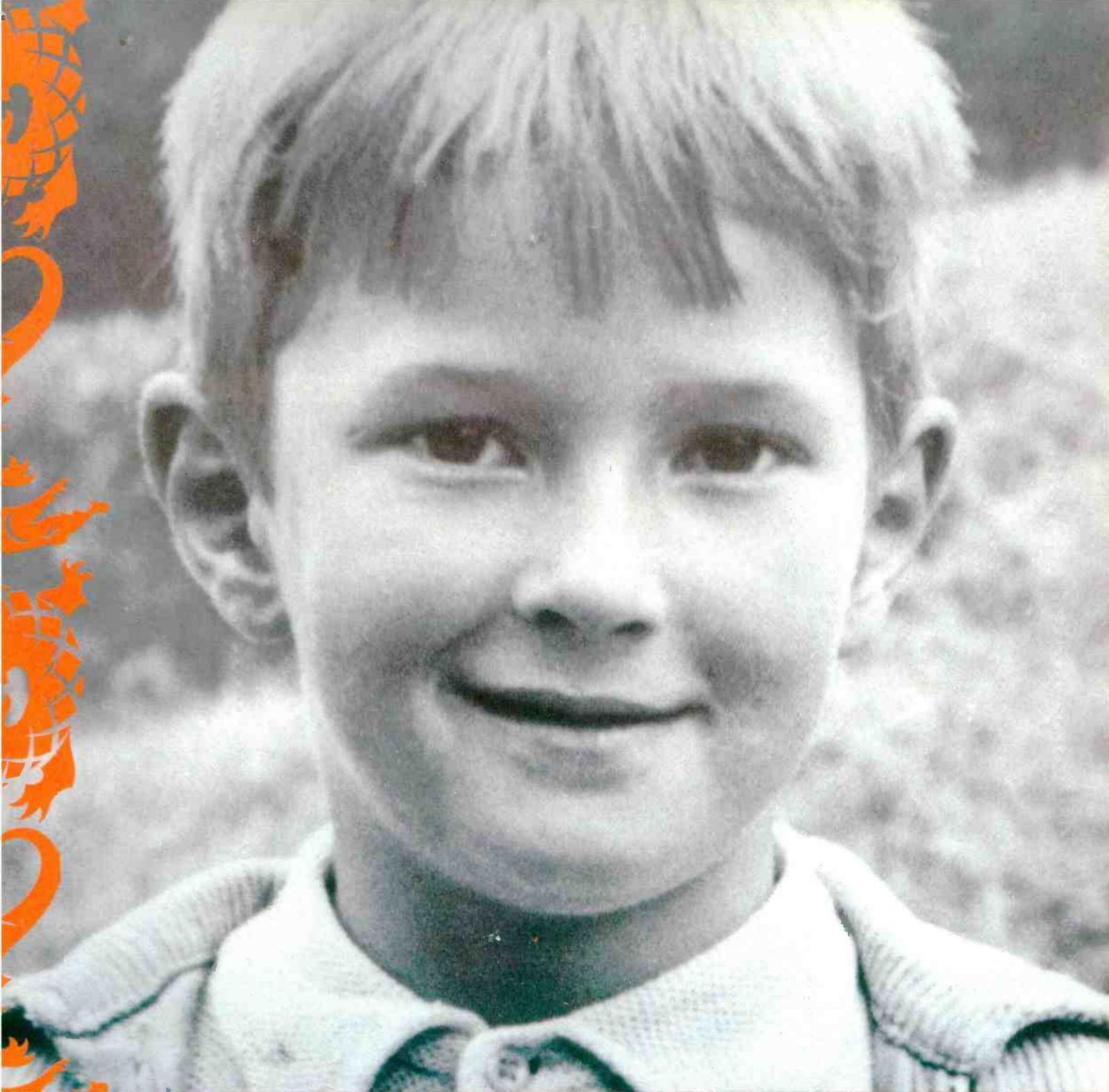
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